

## Harmony and Voicing

As previously suggested, harmony is used sparingly throughout this composition and largely in contrast to the predominance of linear, melodic textures. Much of the harmony is based on only two or three voices – open 5ths including the initial isorhythmic ostinato and 6ths used in the development section (shout chorus). As stated previously, aside from a few dense polychords, the composer never goes beyond three voice textures. And aside from the open 5ths used as the isorhythmic bass ostinato, the first introduction of two voice harmony in the winds (above the bass isorhythmic ostinato) occurs at bar 32, again with a stack of 5ths.

Example 4.12

ALL WINDS **BAR 32**

CONTINUED IN IMPROVISED RHYTHMIC FASHION

When McNeely does introduce harmony it is frequently to achieve an added dramatic effect through contrast and/or tension of dissonant polychords, as shown in the following examples. Example 4.13 shows the polychord that serves as an introduction to the soloist. This dissonant chord is framed by a consonant approach chord,  $Fm^{11}$ , and an octave unison rhythmic figure that is the immediate springboard to the solo section. The dissonant polychord in the middle of m.57 is reached through smooth voice leading in all voices.

Example 4.13

**BAR 57**

$Fm^{11}(add13)$   $Ebmaj7$   
 $E^{maj7}$

SAXES

TRUMPETS

TROMBONES