



Trobador Research Group

ANALYSIS

composition by Bart Quartier

CHARMING

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Score of '*Charming*' is part of
'*Profils 24 essais pour vibraphone et piano*' – Bart Quartier
edited by Henri Lemoine
www.henrilemoine.com
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'*Charming*' is recorded on the CD '*Profils 24 essays for vibraphone and piano*'
De Werf 099 www.dewerf.be

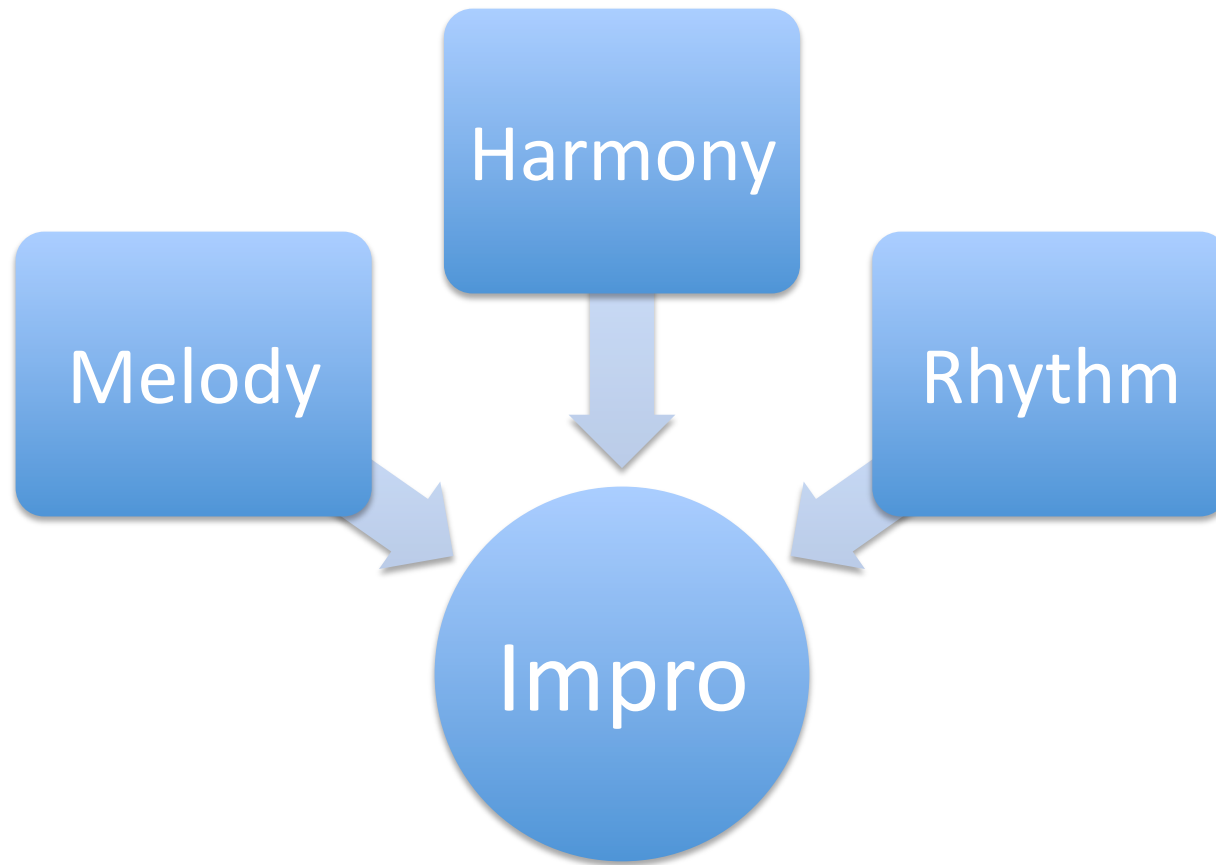
ERASMUS
HOOGESCHOOL
BRUSSEL

Composition

```
graph TD; A[Composition] --- B[thinking intellect]; A --- C[intuition emotion]
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thinking
intellect

intuition
emotion



Pentatonics

cluster - 5 successive notes
max ## or 2bb



tension - relax - tension - relax

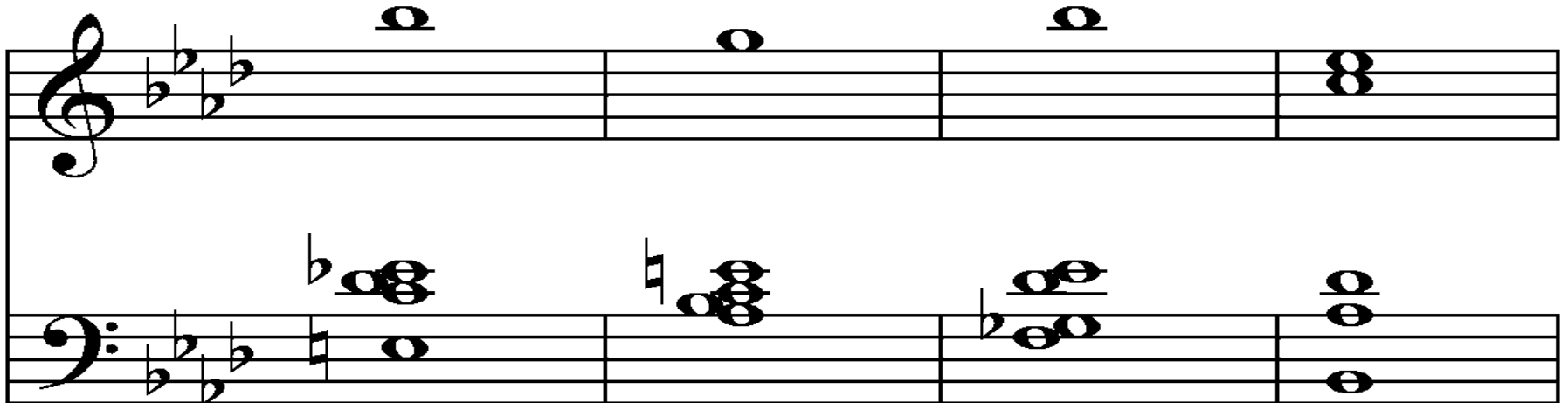
Development chord progression



clusters



open voicing



tension

-

relax

-

tension

-

relax

17. Charming / analyse chord symbols

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C7_{ALT}

Abmaj7+

F#m2yg

Bb-11

Amaj7+

Dbmaj9+

Eb/A

Eb-11

Bb-11

Dbmaj9+

Bwht

C7_{ALT}

Bb7_{ALT}

Gbmaj7+

Ebm2yg

Ab-11

Eb7(b9)

Ebwht

Ebm2yg

Abb6

tension - relax

C7^{ALT}

AbMAs7+

FpHzYG

Bb-11

AMAs7+

DbMAs9+

Eb/A

Eb-11

Bb-11

DbMAs9+

BwHT

C7^{ALT}

2/3 Bb7^{ALT}

GbMAs7+

EbpHzYG

Ab-11

Eb7(b9)

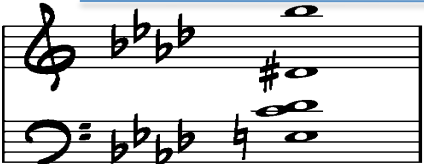

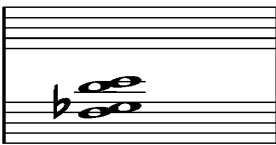
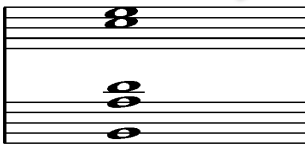








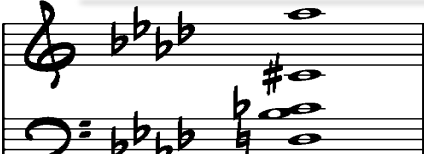

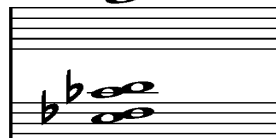



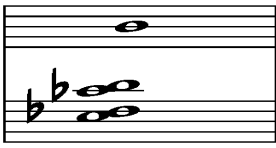
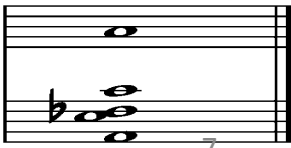
EbwHT

EbpHzYG

Abb6

Harmony

functions

F min	C7 _{ALT}	Ab _{MAS7+}	F _{PH2YA}	Bb-11
V		III 	b II 	IV- 
Bb min	A _{MAS7+}	Db _{MAS9+}	Eb/A	Eb-11
V		III 	IV lyd 	IV- 
Bb min	Bb-11	Db _{MAS9+}	B _{WH7}	C7 _{ALT}
I		III 	b II 7 	II 7 
Eb min	Bb7 _{ALT}	Gb _{MAS7+}	Eb _{PH2YA}	Ab-11
V		III 	b II 	IV 
Ab maj	Eb7(b9)	Eb _{WH7}	Eb _{PH2YA}	Ab _{b6}
V		V 	V 	I 

17. Charming - analyse pentatonics

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7
#9
b9
1
3

7
#5
3
9
1

4
b7
b6
b2
1

11
9
b3
b7
1

#11
7
6
#5
1

7
#5
3
9
1

1
3
9
5
#4

11
9
b7
b3
1

11
b3
9
b7
1

7
3
9
#5
1

9
b5
3
b7
1

b7
b13
3
#9
1

b7
#9
b9
1
3

7
#5
3
9
1

4
b7
b6
b2
1

11
9
b3
b7
1

5
b9
1
b7
3

3
2
1
b7
b6

5
b7
b6
b2
1

Pentatonics

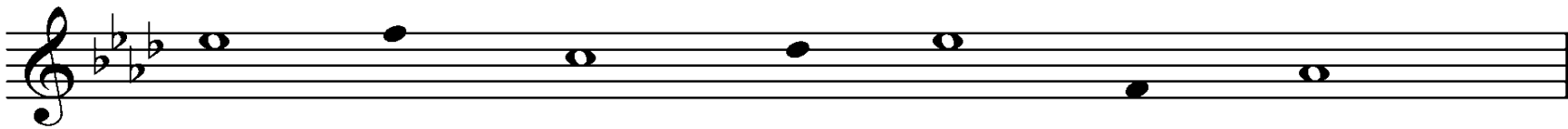
Choice of notes
characteristics

Tonica					
Major augmented	1	3	#5	7	9
minor	1	b3	b7	9	11
Subdominant					
phrygian	1	b2	b4	b6	b7
lydian	1	3	#4	5	9
minor	1	b3	5	b7	11
Dominant					
altered	1	3	7	b9	#9
Whole tone	1	3	b5	b6	b7

Melody



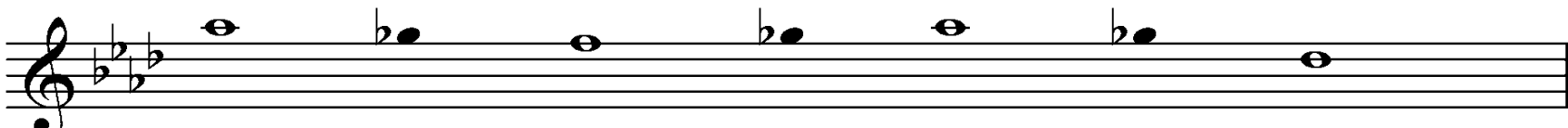
V



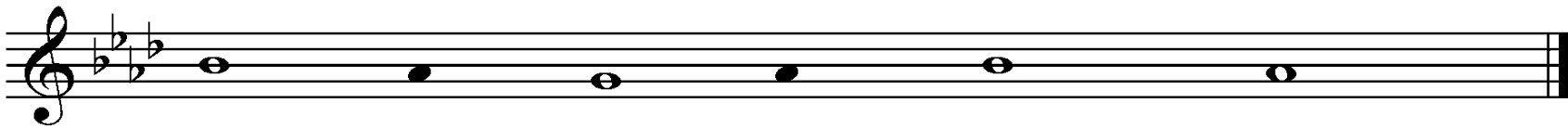
I



V




IV



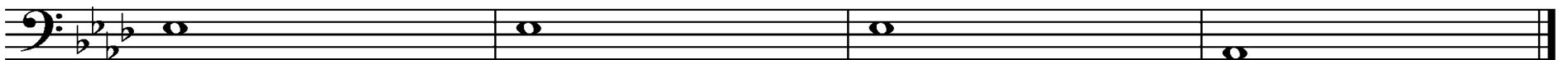
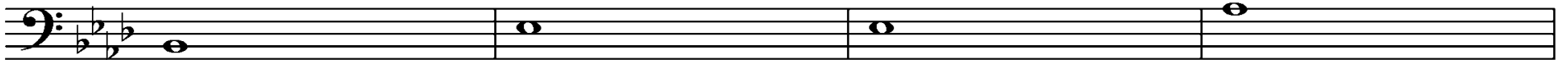
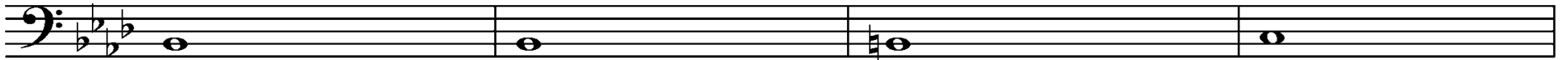
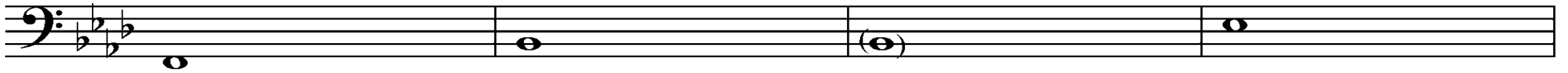
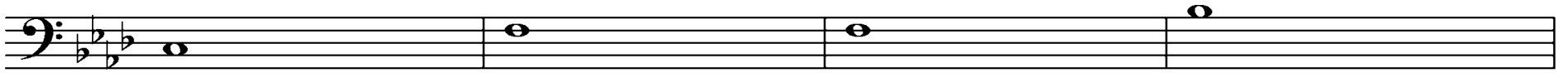
V - I



Relaxed Root
P5
M3
b3
M6
b6
M2
m2
M7
b7
P4
Tense #4



Bass



Rhythm

Harmonic rhythm

Seventh's

Q

A

Q

A

question - answer

Sources

- Fundamentals of Musical Composition - Arnold Schoenberg - Faber and Faber Limited, London 1967 - ISBN 0-571-09276-4
- Jazz composer's companion – Gil Goldstein - © 1993 Advance Music
- Modal Jazz - Composition and Harmony - Vol. I - Ron Miller © 1992 Advance Music - order # 11303
- Modal Jazz - Composition and Harmony - Vol. II - Ron Miller © 1992 Advance Music - order # 11308
- Connecting Chords with linear Harmony – Bert Ligon - © 1996 Hal Leonard Corp. – ISBN 0793561930
- Profiles 24 Essays for Vibraphone and Piano - CD 099 De Werf, Brugge, Belgium
- www.bartquartier.be