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# Dallapiccola "Fregi"

## Partitioning as a Tool

In this essay I will analyze movement no 6, "Fregi" from Luigi Dallapiccola's *Quaderno Musicale di Annalibera* using Jacqueline Ravensbergen's techniques for analyzing serial music found in her thesis, *The Twentieth-Century Canon: An Analysis of Luigi Dallapiccola's Canonic Works from his Quaderno Musicale di Annalibera*.

Dallapiccola organizes five manipulations and his prime row to create six distinct rows that interact with each other. By stitching the rows together three at a time Dallapiccola is able to parallel the inherent tetrachord and trichord balance to the the larger structure using the rows themselves. The intricate idea of partitioning groups together serves as a larger tool that allows Dallapiccola to organize the entire piece.

Lets begin by laying out the rows that Dallapiccola uses in Fregi in the order they appear. This makes a valuable tool for analyzing the work and shows the latent potential of the rows and their specific organization.

P10 : < T E 3 6 8 2 1 5 7 0 9 4 >

I8 : < 8 7 3 0 T 4 5 1 E 6 9 2 >

R5 : < E 4 7 2 0 8 9 3 1 T 6 5 >

I11 : < E T 6 3 1 7 8 4 2 9 0 5 >

P1 : < 1 2 6 9 E 5 4 8 T 3 0 7 >

RI4 : < T 5 2 7 9 1 0 6 8 E 3 4 >

Before jumping into the the music lets focus on these rows in the order that they appear. The first two rows are related in a striking way, excluding pitch class 3 and 9<sup>1</sup>, each pitch class is paired with another pitch class to its related row.

P10 : T E 3 6 8 2 1 5 7 0 9 4  
I8 : 8 7 3 0 T 4 5 1 E 6 9 2

The rows are to be paired together and intended to be addressed as one whole idea together rather than two separate rows. Rows R5 and I11 are related in a same way with a repetition of pitch class 5 and E rather than 3 and 9.

R5 : E 4 7 2 0 8 9 3 1 T 6 5  
I11 : E T 6 3 1 7 8 4 2 9 0 5

The 5th and 6th rows, P1 and RI 4 are not related in this same way. If we organize the 6 rows in the piece as groups of two their structure is, AAB. This idea of and introduction, repeat and expansion is pervasive throughout the piece but is also inherent in the row itself.

To see this idea of AAB that is latent in the row lets look at the row segmented into trichords and tetrachords.<sup>2</sup>

*Primary Row:* T E 3 6 8 2 1 5 7 0 9 4  
*Normal Form:* { 3 6 T E } { 1 2 5 8 } { 0 4 7 9 }  
*Prime Form:* ( 0 1 4 7 ) ( 0 1 4 7 ) ( 0 2 5 9 )  
*Structure:*            A            A            B

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<sup>1</sup> I not believe the selections of 3 and 9 have a deeper idea but are more of a nod to atonal music as a whole; a sort of allusion to the tritone rather than a focus.

<sup>2</sup> I am omitting an analysis of the row as dyads and hexachords. These can be found in Ravensbergen's analysis.

*Primary Row:* T E 3 6 8 2 1 5 7 0 9 4

*Normal Form:* { T E 3 } { 2 6 8 } { 1 5 7 } { 9 0 4 }

*Prime Form:* ( 0 1 5 ) ( 0 2 6 ) ( 0 2 6 ) ( 0 3 7 )

*Structure:*            A            B (A)    B (A)    C (B)

In prime form it is easy to see how the tetrachords and trichords are related.

There is a repeated prime form followed by an expansion: ( 0 2 6 ) is expanded to ( 0 3 7 )<sup>3</sup> and ( 0 1 4 7 ) to ( 0 2 5 9 ). This expansion is similar to tonal voice leading and allows Dallapiccola to address larger problems of how to show progression in music without tonality. These prime forms parallel the organization of the rows the Dallapiccola uses throughout the piece. There is the potential for AAB structure in the row its self, but Dallapiccola also shows this structure in the selection of the rows themselves.

While I have only addressed the rows as three groups with two parts, they can also be organized as two groups with three parts. In the example below I have removed pitch classes in the row and its selected permutations to show a structure if the rows are organized in two groups of three.

P10 : T E 4

R5 : E 5

I11 : E T 5

RI4 : T 4

In the rows that start the two sections pitch class T E are inverted to show the beginning of the second half. There is also remarkable symmetry that show how the second section is related to the first yet still something new.

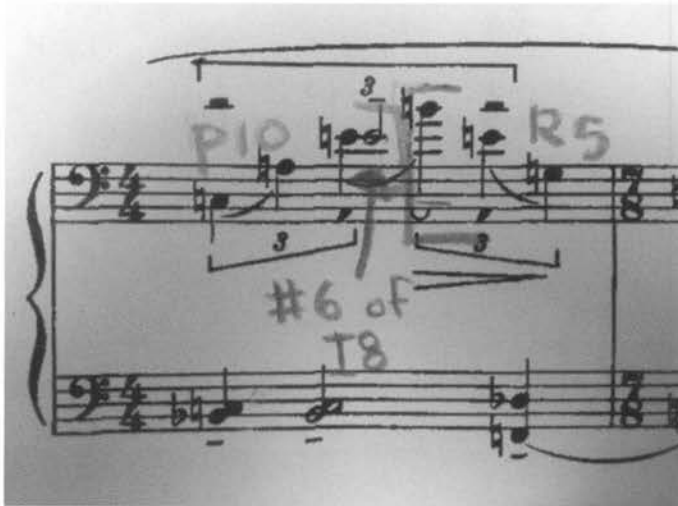
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<sup>3</sup> While I do not analyze the fourth trichords to each other, it is important to note that ( 0 3 7 ) is a tonal triad.

So far, I have only addressed the possibilities of the row and its permutations that Dallapiccola chose rather than addressing the music. Lets look at how Dallapiccola addresses the possibilities in the row and the permutations he selected in the music. The rows appear in the music with two rows stitched together interacting with another cross stitched where the two stitched together rows meet:

P10 - R5 | P1  
I8 | I11 - RI4

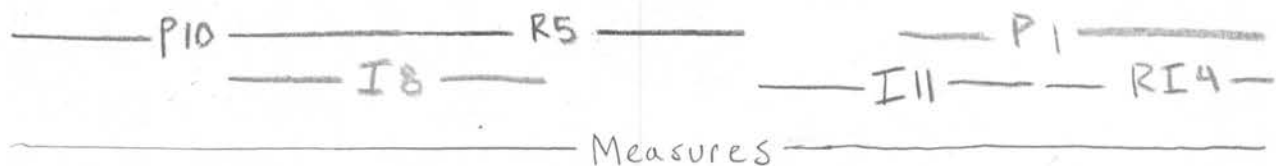
Dallapiccola partitions the rows in a complex way, dividing the rows into groups of three and two equally. To see how he ties the rows together lets look at the measures where these row knots occur. I have labeled where the voices meet creating the center of Dallapiccola's partitions.<sup>4</sup>



<sup>4</sup> The examples are in the order they occur in the piece, the top staff in the second example is in treble clef.

Dallapiccola manages to tie three rows together in an exceptional way. Where one row ends and another begins, a third reaches its center. This partitions the rows together into larger ideas, but what is much more interesting is how he manages to tie these groups of three together.

If we consider the first three rows as one idea and the second three rows as an idea, the measures themselves become a sort of "row" that crosses with the larger two ideas. Below I have drawn an explanation of this, the colored lines are the rows, and the black line the measure row. The colors correspond to the colors of my attached 12 tone analysis.



To further this idea Dallapiccola specifically uses 12 measures that are divided into four lines. The measures become a larger row that Dallapiccola uses to organize the piece. This macro-row made up of measures even parallels the possibilities in the primary row. On page 3 I discuss how the row itself shows an idea and expansion, we can apply this to the measures. The first measure has one row present and the last measure has two.

The ideas of partitioning are pervasive throughout every aspect of the piece. From the possibilities inherent in the primary row, the selected permutations, the stitching of rows, to larger structure Dallapiccola is all encompassing with his idea of partitioning as a musical tool.

Molto lento; con espressione parlante (♩ = 76)

The image shows a handwritten musical score for piano, consisting of four systems of music. The score is written in a 7/8 time signature and includes various performance markings and handwritten annotations.

- System 1:** Features a melodic line in the right hand and a supporting bass line in the left hand. Handwritten numbers 1 through 9 are placed above the notes in the right hand. Performance markings include *dolciss., ma intenso* and *pp; sost.*
- System 2:** Continues the melodic and bass lines. Handwritten numbers 10 through 12 are present. Performance markings include *pp* and *dolce; intenso*. A large handwritten *R5* is written above the first measure.
- System 3:** Shows further development of the melodic and bass lines. Performance markings include *dolciss.; sost.* and *p*. A large handwritten *R31* is written below the system.
- System 4:** The final system on the page. Performance markings include *lunga* written above and below the notes.

Throughout the score, there are numerous handwritten annotations, including numbers (1-12), letters (R5, R31), and dynamic markings (pp, p, dolce, intenso, dolciss., ma, sost., lunga).

Works Cited:

Ravensbergen, J. (2012) *The Twentieth-Century Canon: An Analysis of Luigi Dallapiccola's Canonic Works from his Quaderno Musicale di Annalibera.*

Dallapiccola, L. (1953) *Quaderno Musicale di Annalibera.*