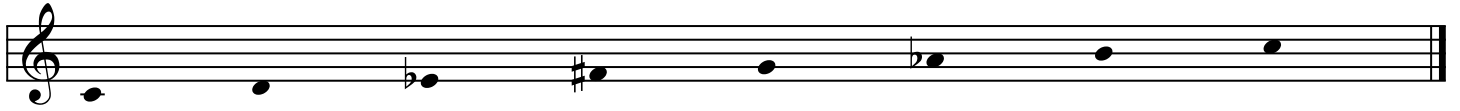


Prokofiev/Williams

This scale (and its transpositions) is found in both compositions.

In the article By Dr. Inessa Bazayev (Music Theory Online, Vol. 20 #3) it is identified as "Family 2, Minor Harmonic Lydian". But let's call it "Harmonic Minor (#4)" - the "#" sign means "sharp".



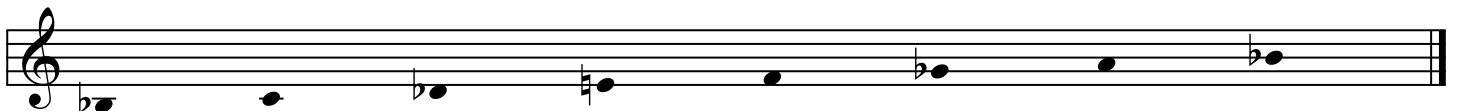
In the introduction to Parade of the Ewoks Williams derives the harmony from Db Harmonic Minor (#4).



The melodic material comes from the scale a minor 3rd higher. The notes C and G are common to both scales and serve as a slightly off kilter tonic and dominant. The melody uses 5 pitches from E Harmonic Minor (#4).



The main theme of Parade of the Ewoks uses all 7 pitches of Bb Harmonic Minor (#4).



The supporting harmony suggests B \flat Lydian mode, setting up the same major/minor argument explored in Prokofiev's March. Williams uses Lydian harmony for the first 6 1/2 bars.

Like Prokofiev, he uses bVI rather than V as the contrasting harmony (in the 7th bar), emphasizing root motion by 3rds rather than 5ths.

In both cases the contrasting harmony comes from the Harmonic Minor (#4)

B \flat (add#4) Fmaj7sus B \flat (add#4) G \flat min(maj7) B \flat (add#4)

Harmonic progressions in both employ the 1/2 step voice leading which Dr. Bazayev talks about in her article in the MTO Journal.

Prokofiev:

Williams:

A \flat E7 A \flat B \flat (add#4) G \flat min(maj7) B \flat (add#4)