



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 Notturmi* (1965-66), V, mm. 1-7 ("My demon once laughed")
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The musical score for Example 2 consists of three staves: Clarinet, Voice, and Piano I. The Clarinet part begins with a tempo marking of $\text{♩} = 72$ circa and a dynamic of *pp*. It features a melodic line with a triplet of eighth notes and a *poco affrettando* section. The Voice part starts with *pp* and includes the lyrics: "Es hat mein Dä - mon... einst... ge - lacht...". The Piano I part is mostly silent, with a *velocissimo il gruppato!* section marked *ff* and *pp* at the end. The score is in 3/8 time and includes various dynamic and performance markings.

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

The image displays a musical score for three parts: Clarinet, Voice, and Piano I, with various gestural types highlighted in red circles and labeled with red text. The score is in 3/8 time and includes dynamic markings and performance instructions.

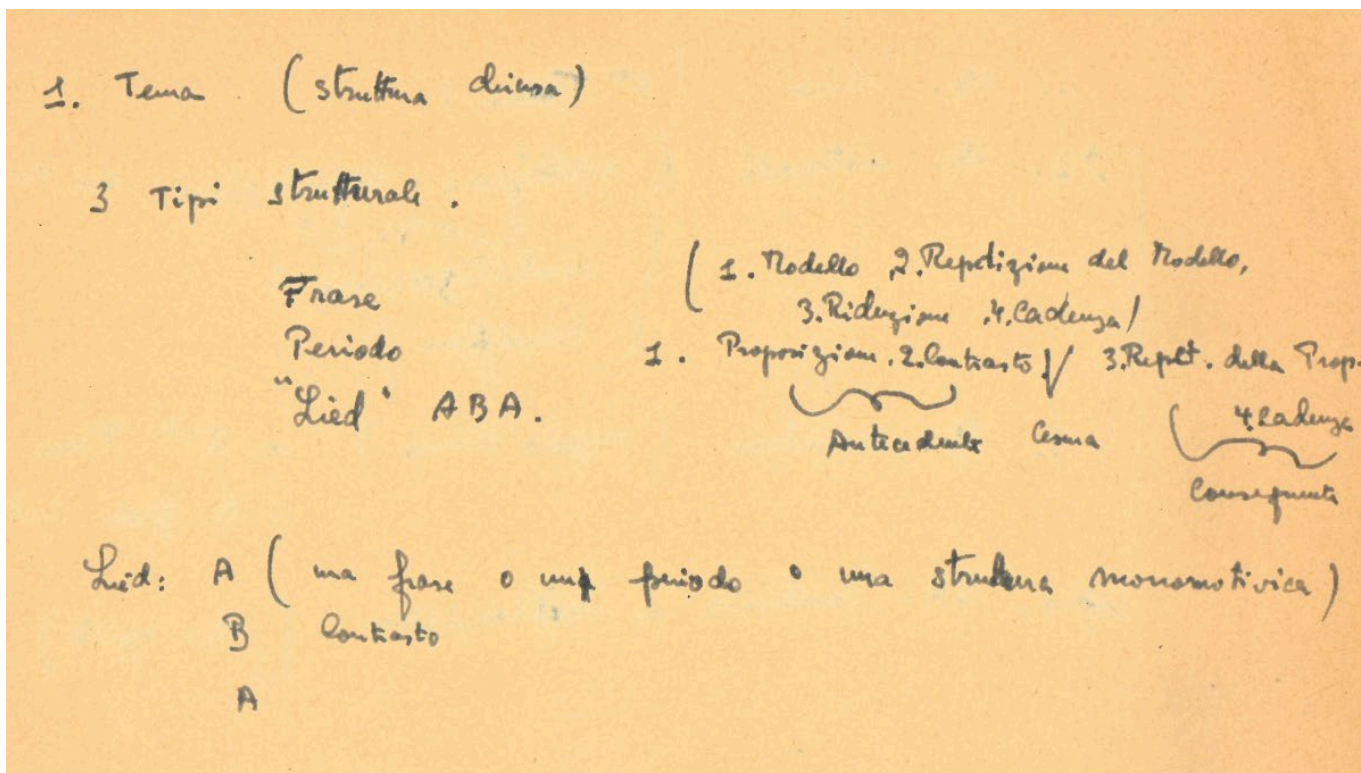
Clarinet: The first staff shows a melodic line starting at *pp* with a tempo marking of $\text{♩} = 72$ circa. It features a **slurred leap** (circled), followed by **undulation** (circled), and a **quick flourish** (circled). Performance markings include *poco affrettando*, *poco rit.*, and *a tempo*.

Cl. (Clarinete): The second staff begins at measure 5 with a **slurred leap** (circled) at *pp*. It continues with **undulation** (circled), a **gapped leap** (circled) at *f*, and another **undulation** (circled) at *poco ritenuendo*.

Voice: The third staff contains the vocal line with lyrics: "Es hat mein Da - mon... einst... ge - lacht...". It features a **melodic thread** (circled) at *pp*, followed by **undulation** (circled) at *f*, and another **undulation** (circled) at *velocissimo il gruppato!*.

Pno. I (Piano I): The fourth staff shows the piano accompaniment, which is mostly silent. A **"gliss."** (circled) is marked in the right hand, followed by a dynamic shift from *ff* to *f* to *pp*.

Example 4. Excerpt from the notes by René Leibowitz, showing the definition of the three theme types sentence ("Fraser"), 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)

- 1 -

Ex 1.

(Schubert)

(Beethoven)

1 2 3 4

5 6 7 8

a b1 b2 NB1 NB2 NB3

(Detailed description of the musical score: The score is handwritten on aged paper. It features a vocal line at the top and a piano accompaniment below. The vocal line is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The vocal line is marked with 'Schubert' and 'Beethoven' and includes various musical notations such as notes, rests, and dynamic markings. The piano accompaniment consists of two staves with chords and melodic lines. The score is marked with 'a', 'b1', 'b2', 'NB1', 'NB2', and 'NB3'. The page is numbered '- 1 -' at the top center and 'Ex 1.' on the left side.)

Example 6. Togni, *Sei Notturmi*, 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)

[1]
 ♩ = 72 circa
 poco affrettando ----- poco rit. ----- a tempo

Clarinet

pp

3

[2]

Cl. *pp* *pp* *f*

Voice *f*

Es hat mein Dä -

[3]

Cl. *poco ritenendo* ----- *a tempo*
 (♩ = 72)

Voice *recit. pp subito* 3

- mon... einst... ge - lacht... da war ich ein

velocissimo il gruppetto!

Pno. I *ff f* *pp* (*senza suono*)

Detailed description of the musical score: The score is in 3/8 time. Series [1] (measures 1-4) is for Clarinet, starting with a *pp* dynamic and a tempo of approximately 72 bpm. It features a triplet of eighth notes in measure 4. Series [2] (measures 5-6) involves Clarinet and Voice. The Clarinet part starts with *pp* and ends with *f*. The Voice part has lyrics 'Es hat mein Dä -' and a *f* dynamic. Series [3] (measures 7-12) involves Clarinet, Voice, and Piano I. The Clarinet part has a *poco ritenendo* marking followed by *a tempo* (72 bpm). The Voice part has lyrics '- mon... einst... ge - lacht... da war ich ein' and a *recit. pp subito* marking with a triplet. The Piano I part has a *velocissimo il gruppetto!* marking, with dynamics *ff f* and *pp*, and a *senza suono* instruction in measure 12.

9

3 *cant.* *recit. (pp)* *cant.* [4] *ff pp ff*

Voice

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

Pno. I

pp mp p sf mp

velociss.!

pp mp pp mp

*Rec. **

11

[5]

Cl.

ff mp pp

Voice

recit. cant. (ff) recit. mp cant.

zu Ge - fähr - - ten

Pno. I

ff mp

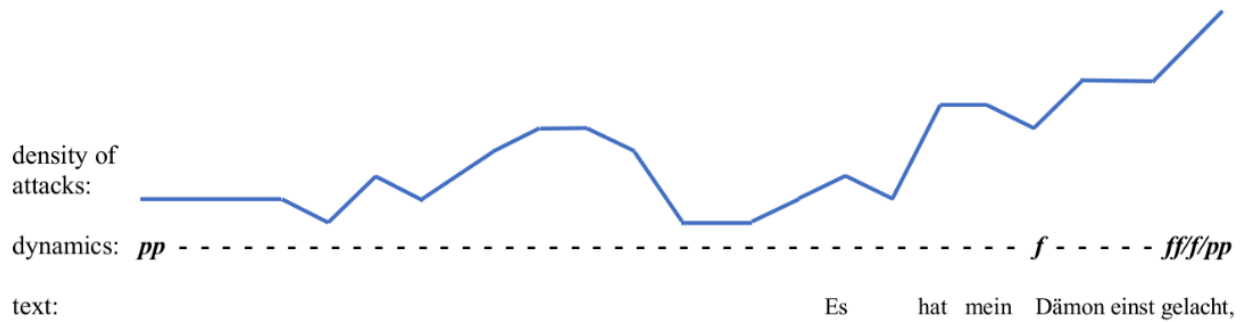
mp (Rec.)

Pno. II

f sf pp

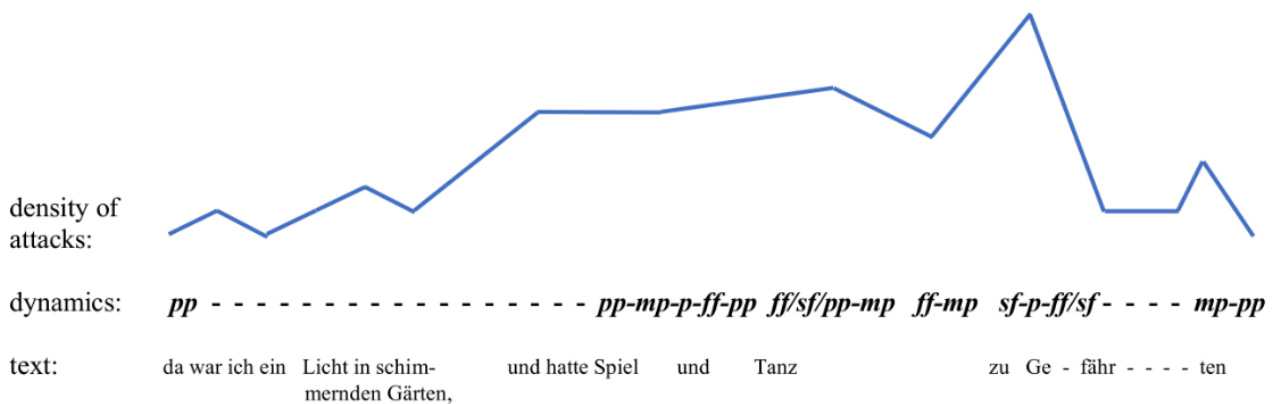
*Rec. **

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



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:	<i>pp</i> -----															<i>f</i> -----			<i>ff/f/pp</i>		

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



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:	<i>pp</i> -----						<i>pp-mp-p-ff-pp</i>			<i>ff/sf/pp-mp</i>			<i>ff-mp</i> <i>sf-p-ff/sf-</i> -----			<i>mp-pp</i>		

Example 9. Togni, *Sei Notturmi*, 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)

1 - **V NOTTURNO -**

N.B. *I compassi per spostamento di ottava fa non hanno nessuna indicazione, solo il numero (preferibilmente sempre) di note da copiare, folla Suvati.*

E= 1 2 3 4 5 6

[a] NUMERI DELLE UNITA' RITMICHE: 3-1-6-1-2-1
 [b] NUMERI DELLE DURATE: 1-4
 [c] NUMERI DELLA DINAMICA: 1-5-1-6

[1] ← 10

[2] ← 9

[3] ← 8

[4] ← 7

ATTENZIONE 1)

ATTENZIONE 2)

ATTENZIONE 3)

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

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

(b) main series for
song cycle (used
in *Sei Notturmi*, 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 Notturmi*, 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:	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>

Example 12. Togni, *Sei Notturmi*, 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 \flat to D is ic4, hence
note value is 4 x $\text{♩} = \text{♩}$]

Musical score for measures 1-4. The score is in 3/8 time. Measure 1 starts with a piano (*pp*) dynamic. The right hand has a half note B \flat (marked with a slur and a bracketed note value of [1 x ♩]) and a dotted quarter note D. The left hand has a quarter note B \flat . Measure 2 has a half note D (marked with a slur and a bracketed note value of [4 x ♩]) and a dotted quarter note E \flat . Measure 3 has a half note E \flat (marked with a slur and a bracketed note value of [etc.]) and a dotted quarter note F. Measure 4 has a half note F (marked with a slur and a bracketed note value of [1 x ♩]) and a dotted quarter note G. A fermata is placed over the G. A large number '1' is positioned above the first measure, and a large number '2' is positioned above the second measure. A vertical line labeled '(V)' is placed between measures 2 and 3.

[B to B \flat is ic1, hence
note value is 1 x ♩]

[2]

[3]

Musical score for measures 5-8. Measure 5 starts with a piano (*pp*) dynamic. The right hand has a quarter note G (marked with a slur and a bracketed note value of [1 x ♩]) and a dotted quarter note A. The left hand has a quarter note G. Measure 6 has a quarter note A (marked with a slur and a bracketed note value of [4 x ♩]) and a dotted quarter note B \flat . Measure 7 has a quarter note B \flat (marked with a slur and a bracketed note value of [etc.]) and a dotted quarter note C. Measure 8 has a quarter note C (marked with a slur and a bracketed note value of [4 x ♩]) and a dotted quarter note D. A fermata is placed over the D. A large number '3' is positioned above measure 6, a large number '4' above measure 7, and a large number '5' above measure 8. Vertical lines labeled '(V)' are placed between measures 5-6, 6-7, and 7-8.

[4]

[5]

Musical score for measures 9-12. Measure 9 starts with a piano (*pp*) dynamic. The right hand has a quarter note D (marked with a slur and a bracketed note value of [1 x ♩]) and a dotted quarter note E \flat . The left hand has a quarter note D. Measure 10 has a quarter note E \flat (marked with a slur and a bracketed note value of [1 x ♩]) and a dotted quarter note F. Measure 11 has a quarter note F (marked with a slur and a bracketed note value of [1 x ♩]) and a dotted quarter note G. Measure 12 has a quarter note G (marked with a slur and a bracketed note value of [4 x ♩]) and a dotted quarter note A. A fermata is placed over the A. A large number '6' is positioned above measure 10, and a large number '7' above measure 11. A vertical line labeled '(V)' is placed between measures 9-10. A vertical line labeled '8^{va}' is placed above measure 11.

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)

The image displays a musical score for the cadenza of Togni's *Fantasia concertante*. It features five systems of music:

- System 1 (Measures 20-23):** Flute (Fl.) part, marked [1]. Dynamics include *f* and *(f)*. Performance instruction: *molto legato*. An 8-measure slur is indicated.
- System 2 (Measures 23-24):** Flute (Fl.) part, marked [2]. Dynamics include *f*, *pp*, *f*, *pp*, *pp*, and *p*. Performance instruction: *(sempre p)*. An 8-measure slur is indicated.
- System 3 (Measures 24-27):** Flute (Fl.) part, marked [3]. Dynamics include *(p)*, *pp*, and *(pp) f*. Performance instruction: *trem.* (trémolo).
- System 4 (Measures 27-30):** Flute (Fl.) part, marked [4]. Dynamics include *(f)*, *(f)*, *pp*, *p*, *pp*, and *f (f)*. Performance instruction: *molto legato*.
- System 5 (Measures 30-33):** [start of part 3 of cadenza]. Flute (Fl.) part with dynamics *pp*, *p mf*, and *mp*. String parts (Vln. 1, Vln. 2, Vla.) with performance instructions:
 - Vln. 1: *col legno tratto con sordina sul ponticello*, *(tenuto)*, *via sordina*.
 - Vln. 2: *col legno battuto*, *pp*, *via sordina*.
 - Vla.: *col legno tratto sul ponticello*, *p*, *(tenuto)*.

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

Series P ₀ :	$\frac{\alpha}{C \ C\# \ A \ G\# \ B \ B\flat}$	$\frac{\beta}{E \ F \ E\flat}$	$\frac{\gamma}{D \ G \ F\#}$	$\frac{\delta}{(C)}$								
Series I ₃ :	$\frac{E\flat \ D \ F\# \ G \ E \ F}{\alpha'}$	$\frac{B \ B\flat \ C}{\beta'}$	$\frac{D\flat \ A\flat \ A}{\gamma'}$	$\frac{(E\flat)}{\delta'}$								
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	1	1	1	1
duration:	4	3	6	6	4	3	6	6	6	6	6	6
dynamics:	5	1	2	1	1	2	1	5	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:

$\gamma =$

Ics selected for
simultaneities
("chords," cf.
brackets above
series). These
ics follow the
the ic values
from the
original series
(in groups of
three, 6/1/5 is
a retrograde):

Series:

[1]
derivation from P_0 :
 $R(\delta)+\gamma+R(\alpha)+R(\beta)$

dynamics: 5 -----

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

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

6 / 1 / 5

[2]
derivation from I_3 :
 $\beta'+\alpha'+R(\gamma')+\delta'$

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

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

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

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

3 / 1 / 6

[3]
derivation from P_0 :
 $\beta+\alpha+R(\gamma)+\delta$

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

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

(pitches in same register as in [2])

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

1 / 4 / 1

[4]
derivation from I_3 :
 $R(\beta')+R(\alpha')+R(\delta')+R(\gamma')$

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

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

(pitches in same register as in [2])

1 / 2 / 1

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

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 indicated otherwise)						4	1 [♩]			
duration:	4	4	3	3	6	6	4	4	3	3
(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
dynamics:	5	-----								
	f	-----								
register:	1	(6)3	1	(5)2	1	2	1	3	1	(4)1
(adjusted registers shown as (x)y, where y is actual register)						1	(6)3			

ic to following pc in series:	3	4	6				
	1	2	1	2	1	2	5
distance between attacks:	3	4	6				
	1	2	1 [♩]	2	1 [♩]	2	5 [♩]
duration:			6	-----		4	-----
			6	-----			
(in Togni's shorthand:)			ten.	-----		1/1'	-----
dynamics:	1	-----					
			2	-----			
	pp	-----					
			p	-----			
register:	1	1	2				
	3	1	(6)3	1	(5)2	1	(6)3



ic to following pc in series: (5) 1 1 3 2 1 6 2 1 2 5 1 1 3
 distance between attacks: (5♩) 1 1♩ 3 2♩ 1 6♩ 2♩ 1 2 5 1 1 3
 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
 distance between attacks: 1 4 1 6♩ 1♩ 5 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 Notturmi*, 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)

(α)

m. 1, *Cl.*



(β)

mm. 1-2, *Cl.*



(γ)

mm. 2-3, *Cl.*



mm. 4-5, *Cl.*



mm. 5-6, *Cl. / Voice*



Es hat mein

mm. 6-7, *Cl. / Voice / Pno. I*



Dä - mon... einst... ge - lacht,...

velocissimo il gruppato!

