

Example 4.4 – Part B Chorus

The composer provides very specific, detailed chord symbols to the pianist (Dave Grusin on the recording), leaving no room for unintentional clashes.

Harmonic Elements and Voicings

The composer does not wait long before harmonizing the initial locrian motif by using many rootless altered dominant seventh chords with various extension tones. Notice that the upper woodwinds are following the same contour as the lead voice while the lower winds are descending by minor seconds. Lower chord symbols describe the entire voicing and the upper symbols describe the triad motion of the upper winds. Notice that there are diatonic elevenths added to two of the dominants which demonstrates that the composer was more concerned about voice leading and maintaining the same shape in the four upper voices than he was with the fact that this added eleventh clashes with the third of the chord and is not traditionally included in a chord that is not suspended, at least in this style.

Example 4.5

The voicings illustrated in the previous example are maintained throughout the score regardless of the locrian key center. For example, the following excerpt illustrates how Williams voiced and orchestrated this