MTO 30.2 Examples: Neidhöfer, Gesture through the Lens of Pluridimensional Serialism in the Music of Camillo Togni
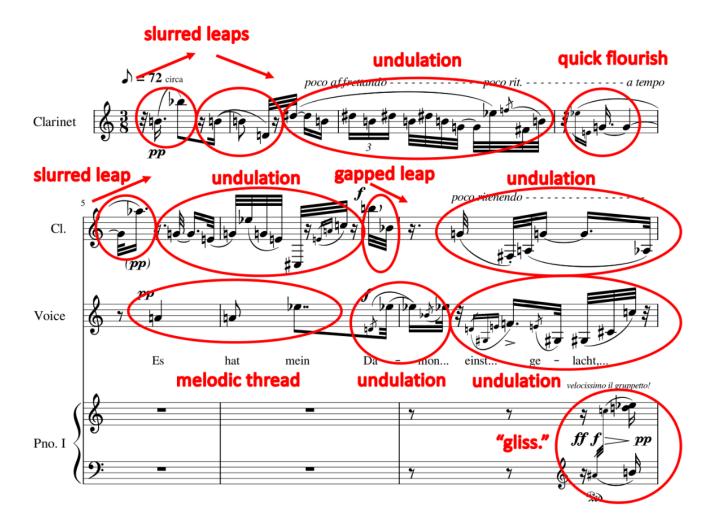
(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.24.30.2/mto.24.30.2.neidhofer.html

Example 1. Due to licensing restrictions this example
may only be viewed in tandem with the main text

Example 2. Togni, *Sei Notturni* (1965-66), V, mm. 1–7 ("My demon once laughed")

Example 3. Togni, *Sei Notturni*, V, mm. 1–7, with gestural types labelled (© Copyright 1966 by Sugarmusic S. p. A. – Edizioni Suvini Zerboni, Milan; reprinted by permission)

Example 4. Excerpt from the notes by René Leibowitz, showing the definition of the three theme types sentence ("Frase"), period ("Periodo"), and small-ternary ("'Lied' ABA") (Fondo Camillo Togni, Fondazione Giorgio Cini, Venice; reprinted by permission)

Example 5. René Leibowitz, *Traité de la composition avec douze sons*, Example 1 (René Leibowitz Collection, Paul Sacher Foundation, Basel; reprinted by permission)

Example 6. Togni, *Sei Notturni*, V, mm. 1–12, beginnings of series [1]–[5] marked ("My demon once laughed, when I was a light in glimmering gardens, and had play and dance as companions") (© Copyright 1966 by Sugarmusic S. p. A. – Edizioni Suvini Zerboni, Milan; reprinted by permission)

Licht   in   schimmernden Gär – ten,   und hat – te Spiel.....   und Tanz

zu Ge – fähr – – ten

Example 7. Togni, *Sei Notturni*, V, mm. 1–7, density of attacks, dynamics, and text underlay illustrated

density of attacks:

dynamics: *pp* - *f* - - - - - *ff/f/pp*

text: Es   hat   mein   Dämon einst gelacht,

measure:	1			2			3			4			5			6			7		
beat:	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
# of attacks per beat:	1	1	1	0	2	1	3	4	4	3	0	0	1	2	1	5	5	4	6	6	9
dynamics:	*pp* ---																		*f* -----------		*ff/f/pp*

Example 8. Togni, *Sei Notturni*, V, mm. 8–12, density of attacks, dynamics, and text underlay illustrated

density of attacks:

dynamics: *pp* - - - - - - - - - - - - - - - - - *pp-mp-p-ff-pp ff/sf/pp-mp ff-mp   sf-p-ff/sf* - - - - *mp-pp*

text: da war ich ein Licht in schim-   und hatte Spiel   und   Tanz   zu Ge - fähr - - - - ten
                                mernden Gärten,

measure:	8			9			10			11			12		
beat:	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
# of attacks per beat:	1	2	1	2	3	2	6	6	7	5	10+tr	2+tr	2	4	1
dynamics:	*pp* -------------------------------------						*pp-mp-p-ff-pp*	*ff/sf/pp-mp*		*ff-mp*	*sf-p-ff/sf* ---------		*mp-pp*

Example 9. Togni, *Sei Notturni*, V, facsimile of sketch for mm. 1–12, numbering in square brackets added ([a]–[c] mark the list of the three parameters "rhythmic unit," duration, dynamics, and [1]–[4] the four statements of the series) (Fondo Camillo Togni, Fondazione Giorgio Cini, Venice; reprinted by permission)

Example 10. Togni, *Sei Notturni*, V, derivation of twelve-tone series and number sequences illustrated

(a) derived series
(*Sei Notturni*, V)

I_e of trichord T_6R I_5 R_0

P_0 of trichord

(b) main series for song cycle (used in *Sei Notturni*, VI)

(c) ics in main series   1   4   1   3   1   6   1   2   1   5   1   6

(d) 3 segments extracted from (c)
1)   3 1 6 1 2 1
2)   1 4
3)   1 5 1 6

Example 11. Togni, *Sei Notturni*, V, parameter values for "rhythmic unit," duration, and dynamics

numeric value:	1	2	3	4	5	6
[a] "rhythmic unit:"	♪	♪	♪.	♪	♪‿♪	♪.
[b] duration:	$< \frac{1}{2}$	$\frac{1}{2}$	$> \frac{1}{2}$	$\frac{1}{1}$,	⌢	⌢ ten.
[c] dynamics:	*pp*	*p*	*mp*	*mf*	*f*	*ff*

Example 12. Togni, *Sei Notturni*, V, basic pitch and rhythmic structure of mm. 1–12, transcription of sketch with added information shown in square brackets (beginnings of series [1]–[5], dynamics, and calculations of note values) (Fondo Camillo Togni, Fondazione Giorgio Cini, Venice; reprinted by permission)

I STROFA

[1]

[B♭ to D is ic4, hence note value is 4 x ♪ = ♩.]

[1 x ♪.]

1

2

[pp]

(V)

[4 x ♪.]

[etc.]

[B to B♭ is ic1, hence note value is 1 x ♪.]

[2]

[3]

3

4

5

V

V

V

[f]

V V

[pp]

[1 x ♪][4 x ♪] [etc.]

[4 x ♪.]

[4]

[5]

6

8ᵛᵃ

7

V

V

V

V

[ff]

[pp]

[1 x ♪.] [1 x ♪] [1 x ♪] [4 x ♪] [etc.]

[1 x ♪]

Example 13. Togni, *Fantasia concertante* (1957), cadenza, second part, beginnings of series [1]–[4] marked (© Copyright 1958 by Sugarmusic S. p. A. – Edizioni Suvini Zerboni, Milan; reprinted by permission)

Example 14. Togni, *Fantasia concertante*, cadenza, second part, summary of serial principles based on information from sketch

	$\underline{\quad\alpha\quad}$	$\underline{\quad\beta\quad}$	$\underline{\quad\gamma\quad}$	$\underline{\quad\delta\quad}$	
Series P_0:	C C♯ A G♯	B B♭	E F E♭	D G F♯	(C)
Series I_3:	E♭ D F♯ G	E F	B B♭ C	D♭ A♭ A	(E♭)
	α'	β'	γ'	δ'	
ics in series:	1 4 1 3	1 6	1 2 1	5 1 6	

Values used for "rhythmic unit," duration, and dynamics are derived from ic succession above as follows:

"rhythmic unit:"	1	1	1	1		1		1		1			1	
duration:	4	3	6	6			4		3		6			6
dynamics:	5	1	2	1							1	2	1	5	(retrograded)

For key to these parameter values, see Ex. 11.
Duration values are assigned to 2+2+2+2+2+2+4+4+4+6+6+12 notes in a row.
Dynamic values are assigned to 12+6+6+4+4+4+2+2+2+2+2+2 notes in a row.

Registers: given the flute's range, only registers 1, 2, 3 are used; registers 4, 5, 6 are replaced by registers 1 (=4-3), 2 (=5-3), 3 (=6-3) respectively, with the numeric change (subtraction of 3) "compensated for" via adjustment in the value for the "rhythmic unit." In those cases, "rhythmic unit" value of 1 = 32nd note is replaced by value 4 = eighth note (addition of 3). See Ex. 15.

register:

8va

$\gamma =$ 1 2 3 4 5 6

8vb

Series:

dynamics: 5 -

[1]

derivation from P_0:
$R(\delta)+\gamma+R(\alpha)+R(\beta)$

8va

duration: 4 - - - - - 3 - - - - - 6 - - - - - 6 - - - - 4 - - - - - 3 - - - - -

6 / 1 / 5

8vb

register: 1 6 1 5 1 2 1 6 1 3 1 4

dynamics: 1 - 2 -

[2]

derivation from I_3:
$\beta'+\alpha'+R(\gamma')+\delta'$

duration: 6 - - - - - - - - - - - - 6 - - - - - - - 4 - - - - - -

3 / 1 / 6

register: 1 3 1 6 1 2 1 5 1 6 1 4

dynamics: 1 - - - - - - - - - 5 - - - - - - - - - - - - 1 - - - - - - - - - -

[3]

derivation from P_0:
$\beta+\alpha+R(\gamma)+\delta$

duration: 3 - - - - - - - - 6 - - - - -

1 / 4 / 1

(pitches in same register as in [2])

dynamics: 2 - - - - - - 1 - - - - - 5 - - - - - 1 - - - - - 2 - - - - - - 1 - - - - - -

[4]

derivation from I_3:
$R(\beta')+R(\alpha')+R(\delta')+R(\gamma')$

duration: 6 -

1 / 2 / 1

(pitches in same register as in [2])

Example 15. Togni, *Fantasia concertante*, cadenza, second part, serial structure

[1]

20 | 23

ic to following pc in series: 1   5   2   1   2   6   2   1   3   1
                                                          4   1

distance between attacks: 1   5♪   2   1♪   2   6   2   1   3   1♪
(in # of 32nd notes, unless   4   1♪
indicated otherwise)

duration: 4   4   3   3   6   6   4   4   3   3
                                                            6   6
(in Togni's shorthand, cf. Ex. 11:) 1/1' 1/1'   >1/2 >1/2 ten. ten. 1/1' 1/1' >1/2 >1/2
                                                            ten.   ten.

dynamics: 5 -
            f -

register: 1   (6)3   1   (5)2   1   2   1   3   1   (4)1
(adjusted registers shown as   1   (6)3
(x)y, where y is actual register)

[2]

23

ic to following pc in series: 3   4   6   2   1   2   5
                                 1   2   1
distance between attacks: 3   4   6   2   1♪   2   5♪
                                 1   2   1♪

duration: 6 - - - - - - - - - - - - - - - - - -   4 - - - - - -
                                 6 - - - - - - - - -
(in Togni's shorthand:)   ten. - - - - - - - - - - - - - - - - -   1/1' - - - - -
                                 ten. - - - - - -

dynamics: 1 -
                               2 - - - - - - - - - - - - - - - - - -
            pp -
                               p - - - - - - - - - - - - - - - - - - -

register: 1   1   2
                                 3   1   (6)3   1   (5)2   1   (6)3

[3]   [4]

ic to following pc in series: (5)   1 1   3   2   1   6   2   1 2 5   1 1 3
                                                              1   4

distance between attacks: (5.♪)   1 1.♪ 3   2.♪   1   6.♪   2.♪   1 2 5   1 1 3
                                                              1   4.♪   1

duration: (4) - - - - - - - - - - - - 3 - - - - - - - - - - - - - - - - - - - 6 - - - - - - - - - - - - - - 6 - - - -

(in Togni's shorthand:)   (1/1') - - - - - - - - - - - >1/2 - ten. - - - - - - - - - - - - - ten. - -

dynamics: (2) - - - - - - - - - - - - 1 - - - - - - - - - - - - - - - - 5 - 1 - - - - - - - 2 - - - -

                                (p) - - - - - - - - - - - - pp - - - - - - - - - - - - - - - - f - pp - - - - - - p - - - -

register: 1 (4)1   (from here, pitches are in the same register as in [2])

ic to following pc in series: 1   4   1   6   1   5   1
                                                                                           2
                                                                                           1
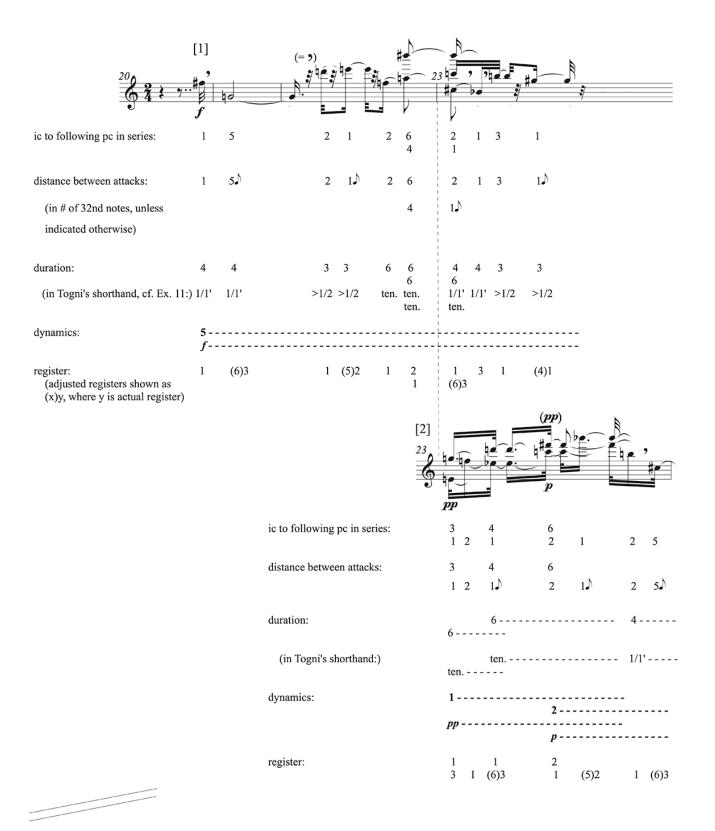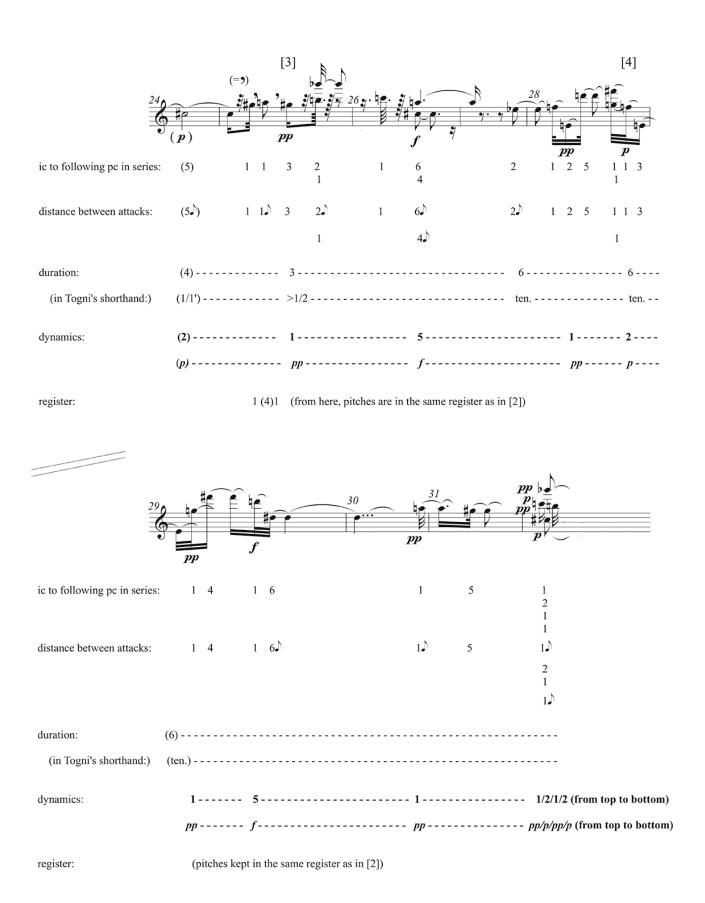   1

distance between attacks: 1   4   1   6.♪   1.♪   5   1.♪
                                                                                           2
                                                                                           1
                                                                                           1.♪

duration: (6) -

(in Togni's shorthand:)   (ten.) -

dynamics: 1 - - - - - - -   5 - 1 - - - - - - - - - - - - - - -   1/2/1/2 (from top to bottom)

                                  pp - - - - - - -   f - pp - - - - - - - - - - - - - - - pp/p/pp/p (from top to bottom)

register: (pitches kept in the same register as in [2])

Example 16. Due to licensing restrictions this example
may only be viewed in tandem with the main text

Example 17. Togni, *Sei Notturni*, V, mm. 1–7, paradigmatic analysis of the gestures according to type of motion (Score: © Copyright 1966 by Sugarmusic S. p. A. – Edizioni Suvini Zerboni, Milan; reprinted by permission)