

Fig. 2.3.3: harmonic/modal model for mm. 24–28 of 2. *Galgargan* from “*Cwyn y Gwynn*” for contralto, vibraphone & cello

10 chromatic pitch-classes 10 chromatic pitch-classes

Alto (Sprechgesang) *mp*

Vib. *p* *mp*

Vc. (pizz.)

upper-structure tetrachords

altered scale on B [a mode of C melodic minor]

B Lydian tetrachord

trichord belonging to G Lydian

trichord belonging to F Lydian

A Lydian tetrachord

C major triad

B♭ major triad

stacked B/G/C Lydian

stacked A/F/B♭ Lydian

interrupted E Dorian cadence on a polychord with a root mode of C Lydian

polyharmonic block transposed down by a whole-tone

11 chromatic pitch-classes 12 chromatic pitch-classes 9/10 chromatic pitch-classes 9 chromatic pitch-classes

Alto (Singing Voice) *mp*

Vib. *p* *mp*

Vc. (arco)

F Lydian trichord

E Lydian hexachord

F major pentatonic

stacked E/F Lydian

polymode transposed down by a whole-tone and a perfect fifth added in the bass

D Lydian pentachord

F Lydian trichord

A♭ Lydian

stacked D/E♭/A♭ Lydian

chromatic auxiliary grace-note

belonging to C♭/B Lydian

F Dorian or D♭ Lydian tetrachord

A major pentatonic trichord

B Lydian tetrachord

stacked D♭/B/A Lydian

root mode transposed upwards by three adjacent semitones

belonging to B♭ Lydian

C Lydian pentachord

B♭ major pentatonic

stacked C/B♭ Lydian

7 modal pitch-classes 6 modal pitch-classes

Alto

Vib.

Vc.

F Lydian (♭7) [a mode of C melodic minor or the altered scale on B]

E Lydian

modal block transposed down by a semitone and (♭7) modal element is neutralised