SYDNEY HODKINSON'S MEGALITH TRILOGY: AN ANALYSIS:
A LECTURE RECITAL, TOGETHER WITH THREE RECITALS OF
SELECTED WORKS OF GRIGNY, BACH, DURUFLÉ,
SCHIEDT, DUPRÉ, VIERNE, REUBKE,
AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Antoinette Tracy Corbet, B.M., M.M.
Denton, Texas
August, 1984

The lecture recital was given on July 2, 1984. The Megalith Trilogy was performed following a lecture which examined the internal structure of the work. The main body of the lecture focused on motivic and tonal considerations and included motivic and pitch reductions of the three movements.

In addition to the lecture recital three other public solo recitals were performed.

The first recital, which took place on March 3, 1980, included works of Grigny, Bach and Duruflé.

The second recital was performed on November 15, 1982 and included works of Beiller, Bach, Guillou and Dupré.

The final recital took place on July 16, 1984 and included works of Vivaldi, Scheidt, Vierne and Reubke.

The four programs were recorded on magnetic tape and are filed with the written version of the lecture as a part of the dissertation.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.
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North Texas State University
School of Music
presents

**Antoinette Tracy Corbet**

assisted by

members of the North Texas Chamber Chorale
Dr. Lester Brothers, Director

**DMA Organ Recital**

Monday, March 3, 1980  8:15 p.m.  Main Auditorium

**PROGRAM**

**Nicolas de Grigny,**

Veni Creator

En taille à 5

Fugue à 5

Duo

Récit de cromorne

Dialogue sur les grands jeux

**Johann Sebastian Bach,**

Fantasia super: Komm, Heiliger Geist, Herre Gott (S. 651)

Komm, Heiliger Geist, Herre Gott (S. 652)

Komm, Gott, Schöpfer, Heiliger Geist (S. 667)

**Maurice Duruflé,**

Prelude, Adagio et Chorale varié sur le thème du "Veni Creator",
Op. 4

*Presented in partial fulfillment of the requirements of the degree Doctor of Musical Arts*
NORTH TEXAS STATE UNIVERSITY

SCHOOL OF MUSIC

presents

ANTOINETTE TRACY CORBET

ORGANIST

in

RECITAL

Monday, November 15, 1982, 8:15 P.M.

EAST DALLAS CHRISTIAN CHURCH

This recital is presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts.
PROGRAM

In Festo Corporis Christi

I. Ante Introitum
II. Post Offertorium
III. Post Communionem
IV. Post Benediction (Lauda Sion)

Sonata IV in E Minor (S.528)  Johann Sebastian Bach
(1685-1750)

I. Adagio - Vivace
II. Andante
III. Un poco Allegro

Sagas (Cosmic Visions)  Jean Guillou
(b. 1930)

VI. Allegro con fuoco (Ikarus)

Intermission

Passion Symphony, Op. 23  Marcel Dupré
(1896-1971)

I. The World Awaiting the Saviour
II. Nativity
III. Crucifixion
IV. Resurrection

The East Dallas Sanctuary Choir cordially invites you to a reception in the Church Parlor immediately following the program.
NORTH TEXAS STATE UNIVERSITY

SCHOOL OF MUSIC

presents

Antoinette Tracy Corbet

organ

Lecture Recital

Monday, July 2, 1984  5:00 p.m.  Main Auditorium

PROGRAM

Sydney Hodkinson's <i>Megalith</i> trilogy:

An Analysis

Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

Antoinette Tracy Corbet, organ

in recital

Monday, July 16, 1984 8:15 p.m. East Dallas Christian Church

PROGRAM

Concerto in D Minor, s. 596....................Antonio Vivaldi
  transcribed by J. S. Bach
  Allegro-Grave-Allegro
  Largo e spiccato
  Allegro vivace

Cantio Sacra: Warum betrübst du dich.............Samuel Scheidt

Premiere Symphonie pour Orgue......................Louis Vierne
  Finale

  Intermission

Grosse Orgel-Sonate (Der 94 Psalm)...............Julius Reubke

Presented in partial fulfillment of requirements for the degree
Doctor of Musical Arts
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CHAPTER I

INTRODUCTION

Sydney Hodkinson holds degrees from the Eastman School of Music and the University of Michigan. His composition teachers include Leslie Bassett, Ross Lee Finney, Elliott Carter, Roger Sessions and Milton Babbitt. Professor Hodkinson is currently on the faculty of the Eastman School, where he directs the Musica Nova Ensemble. During the 1984-1985 school year, he will be the Composer in Residence at Southern Methodist University.

The Megalith Trilogy was completed in 1973 in Ann Arbor, Michigan and Rochester, New York. Each of the three pieces is dedicated to a composer friend: William Albright, Robert Morris, and George Cacioppo. About the trilogy, the composer writes:

Stravinsky is reputed to have said one of the problems with the pipe organ was that it 'never breathes,' and as is true with many other composers, I avoided this King of Instruments for many years. In fact, a 1969 commission from William Albright lay fallow in my mind until 1972 -- a period when I found myself fascinated by prehistoric megaliths. At some point, my visions of the vast ceremonial ruins -- Stonehenge-Tenochtitlan-Knossos-Angkor Wat -- translated themselves into static, frozen musical sounds. The very quality that Stravinsky complained about seemed ideally suited to this vision.

By that time I was already working with severely-limited pitch materials -- perhaps a reaction to many
contemporary scores that were to me 'colorful' or
dense without reason. My first work of this type
-- Stabile for Orchestra (1970) -- was, I felt,
quite successful, and the organ seemed well suited
to continue work along these lines. The music be-
gan as an aural representation of monolithic sculptures
or Calder steel constructions: huge, never-changing,
but constantly different. With these separate but
related approaches, I began work on Bill's commission,
and, as the work progressed, three pieces resulted.

A dolmen represents a prehistoric structure con-
sisting of two mammoth upright stones with a capstone.
DOLMEN largely employs slow-moving symmetrical pitch
structures within a narrow register, using limited
segments of notes rather than the total chromatic
spectrum. A menhir is a single, tall, upright mega-
lith. MENHIR is perhaps the most stringent and aus-
tere of the works, since the piece employs only six
tones from the twelve possible, three of them simply
a transposition of the other three. A talayot is a
large stone hut consisting of many small boulders.
All of the sonorities in TALAYOT are derived from a
single component of two intervals: the major and
minor third.

Within such highly-restricted, indeed intentional-
ly primitive bounds, these pieces evolve as a series of
contrasted blocks -- stone pillars of sound.¹

The work employs a number of techniques common to the
contemporary repertoire for the instrument, including long
sustained tones, melismatic glissandi, clusters of various
types, and timbral and dynamic contrasts within a wide range
of expression, from the subtle to the startling. In his
performance notes in the score of the third piece, the
composer says:

The austere, introverted and "monolithic" char-
acter of this composition...may be enhanced by using
an absolute minimum of lighting in the auditorium.

¹Sydney Hodkinson, record jacket notes for Megalith
Triology, performed by William Albright (Composers Recordings
The organist(s) should feel free to interpret the proportional notation with considerable freedom (horizontal space = time). The notation could be roughly "felt" throughout as, for example, 6 tempo, pulse = c. 58; 8 tempo, pulse = c. 66. Slight accelerandos/ritards., added at the performer's discretion, are strongly encouraged. Except for the few places marked (↑), no exact synchronization between the two parts is intended.²

CHAPTER II

ANALYSIS

Areas of Parametric Congruence

In the *Megalith Trilogy*, motivic and tonal factors are the primary determinants of formal structure. Table I shows how tempo markings and registration changes serve to reinforce sectional division indicated by contrast of motivic material and pitch content. (Please refer to Table I, pages 5-9. Table I is not proportional with respect to time.)

Motivic Considerations

In the following discussion, motivic materials are referenced by letter name designations as shown in Table II. Each letter name is an abbreviation for a distinguishing feature of the motive it represents. Motives are listed in the order of their appearance. (Please refer to Table II, page 10.)

Dolmen

A sustained sonority (s), building up one note at a time or occurring vertically, is juxtaposed with a fragmentary melismatic glissando (m). Initially, the glissando is used to "dissolve" the sustained chord as it leads away from it. The sustained chord increases in density as notes are
<table>
<thead>
<tr>
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<th>Dolmen</th>
<th>Motive</th>
<th>Pitch</th>
<th>Tempo</th>
<th>Registration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dolmen</td>
<td>[1------24]</td>
<td>additive sustained chords</td>
<td>[1--9]</td>
<td>[1-20]</td>
<td>[1-11][12-17][18-24]</td>
</tr>
<tr>
<td>Motive</td>
<td>[25-----42]</td>
<td>thicker version of 1-24</td>
<td>[10--24]</td>
<td>[21-----35]</td>
<td>[25-----42]</td>
</tr>
<tr>
<td></td>
<td>[43-----54]</td>
<td>pedal melody with repeated chord accompaniment</td>
<td>c-b^b</td>
<td>[36-----42]</td>
<td>[43-----54]</td>
</tr>
<tr>
<td></td>
<td>[55-----74]</td>
<td>glissandi alternating with chords</td>
<td>6-226</td>
<td>m=c. 5&quot;</td>
<td>[55-----74]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>d-a^b and c-b^b</td>
<td></td>
<td>m=c. 52</td>
<td>[1-11][12-17][18-24]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>c-b^b</td>
<td></td>
<td>m=c. 76</td>
<td>[25-----42]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6-226</td>
<td></td>
<td>m=132</td>
<td>[43-----54]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b-</td>
<td></td>
<td>m=76</td>
<td>[55-----74]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>glissandi alternating with chords</td>
<td></td>
<td></td>
<td></td>
</tr>
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### TABLE I Continued

<table>
<thead>
<tr>
<th>Motive</th>
<th>[75----------95]</th>
<th>[96--------127]</th>
<th>[128----------147]</th>
<th>[148-154]</th>
</tr>
</thead>
<tbody>
<tr>
<td>additive repeated chord</td>
<td>glissando section</td>
<td>fragments of previous material</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pitch</th>
<th>[75----------95]</th>
<th>[96--------127]</th>
<th>[128----------134]</th>
<th>[135-147][148-154]</th>
</tr>
</thead>
<tbody>
<tr>
<td>6-226</td>
<td>c-(b^b)---------c</td>
<td>c-b^b-----------</td>
<td>a-c#-------------</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Tempo</th>
<th>[75-79] [80--95]</th>
<th>[96--------127]</th>
<th>[128----------136]</th>
<th>[137--------154]</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{\textbf{\textcolor{red}{$\uparrow$}}} = \text{\textbf{\textcolor{red}{$\uparrow$}}} = 132 ) ( \text{\textbf{\textcolor{red}{$\downarrow$}}} = 66 )</td>
<td>( \text{\textbf{\textcolor{red}{$\uparrow$}}} = \text{\textbf{\textcolor{red}{$\uparrow$}}} = 132 )</td>
<td>( \text{\textbf{\textcolor{red}{$\uparrow$}}} = 76 )</td>
<td>( \text{\textbf{\textcolor{red}{$\downarrow$}}} = 66 )</td>
<td></td>
</tr>
<tr>
<td>accel., rit.</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Registration</th>
<th>[75----------95]</th>
<th>[96-110][111-127]</th>
<th>[128----------135]</th>
<th>[136-144][145-154]</th>
</tr>
</thead>
<tbody>
<tr>
<td>c (+ and -)</td>
<td>c</td>
<td>c, mc</td>
<td>c, mc</td>
<td>c</td>
</tr>
<tr>
<td>Menhir Motive</td>
<td>[1----------22] contrapuntal cluster</td>
<td>[23----------38] arpeggiated chord (repeated)</td>
<td>[39----------48] dotted rhythmic figure</td>
<td>[49----------64] sustained chords alternating with contrapuntal cluster</td>
</tr>
<tr>
<td>----------------</td>
<td>-------------------------------------</td>
<td>-----------------------------------------------</td>
<td>-------------------------------------------</td>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td>Pitch</td>
<td>trichords separate</td>
<td>trichords overlap</td>
<td>trichords separate</td>
<td>trichords overlap, mixed</td>
</tr>
<tr>
<td>Tempo</td>
<td>[1] m.=c.5&quot; †=c.60 [6] †=135</td>
<td>[13] [17] †=135</td>
<td>[49] Free †= 135</td>
<td>[52] [54] †= 60 †= 72</td>
</tr>
<tr>
<td>Motive</td>
<td>[65-----------139]</td>
<td>[140-------149]</td>
<td>[150-------153]</td>
<td></td>
</tr>
<tr>
<td>----------------------------</td>
<td>---------------------</td>
<td>------------------</td>
<td>---------------------------------------</td>
<td></td>
</tr>
<tr>
<td></td>
<td>pointillistic staccato plus fragments of previous material</td>
<td>dense chords alternating with contrapuntal cluster</td>
<td>pointillistic pedal cadenza</td>
<td></td>
</tr>
<tr>
<td>Pitch</td>
<td>trichords alternately mixed/separate</td>
<td>trichords mixed separate</td>
<td>trichords mixed</td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>[65]</td>
<td>[140] [146]</td>
<td>---------</td>
<td></td>
</tr>
<tr>
<td></td>
<td>poco più mosso</td>
<td>( \dot{=}c.96 ) ( \dot{=}c.48 )</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Registration</td>
<td>frequent changes</td>
<td>[146]</td>
<td>[149] [152]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>m.c. c</td>
<td>c -</td>
<td></td>
</tr>
<tr>
<td>Talayot</td>
<td>Motive</td>
<td>Pitch</td>
<td>Tempo</td>
<td>Registration</td>
</tr>
<tr>
<td>---------</td>
<td>--------</td>
<td>-------</td>
<td>-------</td>
<td>-------------</td>
</tr>
<tr>
<td></td>
<td>6-226 pitch substitution</td>
<td>same, plus pitch addition</td>
<td>intensified harmonic rhythm</td>
<td>relaxed harmonic A lydian rhythm</td>
</tr>
<tr>
<td>[1--6] [7-----]</td>
<td>Freely</td>
<td>=c.8&quot; =c.6&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[9] [12] [14]</td>
<td>[40] [45]</td>
<td>frequent changes</td>
<td></td>
<td>[73] c</td>
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</tbody>
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### TABLE II

**LETTER NAME DESIGNATIONS FOR MOTIVIC ELEMENTS**

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<tr>
<th>Letter</th>
<th>Motivic Element</th>
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<tr>
<td>s</td>
<td>sustained notes/chords (simultaneous or arpeggiated)</td>
</tr>
<tr>
<td>m</td>
<td>melismatic glissandi</td>
</tr>
<tr>
<td>r</td>
<td>repeated note/chord</td>
</tr>
<tr>
<td>a</td>
<td>angular lyrical melodic line</td>
</tr>
<tr>
<td>b</td>
<td>brief chord (usually 🎵)</td>
</tr>
<tr>
<td>c</td>
<td>contrapuntal cluster</td>
</tr>
<tr>
<td>p</td>
<td>pointillistic staccato</td>
</tr>
<tr>
<td>d</td>
<td>dotted rhythmic figure (🎶)</td>
</tr>
</tbody>
</table>
added to it, then it dissipates into thin air by way of the melismatic fragment (Example 1).

Example 1. Dolmen, measure 1.

As the opening section unfolds, the melisma grows in length, sometimes leading into, rather than away from, chords. A repeated note or interval (r) underscores three of four internal cadences (at measures five, eight, and sixteen). A sustained chord, reduced by pitch substitution and subtraction, yields a four-note chord which resolves a sustained tritone (d-a\textsuperscript{b}) at measure ten. These first three cadences are emphasized by decrescendo; the fifth cadence which ends this subsection is characterized by a gradual and dramatic crescendo. The effect of crescendo is suggested in the fourth cadence (measures sixteen and seventeen) by the increased number of repetitions of the underlying repeated interval in the pedal. Then an interval tremolando initiates an increased fluctuation in the sustained sonority.
This grows into an uneven arpeggiation which gradually accelerates, becoming a full chord-tremolando and increasing in rapidity until the sudden crescendo-release cadence at measure twenty-four (Example 2).


The following area (measures twenty-five through thirty-nine) represents an intensification of the first twenty-four measures, achieved through increased density and harmonic rhythm, expressed here as rate of chord attack. Brief (b) as well as sustained chords (s) appear, overlapping each other in their attacks (Example 3, page 13). Ornamental melismatic fragments appear, though less frequently than in the opening measures, serving again to lead into or away from chords. In this area, the chords are attacked simultaneously rather than emerging by arpeggiation. They
Example 3. Dolmen, measure 27.

All notes sustained. Indicated rhythms show change of manual only. Chords intermingle. Operate both swell shades continuously.

Exhibit a similar type of fluctuation, however, as a result of pitch substitution. Two wedges sustain c and b\textsuperscript{b} in the pedal from measure twenty-seven until the end of the section, where pitches are eliminated until a sustained octave B emerges (Example 4). This cadence is marked by dynamic

Example 4. Dolmen, measures 40-42.
crescendo followed by decrescendo, creating an effect of approaching and receding which is to characterize later sections of the piece.

The section consisting of measures one through forty-two is unified by its exposition of sustained tones (s), ornamental melismatic fragments (m), and short notes which become brief chords (b). Two subsections are clearly defined: measures one through twenty-four represent emergence and intensification, and measures twenty-five through forty-two represent intensification, fluctuation and reduction to a single entity.

The second section (measures forty-three through fifty-four) is dominated by an angular, lyrical melodic line in the pedal (a) which is accompanied by a repeated chord (r) separated by three quarter rests (Example 5). In a

Example 5. Dolmen, measures 44-46.
traditional form, this would be the arrival of the long-awaited first theme area, to be followed by more sections of its kind. In fact, this is the only truly melodic/thematic component of the trilogy. Consistent with the internal logic of the piece, it is the superficially subordinate motivic material which advances to prominence through later recurrence and expansion. At the end of its melodic statement, the pedal comes to rest on a three-note sonority, forming a sustained cadence.

The following section (measures fifty-five through seventy-four) features the return of motives from the beginning of the piece. This time, the melismatic glissando has reached thematic proportions, now appearing on its own rather than merely ornamenting a note or chord, and occurring in both manuals and pedal for the first time. Simultaneous melismas are generally arranged in contrary motion, juxtaposed in alternation with areas of sustained and somewhat brief chords (Example 6, page 16). The sustained sonorities here are related to those beginning at measure twenty-five since they are simultaneities which change timbres, ranges and voicings. B is wedged down from measure fifty-seven through measure seventy-three, linking this section to the cadence at measure forty-two. A two-finger glissando in contrary motion provides a logical closure for the section, using material related to its opening.
In measures seventy-five through ninety-five, the repeated sonority (r) is developed as a section. The announcement of the section's material in its first measure appears in the form of a triplet isolated on either side by rests, a rhythmic peculiarity foreshadowed by the repeated pedal note which appeared originally in measure five and which was reiterated as an interval in measure eight (Example 7, page 17). After this opening triplet, the new section is temporarily interrupted by an additive sustained chord which uses the opening tritone (d-a\(^\text{b}\)) and dissolves into a slow glissando in contrary motion at measure seventy-nine. This is a four-measure reference to the original section of the piece, using the same motivic components,
Example 7. Dolmen, measure 75.

(s) and (m). In this new transformation, the melisma combines its two functions from the first section, leading away from the sustained chord and into the main body of the new section. (In other words, the melisma forms a transition from the digression back into the section at hand.) Development of the repeated brief chord motive (rb) proceeds through an increase in density and in the number of repetitions it receives, reinforced by crescendo and decrescendo. This further develops the dynamic effect of the cadence at measure forty-two, approaching and receding over the wider span of a section. Measure ninety-five breaks up into a linear, quasi-melismatic juxtaposition of triplets, ending with the f-b tritone and leading, in texture as well as pitch, to the next section (Example 8, page 18).
In the following measures (ninety-six through one hundred twenty-seven), the motive \( m \) is developed. Having already achieved thematic status in the third section, it now returns for extensive treatment, passing with greater freedom from one manual to another, to the pedal and back. It grows in length and in density, with two-finger and even palm glissandi growing to sustained clusters and ornamental tremolandi, or dissipating into a single note (Example 9, page 19). Enlarging upon the contrary motion used earlier in connection with the glissando, a quasi-contrapuntal effect is sometimes achieved in this section, as multiple entries of the motive grow in complexity and independence. This foreshadows another less orthodox interpretation of the contrapuntal texture in the second movement; here, appearing as a glissando, there, as a moving cluster notated in a
linear fashion. Measure one hundred twenty-seven ends the section with a dramatic diatonic ascending *glissando* (Example 10).

A developmental section immediately preceding the final cadential area opens and closes with a sustained chord (measures one hundred twenty-eight through one hundred forty-eight). Motivic ideas from earlier sections appear as fragmentary, muttering references. Sustained chords occur as simultaneities as well as additive and subtractive sonorities. Melismatic glissandi function as dissolving ornaments as well as independent motivic elements. The pitch B is again sustained, while the reiterated chord of measure forty-three recurs at irregular, widely spaced intervals beginning at measure one hundred thirty-three and continuing almost to the end of the movement. A fragment of the lyrical pedal melody appears before the double pedal a-c# is sustained to the end of the piece.

The final cadential area, spread over six measures, consists of a sustained chord, fluctuating by slow, irregular arpeggiation over the double pedal, interrupted by brief eighth-note interjections of the chord from measure forty-three at irregularly spaced intervals. The movement recedes to nothing (niente) in this fashion (Example 11, page 21).

Menhir

A sustained tone forms the transition from Dolmen to Menhir. A linear-contrapuntal motive, actually a fluctuating three-note cluster, is treated as a subject for contrapuntal imitation at two different pitch levels; this forms the


basic sound environment from the beginning of the movement (Example 12). The cluster takes on a more apparent melodic
quality as the note values slow to quarter- and eighth-notes approaching the cadence of the first section at measure twenty-two. Nearing the end of the first section, the texture increases from one to four voices which expand into a sustained six-note chord, one long note emerging at a time. In this sonority, the hexachord upon which the piece is built appears together as an aggregate for the first time (Example 13).


The texture changes abruptly at measure twenty-three, when the six tones are rearranged in an open position to appear in the form of a relentlessly repeating arpeggiated chord. Occurring eight times, the first five ornamented by scattered staccato notes, the chord is articulated in a marcato manner (Example 14, page 23). This section stands out starkly as a series of equal blocks.
Then, in an equally sudden textural shift, a distinctive dotted rhythmic figure (d) appears in alternation with a sharp, brief chord (b) (Example 15). In this section, (measures thirty-nine through forty-eight), the two trichords operate independently instead of overlapping as they did in
the previous arpeggiated chord. Such a series of changing relationships between the two trichords strongly reinforces the sense of motivic contrast throughout the piece.

With these three opening sections, defineable as contrapuntal-cluster (c), arpeggiated chord, repeated (rs) and ornamented by staccato (p), and dotted rhythmic figure (d), the design at first resembles that of Dolmen, in which motives were stated in separate sections, more or less. At this point in the second movement, however, fragmentation assumes a dominant role in the structure.

Sustained chords (s) alternate with fragments of the linear-contrapuntal motif (c) until a short chord at measure sixty-four introduces a section in which pointillism (p) achieves thematic importance (Example 16). (The pointillistic Example 16. Menhir, measures 64-66.)
motif was introduced in the second section in the form of scattered ornamental staccato. This thematic strategy also occurred in the first movement, where ornamental melismatic fragments grew to thematic importance in later sections of the piece.) Pointillistic gestures, marked "scurrying," and brief chords (b) alternate for a few measures until the return of the sustained hexachord. Here, the two trichords are treated as separate entities in "sporadic, constantly undulating"\(^3\) counterpoint with one another. In the following measures, pointillism is merely added to the other, previously stated motivic ideas to be used as material for increasingly fragmented treatment, somewhat like the development section of a traditional structure.

Brief chords, with the effect of pointillistic splotches, interrupt the activity for a few measures immediately prior to an intensification of motivic organization (Example 17, page 26). Loud chords, built up by arpeggiation, alternate suddenly with jerky pointillistic staccato gestures until a quasi-recapitulation begins at measure one hundred sixteen with a pedal solo using the linear-contrapuntal theme at the original pitch level.

The next two ideas are reordered with respect to their original appearance; the dotted figure now precedes the arpeggiated chord, whose notes appear in a new order, and


which breaks up rhythmically as it did in the development. A fragment of the linear-contrapuntal idea at the second pitch level, accompanied by pointillistic staccato, is placed between the dotted rhythmic figure and the arpeggiated chord. Clearly, in this recapitulatory area, the developmental function is still operational.

An open-position sustained chord in the manuals provides a foil to a free quasi-cadenza in the pedal at measure one hundred twenty-six. The manual chord dissolves by subtraction and gradually moves to a lower sonority, eventually coming to rest on a fluctuating, irregularly repeated C, echoed from pedal to great. Traditionally, this would be a dominant prolongation immediately preceding a recapitulation in the original key. Here, it immediately precedes the climax of the movement. The low chord breaks up into increasingly fast notes. This gesture adopts a linear
melismatic character, accumulating momentum as it gathers speed, disappears, then erupts in climactic repeating chord-shrieks which culminate in a densely voiced triplet (Example 18). The dense chords linger, continuing the for-


ward drive of the repeated chords, but breaking up the use of time by their irregular spacing within the phrase. These in turn are interrupted by the alternate appearance of the two-voice counterpoint of the opening section, improvised at both pitch levels simultaneously. Gradually, the contrapun-
tal motive takes over, growing in length with each repetition, and finally standing alone as a solo at the second pitch level.
Pointillistic staccato notes enter the pedal as an accompaniment, expanding into a free linear-pointillism which functions as a dissolving codetta. Once again, the apparent subordinate material is selected for restatement. The pointillistic cadenza, now reduced to a mutter, leaves the piece in a texturally and tonally unresolved state, ending with the $g^b-c$ tritone (Example 19).


The third movement, Talayot, is written for two organs. The part for organ II may be prerecorded to be played back during the performance. In this movement, a six-measure introduction establishes the sustained sonority (s) as a central motive of the piece, immediately linking it to the beginning of the first piece. Growing from a single tone, three sustained major thirds emerge. Taken together, these six tones form an aggregate which, from its first appearance
in measure seven (see Example 20), dominates the piece in various transformations, creating an ever-shifting yet relatively stable environment in which changing voicings and an irregular pattern of invariance cast subtle lights and shadows in a slowly undulating current. Fluctuation is

Example 20. Talayot, measure 7.

maintained through overlapping articulations of the sonority between organ I and II and is reinforced by changing manuals
and slightly altered timbres through subtle changes in registration.

Two brief chords (b) in organ I at measure seventeen provide the first relief from the long sustained chords, which have proceeded without interruption, except by rests in one organ part during the continuation of a held sonority in the other part. At measure nineteen, the sustained chords in organ I adopt a slow arpeggiation type of fluctuation by releasing and reattacking the notes (Example 21).

Four measures later, the arpeggiation becomes more rapid and pronounced for one louder chord in organ I. This sonority moves to a lower sustained chord which arpeggiates in the original manner, but over a slightly longer period of time, with more repetitions of the notes. Many of the sustained chords end abruptly; a performance indication which appears specifically at measures twenty, twenty-four and twenty-five. The section ends with a short punctuating chord in organ I which is overlapped in organ II by the continuation of its sustained chord. An increased fluctuation is achieved at this point through the means of panning back and forth the organ II part if it is recorded.

The second section, measures twenty-six through forty-three, juxtaposes short note values (pointillistic staccato sixteenth-notes and eighth-note chords) with the sustained chord or note motive. An isolated eighth-note chord in organ II articulates the first four-bar phrase, which consists of widely-spaced staccato pitches in organ I and sustained chords followed by eighth-note chords in organ II. This procedure is consistent with the earlier organization of the piece; as before, a new element is introduced into the musical texture, then combined with previously stated materials. In Talayot, the development function assumes an important role at an early point in the movement.
In the following section, measures thirty-three through forty, a dense, quick chord in organ I disappears to reveal one, two, three, then four sustained tones (Example 22).

Example 22. Talayot, measures 34-35.

At first, organ I maintains its previous texture of sustained chords, but then, beginning at measure thirty-six, it participates in the marcato articulation of the short chord, doubling the effect of sharp attack and emerging tones.
Then, for one four-measure phrase, a more dense version of the previous section occurs. Here, the two-to-four sustained tones are replaced by full chords; again, they are reinforced by simultaneous short chords. In both cases, the short notes occurring simultaneously with long tones create the impression of density suddenly "opening up" to reveal sustained notes previously obscured, blocks of sound ten- uously connected by seemingly unmeasured, ongoing time.

At measure forty-six, developmental fragmentation reasserts itself. Sustained chords, occurring as simultaneities as well as arpeggiations or tremolandi are mixed with pointillistic statements and brief chords. This brief developmental area ends in pointillism at measure fifty.

The following phrase reverses the short-chord, long- chord relationship observed in measures forty-one through forty-five. A dissipating sustained chord is now articula- ted at its decay, rather than its attack, by a short chord (Example 23, page 34).

Fragmentation resumes at measure fifty-four, now with the sustained tones, isolated and repeated short chords, pointillistic gestures, and now with the addition of a quasi-melismatic, linear, moving line, a textural reference to former movements. This last gesture leads to a loud chord culminating in tremolando at measure fifty-eight. Short chords in succession take over organ I, leading to

Quickly reiterated chord, like a receding echo (*rit.*).

A climactic point which grows out of the tension of this dense *tremolando* chord. Sharply articulated brief chords, accompanied by pointillistic staccato notes, move to sustained chords, some of which in turn break up into pointillism. An optional *fine* is marked in the middle of this area of fluctuation, giving the performer the opportunity to choose a tonal and textural cliff-hanger, with an imposing,
slowly arpeggiated chord simply dissolving into staccato notes and disappearing to leave a soft, unresolved chord in organ I (Example 24).

Example 24. Talayot, measure 62.

In the event that the final ending is taken, motivic fluctuation continues, with sustained chords ornamented by pointillism, then tremolandi, then standing alone.
Beginning at measure sixty-eight, organ I continues long chords while organ II uses a short chord as a springboard leaping to a held chord (Example 25). This bears a direct relationship to the previously exploited relationship between short chord and long chord. The cadential arrival at measures seventy-three through seventy-five returns to a
sustained cluster-chord in organ I, enlivened by a fluctuation created by tremolo, timbre and dynamics and accompanied by a brief chord, repeated five times at irregular intervals (Example 26). This ending seems to provide a more satisfying conclusion to the piece, as it resolves to the tonality of A in the lydian mode and interestingly juxtaposes that sonority as an undulating cloud of semi-stability accompanied by

Example 26. Talayot, measure 73.
the same aggregate expressed as a brief chord in irregular but insistent repetition.

Motivic Reduction

The motivic organization of the trilogy appears in abbreviated form in Table III. This motivic reduction uses the letter name designations for motivic elements set forth in Table II. For convenience, additional analytical symbols are explained on the reduction itself. (Please refer to Table III, pages thirty-nine through forty-one.)
### TABLE III

**Motivic Reduction**

Dolmen

<table>
<thead>
<tr>
<th>Motives:</th>
<th>s ( \sim ) m</th>
<th>s, b</th>
<th>( \frac{rb}{a} )</th>
<th>( m ) ( \frac{\xi}{s} ) s, b</th>
<th>rb</th>
<th>m</th>
<th>s, m, ( \frac{rb, b, a}{s} )</th>
<th>s ( \frac{rb}{s} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures:</td>
<td>1---24</td>
<td>25--42</td>
<td>43-54</td>
<td>55---74</td>
<td>75-95</td>
<td>96-127</td>
<td>128----148</td>
<td>148-154</td>
</tr>
</tbody>
</table>

**Legend:**
- \( x \sim y \) = x ending in y
- \( x, y \) = x and y mixed together but not strictly alternating
- \( x \xi y \) = x alternating with y
- \( x \frac{y}{y} \) = x occurs over y
- rb = repeated brief chord
- ( ) = subordinate material within the section
- \( \sim\sim \) = area of motivic fluctuation
### TABLE III Continued

**Menhir**

<table>
<thead>
<tr>
<th>Motives: (s) c (s)</th>
<th>rs(p)</th>
<th>d{b</th>
<th>s c b*</th>
<th>p{b</th>
<th>( \frac{s}{c(p)}(s) ) b s</th>
<th>( \frac{d}{c} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures: 1---22</td>
<td>23---38</td>
<td>39---48</td>
<td>49---64</td>
<td>65---70</td>
<td>71--------77</td>
<td>78---85</td>
</tr>
<tr>
<td>( \frac{s}{c[psr]}(b) )</td>
<td>( \frac{c}{p} ) (b*)</td>
<td>p b</td>
<td>b[p]</td>
<td>p s</td>
<td>c ( \frac{d}{c} )</td>
<td>c ( \frac{s(r)}{c} )</td>
</tr>
<tr>
<td>87-----92</td>
<td>93--96</td>
<td>97--103</td>
<td>104--108</td>
<td>109--116</td>
<td>116--124</td>
<td>125--130</td>
</tr>
</tbody>
</table>

New symbols:  
\* = cadential

\( x \bowtie y \) = x moving to y

\( x[y] \) = x in the style of y
### TABLE III Continued

**Talayot**

<table>
<thead>
<tr>
<th>Motives:</th>
<th>s (b*)</th>
<th>$\frac{p}{s b}$</th>
<th>$s \frac{b}{s b}$</th>
<th>$\frac{s}{b}$</th>
<th>$\frac{s r}{b m} \frac{s}{r p}$</th>
<th>$p \frac{b}{s p}$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures:</td>
<td>1-----25</td>
<td>26-----32</td>
<td>33-----40</td>
<td>41-----44</td>
<td>45--------------------------50</td>
<td></td>
</tr>
</tbody>
</table>

\[
\frac{rb}{bs} \frac{b}{bs} \frac{p b s}{b} \frac{b}{s b} \frac{b}{s r b} \frac{b}{s n} \frac{b r}{b n} \frac{b}{s} \frac{p b}{p s} \frac{s}{p s} \frac{s}{b s} \frac{s}{r b} \\
51--------------------------58 | 59----------67 | 68----72 | 73----75 |

New symbol: $x \ y = x$ grows into $y$
Tonal Considerations

While the *Megalith* trilogy is not tonal in the strict sense, certain recurring pitch structures are consistent with a unified concept of the tonality of A underlying the work. In the larger context, *Dolmen* suppresses a and c# until the last nineteen measures of the piece, where they are sustained as a double pedal and subsequently doubled in the manual parts at the final cadence. Throughout the remainder of the first piece, two pitch formations receive repeated emphasis: the tritone d-a\(^b\) and the minor seventh c-b\(^b\). Both intervals may be interpreted as tendency tones implying a-c# as a resolution, as shown in Example 27.

Example 27. Implied resolution of dissonant intervals.

![Example 27](image)

The cadential sonority, which is sustained with an irregularly undulating arpeggiation during the last six measures of the piece, is limited to the seven tones of the A major scale. Cadential resolution is apparent in spite of continued intermittent repetitions of a dissonant chord and scattered *glissando* fragments.
In its broadest tonal context, Menhir is a dominant prolongation. Employing only six of the twelve pitches, it avoids both a and c# while obliquely suggesting them as a resolution. The six pitches are first presented as two (013) trichords: b c d and f g a\textsuperscript{b}. If the half-step relationship were eliminated (omitting c and g\textsuperscript{b}) the four remaining pitches would form a diminished seventh chord which could have A major as a dominant resolution (repelling a\textsuperscript{b} as g#): g# b d f.

Talayot exhibits large-scale pitch fluctuation, with pitch substitutions even among equivalent sets. A major is suggested in the introduction, with the dominant represented by e and g#, followed by its tonic resolution a-c# in measure five. Despite noticeable fluctuation, both possible endings confirm A as a tonal center, although the optional fine is less conclusive because tonic disappears in a pointillistic flurry. The final ending resembles that of Dolmen, coming to rest on an undulating sonority which now includes all the tones of the A lydian scale.

The tonal background of the piece is represented in Example 28, in which D represents dissonance, T, tonic or repose, and F, fluctuation. (Please refer to the following page.)
Example 28. Harmonic background of the trilogy.

<table>
<thead>
<tr>
<th>DOLMEN</th>
<th>MENHIR</th>
<th>TALAYOT</th>
</tr>
</thead>
<tbody>
<tr>
<td>D----T</td>
<td>D------</td>
<td>(D-T)F--D(T)F---T</td>
</tr>
</tbody>
</table>

Intro. opt.  
Fine

**Middle Ground Pitch Relationships Within the Movements**

At the middle ground level, the first piece reveals itself to be a proving ground in which the tonality of the work is first implied and resolved. Furthermore, in this movement, pitch structures which will be of crucial importance in the framework of the later movements are set forth and even developed to a certain extent.

The first section of the piece sustains and repeats the tritone $d-a^b$ and the minor seventh $c-b^b$. At measure nine, the tritone resolves correctly according to its spelling: $d-a^b$ moves to $e^b-g$. The following measures again sustain the two dissonant intervals, this time without the added tones of the opening statement. A longer glissando at the beginning of this subsection provides a brief element of tension through dissonance and rapidity, settling into sustained dissonance which increases gradually in intensity by fluctuation, repetition, arpeggiation, density and dynamics. The tension is released, but not resolved in the sudden cadence at measure twenty-four.
The next section, comprising measures twenty-five through forty-two, focuses its attention upon the minor seventh, which is wedged to sustain it from measure twenty-seven through measure thirty-nine. Dense chords surround this interval and its resolution, which finally emerges alone as an octave b in measure forty-two. In traditional terms, this resolution endows the minor seventh with the character of an augmented sixth, resolving outward by half step rather than inward as a dominant. The augmented sixth is most often associated with a resolution to the dominant; in the tonal scheme of A major, b would be representative of the supertonic, perhaps the "five of five." However, in the tonal superstructure of the trilogy, its importance as a tonal link among the movements and, in particular, as a tonal axis in the first movement is far more significant. Pitch structures throughout Dolmen most often emphasize and prolong intervals which occur in symmetrical arrangements with respect to b as a central pitch, as shown in Example 29. (Please refer to the following page.) Of these intervals, the minor seventh and tritone are most often emphasized. The major second rarely appears, except as an internal member of a dense sonority.

The following section, featuring an angular pedal melody with an accompanimental brief chord, functions as a dominant prolongation. The pedal melody begins on a b and
Example 29. Arrangement of intervals around tonal axis.

\[
\begin{array}{c}
\text{b}^b \\
\text{a} \\
\text{a}^b \\
\text{g} \\
\text{f}^\# \\
\text{b------------------------(f)} \\
\text{e} \\
\text{d} \\
\text{c}^\# \\
\text{c} \\
\text{2} \\
\text{1} \\
\text{1} \\
\end{array}
\]

1 - tendency tones with a-c# as resolution
2 - a-c# (tonic)
3 - the "other" resolution of the d-a^b tritone

ends on a sustained sonority consisting of c, a^b, a#. Its implied resolution with respect to the tonality is shown in Example 30.

Example 30. Implied resolution of cadential sonority.

\[
\begin{array}{c}
\text{c}^\# \\
\text{d} \\
\text{e} \\
\text{f}^\# \\
\end{array}
\]

However, the a# spelling indicates more directly an expected resolution of b. That pitch does in fact follow as a sustained note throughout the following section.
The accompanimental chord, apparently secondary to the pedal melody, is actually more significantly related to the internal structure of the piece, combining three of the intervals which surround the tonal axis: the minor seventh, the tritone and the major third. This sonority returns in another form to be developed in measures seventy-five through ninety-five, and later pervades the tonal fabric of the third movement.

In the section beginning at measure fifty-five, all chords are voiced so that outer pitches reflect the tonal axis, which is sustained by a wedge throughout the section. Hence, the focus of this first development section is tonal rather than motivic. The appearance of the b-f tritone in the first measure of the following section is a reference to the tonal axis and its counterpart (f), forming a tonal elision between the two sections of the piece.

The glissando section (measures ninety-six through one hundred twenty-seven) opens with a reference to the minor seventh c-b and closes on a c4, maintaining a distant but tangible link to the tonal framework.

The recapitulatory section beginning at measure one hundred twenty-eight reiterates c-b and shows its resolution to a-c# at measure one hundred thirty-five. This tonality-defining interval is transferred to the pedal where it is sustained for the remainder of the piece. Dissonance
continues over this tonic pedal, with outer voices referencing intervals surrounding the axis, especially $c_b$. The final sonority consists of all seven tones of the A major scale, which includes the tonic $ac\#e$, dominant $eg\#b$, the tritone $d-g\#$, the $c-f\#$ major second and the axis $b$.

Of the second piece, the composer says, "The piece employs only six tones from the possible tempered twelve, three of the tones simply a transposition of the other three. Within such severely restricted, basically primitive bounds, Menhir evolves as a series of contrasted blocks -- stone pillars of sound."  

The six pitches selected for Menhir are organized in two (013) trichords, built on the tonal axis $b$ and its tritone counterpart $f$ (i.e., $b c d$ and $f g b a$). The trichords occur separately as quasi-contrapuntal clusters and together in dense vertical sonorities. Areas of relative repose within the piece are areas of relative tension with respect to the trilogy, as each trichord is a cluster which, at rest, fluctuates in an irregular pattern of repetition. The overall effect of this movement is that of contrast coupled with dominant prolongation, a logical extension of traditional ternary practice.

In terms of pitch organization, the third piece, Talyot, is essentially a development of a six-note sonority.

---

Ibid., 2.
taken from the first movement, where it appears in more than one form: as a sustained sonority in the early measures of the piece, as a brief accompanying chord, and as a repeated chord which is subjected to development within a section of its own. The introduction outlines three major thirds: e–g#, b–d# and a–c#. These three thirds are combined in measure seven to form the hexachord which dominates the remainder of the piece in various transformations. Overlapping articulations of the sonority between organ I and II set up a pattern of fluctuation which is carried out motivically in the form of irregular arpeggiation and pointillistic dissolution and tonally in the form of pitch substitution combined with an irregular pattern of invariance. The addition of pitches results in dense sonorities of as many as eleven of the twelve possible pitches. (This may be seen in measures thirty-eight and thirty-nine, where the omitted tones, b, d# then e, allude to the dominant relationships within the introduction.)

The optional ending includes interesting authentic-cadential elements; a clear dominant-tonic progression occurs in the lowest voice, while the highest note in organ I proclaims the common tone. However, the effect is not enhanced texturally. In fact, tonic occurs within a pointillistic gesture which the composer specifies should fade out entirely, and is combined with sufficient dissonance to
disguise its identity. In terms of pitch, the desired resolution occurs, but in such obscurity as to negate its finality.

If the optional fine is not taken, the section continues without interruption in terms of pitch materials as well as texture. The final cadence, an undulating cluster chord in organ I punctuated by short chords in organ II, uses the seven tones of the A lydian scale in each organ part. Although b does not function as a tonal axis within the movement, its tonal significance is acknowledged here; only the tonic, a, and the tonal axis, b, are doubled. A appears as the lowest tone, b as the highest. This tonal reminiscence enriches the rounding out of the form in the final sonority.

**Pitch Reductions**

The internal pitch structure of the trilogy is represented by Table IV. Reductions for the first two movements are on a middle ground level, including pitches which are repeated over a span of time or which occur in significant spots. The reduction for Talayot is a true background as a result of the fragmentary and shifting nature of the movement. While the outer pitches of the six-note chord at measure seven are clearly audible, the ensuing entries of overlapping sustained chords create a more complex aural experience. Thereafter, the overall impression of shifting
TABLE IV

PITCH REDUCTION

Dolmen

\[ \begin{array}{c}
\end{array} \]
TABLE IV Continued

Talayot

\[ \text{Diagram of Talayot} \]
densities, subtle voicings and shadings becomes more promi-

nent than any specific pitch sense. The effect is very much in keeping with the composer's programmatic reference in the piece; in the program notes within the score, he writes:
"TALAYOT is a large prehistoric stone hut consisting of many small rocks. ..Within..highly-restricted, indeed intentionally primitive, bounds, the piece evolves as a series of contrasted 'stone-pebbles'..." 

Conclusions with Respect to Pitch Organization

A major/A lydian is the overall tonality of the work, receiving repeated emphasis by means of dissonant intervals implying a-c# as resolution, by strongly accented dominant sonorities, and by sustained cadential resolutions at the end of Dolmen and Talayot (A major in the former, A lydian in the latter.) The second movement functions as a dominant prolongation; it is confined tonally to six pitches, four of which spell the diminished-seventh chord which could resolve to A.

B rises to prominence in the first movement as a tonal axis around which recurring intervals are juxtaposed. Of these intervals, the minor seventh c-b and the tritone d-a receive particular emphasis as tendency tones implying the tonic resolution. The major third a-c#, the essential

component of that tonal reference, is itself symmetrical with respect to the tonal axis. In the second movement, the axis b and its tritone-counterpart f form the zero pitches for the two (013) trichords which comprise the pitch material for the entire piece. The third movement, a substantial area of pitch fluctuation, references b as the uppermost pitch in the first sustained chord as well as in the final cadence, rounding out the work with a sonority which confirms the tonal significance of both a and b.

The internal pitch structure of the work is highly unified. A single germ motive, the (013) trichord, generates the pitches of all prominent recurring sonorities within the work, as illustrated in Example 31. (Note: in Example 31, (013) trichords are indicated by brackets.)

Example 31. (013) subsets in prominent recurring sonorities.

\[
\begin{array}{ccccccc}
0 & 1 & 3 & 5 & 7 & 8 \\
1 & 2 & 4 & 5 & 6 & 8 & 9 & 10 \\
1 & 2 & 4 & 5 & 6 & 7 & 9 \\
1 & 2 & 4 & 5 & 6 & 8 & 10 \\
\end{array}
\]

The (013) trichord stands in a Kh relation to only one of these sonorities, the (013679) hexachord upon which Menhir is based. Since this sonority is symmetrical by
transposition as well as involution (i.e., retrograde inversion), its complement exactly reflects its design. Hence, the trichord subset is replicated four times in this particular structure.
CHAPTER III

CONCLUSIONS

Sydney Hodkinson's Megalith trilogy for organ is a complex, highly unified musical structure. Viewed from the traditional perspective, elements of exposition, development and recurrence may be discerned. This is particularly true of the first movement, Dolmen, which is the most clearly sectionalized of the three.

However, predictable formulas offer insufficient explanation for a structure in which the most stable areas are consistently characterized by fluctuation and one in which the developmental function refuses to be confined to conventional sectional limitations.

If its form must have a label, perhaps the work may best be described in terms of a type of reverse-variation procedure in which fundamental thematic components form the basis for a variety of motivic ideas, appearing and reemerging in an increasingly kaleidoscopic fashion until the theme in its simplest form closes the piece.

As is true of the tonal organization, in which major and minor thirds form the generating (013) trichord, two basic thematic components may be seen as the germ motives to which the remaining motivic gestures may be reduced.
They are the sustained tone or chord (s) and the brief tone or chord (b). At the end of the piece they move together in parallel as independent entities.

The relationship of motivic elements to the two generating ideas is shown in Example 32:

Example 32. Relationship of motivic elements.

<table>
<thead>
<tr>
<th>Motive</th>
<th>Relationship</th>
</tr>
</thead>
<tbody>
<tr>
<td>s</td>
<td>sustained sonority</td>
</tr>
<tr>
<td>s_1</td>
<td>sustained sonority enlivened by arpeggiation</td>
</tr>
<tr>
<td>c</td>
<td>linear type of arpeggiation</td>
</tr>
<tr>
<td>m</td>
<td>linear type of fast note</td>
</tr>
<tr>
<td>b</td>
<td>brief chord</td>
</tr>
<tr>
<td>p</td>
<td>heightened version of b; the extreme opposite of s</td>
</tr>
<tr>
<td></td>
<td>ordered combination: long, short</td>
</tr>
<tr>
<td>d</td>
<td>free linear combination of long and short tones</td>
</tr>
</tbody>
</table>

These basic components -- major and minor third, sustained tone and brief tone -- are the unifying elements which underlie the complex foreground of the Megalith trilogy. Through this economy of means, the composer has framed a series of experiential states "...not at all unlike
walking around Calder steel or a monolithic stone sculpture: huge, never-changing, yet constantly different.⁶

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