

Example 4.16

BAR 169 D^{\flat}
 $\text{D}^{\flat}\text{maj}7$ $\text{E}^{\flat}/\text{E}$

When McNeely uses concerted textures they appear in stark contrast to linear passages, and some are melodies harmonized by planing the given scale or mode. Take, for example, the passage that follows, labeled as the B section in the full score and lead sheet reduction.

Example 4.17 – Labeled as the bridge in the score reduction and the full score analysis.

BAR 37 QUARTAL PLANING IN CLOSED POSITION

Such four voice textures are not always based on the chant-like open fourths and fifths heard throughout most of the piece. For example, the final chorale just before the piece comes to a close is very reminiscent of Bob Brookmeyer's later style in planing G^{\flat} major and Mixolydian harmonized scales over a G^{\flat} pedal in the bass, as illustrated in Example 4.18. It is worth also noting that while these passages are in different modes and harmonic structures, there is a striking similarity to the shape and rhythm of the melodic line that rises and falls in approximately two measure phrases while making use of triplet rhythms. While McNeely may reuse the essence of material, he rarely if ever simply repeats himself.

Example 4.18 – Four voice texture in third inversion with 7th on the bottom maintains 4th structure between outer voices.

BAR 112 CHORALE

Gb PEDAL.....

PEDAL CONT.

The progression of major and minor 7th chords at measures 53 and similarly near the end at m.188 is interesting in that it capitalizes on the common tones that exist between chords that enjoy a third relationship. All of these ascending chords are derived from the A \flat major scale, but ascend by skipping a note. In each case McNeely uses this cycle to reach the same target chord – F minor, which is essentially the basis of this harmonic planing. This is the section he borrowed from Milhaud’s “Duo Concertant.”

Example 4.19

BAR 53 & 189

3RD, 5TH & 7TH BECOME ROOT, 3RD AND 5TH OF FOLLOWING CHORD, HERE PLANING A FLAT MAJ OR F MINOR SCALE

The final phrase of McNeely’s “Absolution” returns to the harmonic essence of the piece and its roots in Gregorian chant. This chain of minor and dominant suspended and major chords composed largely of