

Tenebrae • solo etude

Study score in C two choruses for trumpet • one technique per eight bars Claude, 2026

Dark jazz waltz ♩ = 138

A • 1 • Chromaticism and enclosures

D7sus(b9)

E♭maj7#11

mf 
 enclose E♭ (the b9) chromatic passing tones off the beat; G F E♭ on it
 enclose A: B♭ above, G# below enclose C: E anticipates bar 5

5 
 enclose F# (#5) double chromatic approach C-C#-D enclose E (5th) enclose C# (3rd), then X

A' • 2 • Beat displacement and rhythmic shifting

D7sus(b9)

E♭maj7#11


 4-note group (A D E♭ D) against 3/4: accent on 1, 3, then 2 quarter-note triplets: 3 against 2 same triplet one beat later

13 
 cell on the beat one eighth late two eighths late (moved to D♭) three eighths late

B • 3 • Diminished (half-whole) scale on the dominants

C7#11

B7alt


 C half-whole: 1 b9 #9 3 #11 5 dim7 A F# E♭ C, then b9 -> 3 cell (3 1 b9 #9) down in minor 3rds

21 
 major triads a minor 3rd apart: B♭, D♭ ...then G, E dim7 from the #11: E♭ C A F# dim7 from the b9: B♭ C# E G

C • 4 • Triad pairs

Dm(maj9)


 G / A (IV/V of D melodic minor) 3 3

29 
 C / D (II/III of B♭ lydian augmented) 3 3 F / E♭ (II/I of E♭ lydian) 3

A • 5 • Pentatonic shifting

33 D7sus(b9) Ebmaj7#11

F pentatonic: plain sus sound same shape in Eb pentatonic: the b9 appears Bb pentatonic F pentatonic: Bb -> A brings the #11

37 Bbmaj7#5 A7sus(b9) A7alt

C pentatonic A minor-6 pentatonic: G -> F# brings the #5 Bb pentatonic over A7sus(b9) Eb pentatonic over A7alt (the tritone pentatonic)

A' • 6 • Fourths (quartal lines)

41 D7sus(b9) Ebmaj7#11

4ths planing up: A-D, Bb-Eb, C-F zigzag of 4ths and 5ths stacked 4ths A D G, C F

45 Abmaj7#5 Dbmaj7#11

Bb-E is the augmented 4th of the chord Db lydian is a stack of 4ths

B • 7 • The altered scale

49 C7#11 B7alt

C altered = Db melodic minor upper triads Ab and Gb (bVI, bV) B altered = C melodic minor C melodic minor straight up

53 Bb7#11 A7alt

Bb altered = B melodic minor upper triads E and F# (bV, bVI) A altered = Bb melodic minor diminished below, whole-tone above; C# -> D

C • 8 • Playing out: minor a half step up, then back in

57 Dm(maj9)

IN: D melodic minor OUT: Eb melodic minor over Dm(maj9) OUT: Ab triad, Ebm IN: Eb -> E snaps back

61 Bbmaj7#5 Ebmaj7#11

OUT: the head's whole-tone fall from G IN: the same fall from F# IN: the head's pivot A head bar 32: Eb -> D into the out-head