

# Air Movement 4 - Chord Progression

*Burt Bacharach / Quincy Jones / French Modern Jazz Style*

## Overview

**Overall Structure:** Triad Pairs Creating Extended Jazz Harmony

**Concept:** Each measure uses a triad pair - lower triad (Cello) + upper triad (Viola/Violin II) = sophisticated extended chord

## Summary Chord Progression (90 Measures)

**A Section (M1-20):** Gmaj7#11 → Am11 → D9 → Bm7b5-D9 → Cmaj9

**B Section (M21-40):** Em11 → Am11 → D9 → Gmaj7#11 → Em11

**C Section (M41-60):** Gmaj7#11 → Am11 → D9 → Bm7b5-D9 → Cmaj9 (with polyrhythms)

**D Section (M61-80):** Em11 → Gmaj7#11 → Am11 → D9 → Gmaj7#11

**A' Section (M81-90):** Gmaj7#11 → Am11 → Gmaj7#11 (final resolution)

## Detailed Harmonic Progressions

### A Section - Motif 1 Introduction (Measures 1-20)

**M1-4: Gmaj7#11** (Lydian, air-like)

- Lower: G-B-D (G major)
- Upper: B-D-F# (B minor)
- Result: Gmaj7#11 - Lydian color, air-like, ethereal

**M5-8: Am11** (Sophisticated minor)

- Lower: A-C-E (A minor)
- Upper: C-E-G (C major)
- Result: Am11 - sophisticated, warm

**M9-12: D9** (Dominant with color)

- Lower: D-F#-A (D major)
- Upper: F#-A-C# (F# minor)
- Result: D9 - dominant function with modal color

**M13-16: Bm7b5-D9** (Tritone substitution)

- Lower: B-D-F (B diminished)
- Upper: D-F#-A (D major)
- Result: Tritone substitution - sophisticated jazz harmony

**M17-20: Cmaj9** (Sophisticated major)

- Lower: C-E-G (C major)
- Upper: E-G-B (E minor)
- Result: Cmaj9 - bright, sophisticated

### B Section - Motif 2 Introduction (Measures 21-40)

**M21-24: Em11** (Modal minor, dance-like)

- Lower: E-G-B (E minor)

- Upper: G-B-D (G major)
- Result: Em11 - modal, dance-like, rhythmic

**M25-28: Am11** (Sequenced)

- Same as M5-8 but with Motif 2

**M29-32: D9** (Developed)

- Same as M9-12 but with Motif 2 development

**M33-36: Gmaj7#11** (Inverted)

- Return to opening harmony with Motif 2 inversion

**M37-40: Em11** (Variation)

- Final Motif 2 variation

## C Section - Development with Polyrhythms (Measures 41-60)

Same chord progression as A Section, but with:

- M41-44: 3:2 polyrhythm (Violin I triplets vs. others duplets)
- M45-48: 4:3 polyrhythm (Violin I 16th notes vs. others triplets)
- M49-52: 5:4 polyrhythm (Violin I quintuplets vs. others 16th notes)

## D Section - Integration (Measures 61-80)

- M61-64: Em11 (3:2 polyrhythm)
- M65-68: Gmaj7#11 (Motif combination)
- M69-72: Am11 (Motif development)
- M73-76: D9 (4:3 polyrhythm)
- M77-80: Gmaj7#11 (Motif resolution)

## A' Section - Recapitulation (Measures 81-90)

- M81-84: Gmaj7#11 (Motif 1 returns)
- M85-88: Am11 (Final development)
- M89-90: Gmaj7#11 (Final resolution with harmonics)

## Harmonic Style Reference

### ***Burt Bacharach Characteristics***

- Extended chords: Maj7, Min7, Dom9, Maj9, Min9, 11ths, 13ths
- Chromatic voice leading
- Unexpected modulations
- Sophisticated ii-V-I with substitutions
- Major 7th chords for elegance
- Diminished chords for color

### ***Quincy Jones Characteristics***

- Rich chord voicings
- Modal interchange (parallel major/minor)
- Secondary dominants (V/V, V/vi, V/ii, V/IV)

- Smooth voice leading
- Extended chords with color tones

### ***French Modern Jazz Characteristics***

- Modal jazz (Lydian, Mixolydian, Dorian)
- Quartal/quintal harmony (stacked 4ths/5ths)
- Impressionist colors (Debussy/Ravel influence)
- Whole-tone scales
- Pentatonic scales
- Extended chords

## **Chord Voicing Principles**

### ***String Quartet Voicing***

- Violin I: Melody (top voice)
- Violin II: Upper harmony (3rd, 7th, 9th)
- Viola: Middle harmony (5th, 7th, 9th, 11th)
- Cello: Bass (root, 3rd, 5th) or walking bass

### ***Extended Chord Voicings***

- Maj9: Root (Cello), 3rd (Viola), 5th (Violin II), 7th (Viola), 9th (Violin I)
- Min11: Root (Cello), 3rd (Viola), 5th (Violin II), 7th (Viola), 9th (Violin II), 11th (Violin I)
- Dom13: Root (Cello), 3rd (Viola), 7th (Violin II), 9th (Violin II), 13th (Violin I)