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Music Theory IV

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Sample Documentation

In this paper I will be discussing the motivic tendencies on the sixth piece of Luigi Dallapiccola's "Quaderno Musicale di Annalibera", entitled "Fregi". I will begin by analyzing the twelve-note row structure of the piece and the different permutations of the row. According to Ravensburg and a direct citation she incorporates from Dallapiccola himself, the row can be arranged in any number of ways, with each permutation resulting in different interval classes between each note. These varying intervallic structures aid in the motivic development of the piece and help to establish what Dallapiccola likes to call "polarity" (Ravensburg 4).

Ravensburg alludes to David L. Mancini to further discuss the idea of musical polarity:

His analysis suggests, and does so quite successfully, that polarity can be established through one centric musical aspect – a pitch-class set. He introduces the concept of polarity as Dallapiccola defined it in his essay *On the Twelve-Note Road* (1951), but adds that a piece of music could contain more than one centric aspect and could move to another. Mancini also proposes that the centric aspect of a piece (i.e. "tonic") does not have to be a single pitch, like in tonal music, but could indeed be an interval class or a pitch-class set. (Ravensburg 4)

I will be using a 12 x 12 matrix of the piece to discover and analyze the permutations of the twelve-tone row throughout the piece. According to Ravensburg, "The matrix will contain all

related forms of the series and is essential in discovering structural relationships among the tone-rows (Ravensburg 9).”