

OPSOMMING

Twaalftoon-seriële musiek is deur Schoenberg ontwikkel om struktuur aan atonale komposisies te verleen. Wat die skryfster geïnteresseer het, is die feit dat Dallapiccola se seriële komposisies, soos die werke van Berg, opvallend meer toeganklik vir die algemene publiek as dié van ander tydgenootlike seriële komponiste is. Die rede hiervoor is dat die toonreekse wat hy in seriële werke gebruik, tonale elemente bevat.

In hoofstuk 1 is die terrein van die studie afgebaken en die doel duidelik uiteengesit. Verder is terminologie uitgeklaar en probleemareas bespreek. Omdat Dallapiccola tonale verwysings in sy twaalftoon-komposisies gebruik, was dit noodsaaklik om die basiese riglyne van tonaliteit in hoofstuk 2 duidelik uiteen te sit. Daar is gevind dat tonale verwysings verkry kan word deur:

- die gebruik van tone wat deel van 'n diatoniese toonleer vorm,
- die gebruik van eksplisiete drieklanke,
- die gebruik van implisiete drieklanke,
- toonleerkonstruksies en
- tone wat die tonika omlyn.

Seriële toonreeks-tipes is in hoofstuk 3 verduidelik en met voorbeelde geïllustreer. 'n Lys van gepubliseerde werke met 'n kort bespreking van elk het in hoofstuk 4 gevolg. Daar is ook aangedui of werke tonaal, atonaal of twaalftoon-serieel is en Dallapiccola se seriële werkswyse in elke komposisie is kortliks bespreek.

In hoofstuk 5 is getoon dat bogenoemde kriteria dikwels in Dallapiccola se toonreekse voorkom. Hy kombineer dit ook met ander twintigste-eeuse komposisie-tegnieke en daarom word daar dikwels nie 'n tonika gehoor nie, maar 'n bewustheid van tonaliteit ervaar.

Uit die studie is dit duidelik dat Dallapiccola tonale verwysings met die beplanning van sy toonreekse ingesluit het en dat daar tonale suggesties in meeste van die toonreekse is.

Die reekse voldoen dikwels aan drie, vier of selfs vyf kriteria van geïmpliseerde tonaliteit in 'n komposisie.

Van die vyf wyses waarop tonale verwysings in 'n werk verkry kan word, kom tone wat deel van 'n diatoniese toonleer vorm, die meeste voor. Hierdie aspek is onder al die toonreekse, behalwe in *Il prigioniero* (toonreeks van hoop) en *Cinque frammenti di Saffo* se eerste en tweede basiese toonreekse gevind. Die gebruik van tone wat die tonika omlin, word onder een-en-dertig toonreekse bespreek. Implisiete drieklanke kom in al die werke, behalwe ses voor. Toonleerkonstruksies kom in negentien werke voor en Dallapiccola is veral lief daarvoor om 'n paar chromatiese tone of drie opeenvolgende tone van die geïmpliseerde majeuretoonleer aan te wend. Eksplisiete drieklanke kom die minste voor en word in net dertien komposisies aangewend. In die toonreekse waar eksplisiete drieklanke nie voorkom nie, het Dallapiccola deur middel van ander kriteria tonaliteit geïmpliseer, of 'n chromatiese effek in gedagte gehad.

Dallapiccola maak dus van tonale verwysings in die toonreekse van sy seriële komposisies gebruik en toon dat die twaalftoonsistiem wel gebruik kan word om 'n liriese idioom te skep. Sodoende kan diegene wat uit 'n tradisionele tonale agtergrond kom, dit waardeer. Dit is veral duidelik in die opera *Il prigioniero*, wat die illusie verwerp dat daar geen Italiaanse opera ná *verismo*-komponiste is wat die Italiaanse tradisie van lirisisme en dramatiese intensiteit volhou nie (Morris 1999:257).

SUMMARY

The technique of twelve-tone serialism was developed by Schoenberg to give structure to atonal compositions. The writer was interested in the fact that Dallapiccola's twelve-tone compositions, as with Berg's, were easier received by the general public than the works of other serial composers of the time. The reason being that his twelve-tone rows contain tonal elements.

The boundaries of the field of study were determined in chapter 1. Terminology and problems encountered with the study were also discussed. To be able to analyse the tonal aspects of Dallapiccola's rows, the basic outlines of tonality were clearly defined in chapter 2. It was found that tonal suggestions could be achieved by means of using:

- tones that form part of a diatonic scale,
- explicit triads,
- implicit triads,
- scale constructions and
- tones that outline the tonic.

The different types of twelve-tone rows were discussed and illustrated by means of music examples in chapter 3. A list of published works as well as a short discussion of each composition followed in chapter 4. Mention was made whether a work was tonal, atonal or a twelve-tone composition and Dallapiccola's use of serial procedures in each composition was discussed.

Chapter 5 showed where and how the above criteria were used in his rows.

The study thus provides evidence that Dallapiccola had tonal references in mind when planning the rows and that tonal suggestions are common in his works. The twelve-tone rows often employ three, four or five of the criteria of implied tonality in a composition.

Of the five criteria, tones that form part of a diatonic scale was used the most. This was discussed with all the rows, except *Il prigioniero* (row of hope) and *Cinque frammenti di Saffo*'s first and second tone rows. Dallapiccola used tones to outline the tonic in thirty one twelve-tone rows. Implicit triads were used in all but six works. Scale constructions appeared in nineteen works and Dallapiccola's love for using a few chromatic notes or three consecutive notes of the implied major scale became apparent. Explicit triads only appeared in thirteen compositions. In the other rows, Dallapiccola created a tonal sense by means of other criteria or had a more chromatic approach.

Dallapiccola thus used tonal references in the tone rows of his serial compositions and showed that twelve-tone tonality could be used to create a lyrical idiom. In this way the people that were trained in the tonal school could also appreciate twelve-tone compositions. In the opera *Il prigioniero*, it is especially evident that the Italian tradition of lyricism and dramatic intensity do exist after *verismo* composers (Morris 1999:257).