

assimilation of the rhythmic units at the end of each section and through the technical differences in the use of the invariants to construct and reuse motives.

3.3 Deictic analysis in a multi-dimensional space in Dallapiccola's "Der Spiegel sagt mir."

A tri-dimensional representation of the deictic space provides additional tools for making sense of the intuitive concepts emerging from the intra-musical elements. Taking as a starting point the articulation of a system of sounds organized in time and space, an additional conceptual axis in depth provides a substrate for a more in-depth reflection, adding a supplementary layer of significance into the two-dimensional deictic space I previously explored in Berio's song. This additional layer is necessary for works in which the two dimensions of space and time are not sufficient to represent the semantic plane. This layer is added when the surface structure involves a metaphor or an association of the musical elements to a deeper meaning. A third dimension, in-depth, connects the semantic plane to a more insightful meaning, starting from the surface structure and going to the background layer. This type of deictic space is exemplified in the following analysis of Dallapiccola's song "*Der Spiegel sagt mir*" for voice, clarinet, and bass clarinet: the composer uses Goethe's poems for the lyrics and employs twelve-tone techniques to interpret metaphorically deep philosophical concepts.

3.3.1 Context for Dallapiccola's song

Luigi Dallapiccola (1904–1975) was one of the pioneers of 12-tone techniques within the Italian composers of his time. However, his 12-tone techniques adapted more traditional compositional strategies to offer a unification in the musical structure by focusing on the lyricism

of the surface.¹⁶⁶ In Dallapiccola's conception, intra-musical elements include metaphorical analogies to the images expressed by a text, whether a lyric is present or absent in the composition. As the composer expressed in one of his lectures:

“Copying poems has always been a habit of mine, putting them aside for the future, carrying the slips of paper about with me in my wallet for many years, and learning them by heart. Only knowing a poem by heart makes full appreciation possible for me: thinking about it while walking the street, testing every syllable and every word. Without this gradual absorption the finding of a musical equivalent to the poem would be impossible for me.”¹⁶⁷ (Luigi Dallapiccola)

According to the Italian composer, “the word, sometimes, sometimes even the sound of a syllable” is fascinating.¹⁶⁸ The composer's fascination with literature and poems and how music illustrate words was the main motivation behind many of his work, like the song subject of this analysis. Dallapiccola's “*Der Spiegel sagt mir*” is part of a seven-song cycle for mezzo-soprano and three clarinets based on Goethe's *Lieder* and was written in 1953. The starting points of this cycle are poems that Dallapiccola choose from Goethe's *West-östlicher Divan*.¹⁶⁹ Figure 43 shows

¹⁶⁶ Brian Alegant, *The Twelve-Tone Music of Luigi Dallapiccola* (Rochester: Boydell & Brewer, 2010), 28.

¹⁶⁷ From Dallapiccola's lecture in 1967 at the University of Chicago, as cited in Michael Eckert, “Text and Form in Dallapiccola's Goethe-Lieder,” *Perspectives of New Music* 17.2 (1979): 98.

¹⁶⁸ *Ibid.*, 99.

¹⁶⁹ In Islamic cultures a diwan (*Divan* in German) is a collection of poems by one author, sung or set to music. Goethe's work was written between 1814 and 1819 and was intended to function as a connection between Orient and Occident. See more in this article: Karl J. Fink, “Goethe's West Östlicher Divan: Orientalism Restructured,” *International Journal of Middle East Studies* 14, no. 3 (1982): 315–316.

the organization of the song cycle in its entirety: the songs are grouped around an axis of symmetry built in the middle of the cycle, as mentioned in Eckert.¹⁷⁰ Dallapiccola plays on the words of the fourth song, “my coming and my going,” to create a symmetrical perspective. The symmetrical order is based on the poems’ meanings and on the songs’ instrumentation: “*Der Spiegel sagt mir*” is the fifth song of the cycle, therefore scored for voice and two clarinets, and it is similar in its instrumentation to the third song.

Goethe-Lieder Organization of the song cycle	Instrumentation
1) „In tausend Formen magst du dich verstecken“ (recognizing true love)	Voice +3 clarinets
2) „Die Sonne kommt! Ein Prachterscheinen! „ (Sun and moon as a pair: love pairs)	Voice +1 clarinets
3) „Laß deinen süßen Rubinenmund“ (healing of loves’ pain)	Voice +2 clarinets
4) „Möge Wasser, springend, wallend“ (From Suleika to Suleika <u>is my coming and my going.</u>)	Voice +3 clarinets
5) „Der Spiegel sagt mir: ich bin schön!“ (inner beauty)	Voice +2 clarinets
6) „Kaum daß ich dich wieder habe“ (lover going)	Voice +1 clarinets
7) „Ist’s möglich, daß ich, Liebchen, dich kose“ (unbelievable love)	Voice +3 clarinets

Axis of symmetry

Figure 43: Organization and symmetry in Dallapiccola’s Goether-Lieder.

¹⁷⁰ Eckert, “Text and Form in Dallapiccola’s Goethe-Lieder,” 99.

3.3.2 Overview of the structural components and general orientation points

To analyze the deictic space and the form-meaning association in this song, I will approach the analytical investigation from a different point of departure than in the previous analysis in this chapter because, as Dallapiccola states, the structural code for the creation of images in sounds are the words in the text. Therefore, my focus is on how the meaning of the words connects with the deictic points in the music. In other words, I aim to demonstrate how, in Dallapiccola's song, the intra-musical elements communicate the meaning expressed in the lyric through the deictic points. During this first analytical step in the M.I.S., I am specifically looking at the overall musical space and possible analytical orientation points. For the first step of this analysis, I consider the correspondence between the structure of Goethe's text and Dallapiccola's song on a deictic layer of the M.I.S. This correspondence will lead to a graphical representation of the piece in the final summary of the analysis.

Figure 44 shows how in the text of “*Der Spiegel sagt mir*,” Goethe interprets the passage from a superficial reality of an individual in front of a mirror (“*ich bin schön*”) to the more extensive and profound vision of the “*Augenblick*,” the moment which is considered as the reflection of God’s infinite eternity. The symbolic figure of the mirror is a recurring image in Goethe’s works. Rita points out that Goethe does not think of the mirror itself as an object but as a means to move from a superficial to a more profound reflection.¹⁷¹ In an early text, “The Sorrows of Young Werther,” Goethe wrote that it might be the mirror of your soul, as your soul is the mirror of the infinite God.¹⁷² In “*Der Spiegel sagt mir*,” dating back to a period after that of Werther, Goethe interprets the passage from a meaningless and superficial vision of the reality

¹⁷¹ Rita Terras, “Goethe's Use of the Mirror Image,” *Monatshefte* 67.4 (1975): 387.

¹⁷² Citation in Johann Wolfgang von Goethe, *Novels and Tales by Goethe Elective Affinities; The Sorrows of Werther; German Emigrants; The Good Women; And a Nouvelette*, transl. Dillon R. Boylan. (London: H.G. Bohn, 1854), 259.

(“*ich bin schön*”) of the beauty of an image reflected in the mirror and given in the form of external, made perishable by aging (in the first part of the short text), to the more extensive and profound vision of the “*Augenblick*,” the moment which is considered as the reflection of God’s infinite eternity. As Mensch explains, according to Goethe, the study of nature should be left to intuition, observation rather than forced within rigid mathematical or mechanistic patterns.¹⁷³

The code set by the composer for the rhizomatic domain of this song cycle, as shown in figure 43, is based on the concept of symmetry and on the symmetrical interplay of the different units. This property is also reflected in the lyric’s subdivision and in the organization of the musical elements of “*Der Spiegel sagt mir*,” as illustrated in figure 44. The most noticeable deictic point that emerges in the song’s overall design is that voice and clarinet follow each other in an inverted contour. The musical space used by Dallapiccola is divided into two parts, corresponding to the interpretation of the two different kinds of images that the mirror reflects in the lyric. The first part corresponds to the description of an exterior beauty and of the superficiality of such an image: in this first section, the score appears less dense and the sounds are predictable and almost meaningless. The thin texture and the soft dynamic seem to have a significance associated with the text: the singing voice is only accompanied by one of the two clarinets. The bass clarinet only plays during the second part of this work, and, in this general overview of the score, its contour does not appear to follow any code of symmetry, but it combines the other two voice’s contour.

¹⁷³ Jennifer Mensch, “Intuition and Nature in Kant and Goethe,” *European Journal of Philosophy* 19, no. 3 (2011): 431.

Beginning	End section I
End section II	

Figure 45: Details in the organization of the pitches.

3.3.3 Deictic points in the two main sections

The deictic space can be represented through two dimensions, temporal and spatial, but is also tied to a further interpretation of the meaning of the intra-musical elements and of the text. The analytical investigation of the deictic layers will now consider the peculiarities of the building blocks and their relationship to the lyric. I will consider three different deictic aspects that emerge from the general observation of the song:

- the combination of the rows and how pitches are associated with specific words in the lyric,
- the design and combination of the symmetric contour,
- the rhythmic units.

The first two rows used by Dallapiccola are in P11 for the voice and I7 for the clarinet. These two rows seem simply like a combination of any two rows randomly chosen by the composer. Figure 46 shows the two rows ordered one over another: it is clear that the two rows end up with the same combination of dyads [3,9]. I rearranged the pairs formed by the pitches in the voice and in the clarinet on a clock-face: all these pairs formed by the combination of the two rows reflect themselves around the axis of symmetry formed by the dyad [3,9]. This same combination of rows is used until the end of the first part of the piece and of the text, on the words “*mein Geschick*” (my fate). This moment seems to be the turning point of the piece, as it implies the beginning of a more profound reflection on the meaning of the reflected image. The words “*sagt mir*” and “*mein Geschick*” also indicate some insightful moments, as both are placed on the same pitches and imitating a slightly different axis of symmetry, almost as part of a distorted reflection.

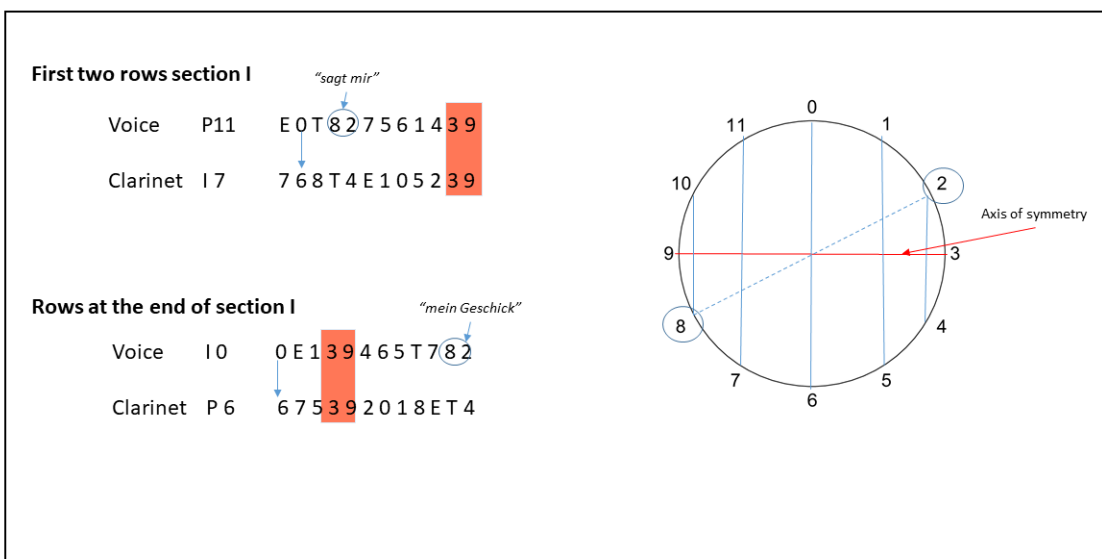


Figure 46: Organization of the rows and axes of symmetry in section I.

In the second part of the song, the bass clarinet takes up the opening theme of the voice in P8, consequently concluding the row with the dyad [0,6]. This dyad and the previous two associated with the axis of symmetry and with the “distorted” axis of symmetry provide an analytical deictic point as they symbolize a mirror's reflection:

- [3,9] = the superficial reflection,
- [2,8] = the distorted reflection,
- [0,6] = a true and deep reflection, direct and non-symmetric, of the beauty.

In this second part, the other two voices modify the use of the row. This one is the only section of the piece in which Dallapiccola uses derived rows in agglomerates of trichords combined between voice and clarinet (fig. 47). The first agglomerate uses trichords with pf (016), while the second agglomerate uses trichords with pf (012). The agglomerates are overlaid so that the clarinet (which in the first part seems to represent a mirror) and voice continue reflecting each other, but now with the reflection being inverted: the voice seems to reflect the image of the clarinet.

The voice reflects the clarinet

voice
auch mein Geschick. Vor Gott muss al - les e - wig

clarinet
tranzillo . . .

Bass clarinet
mf; sost.

(10) (016) (012)

(poco)

stehn, In mir liebt ihn für die-sen...

15 pp! p passat 3 pp!

pp

• La parte dei Clarinetti è scritta in suoni reali.

End of the first row of the bass clarinet

Legend:
 [Red box] = (012)
 [White box] = (016)

Figure 47: Organization of the rows section II.

The final section of the piece presents all three voices (voice, clarinet, and bass clarinet) back to the initial combination of the rows (P11 at the voice and I7 at the clarinet), with the bass clarinet echoing the voice. Figure 48 shows how Dallapiccola left the rows unfinished for the two clarinets, and the voice only concludes the row. This musical element seems to be an intentional musical analogy that metaphorically represents the universe's image no more seen as reflected through a mirror, but by the truth coming from a more insightful vision of the world, and that therefore is back to the voice.

Final rows section II			
Voice	P11	E O T 8 2 7 5 6 1 4 3 9	
Clarinet	I 7	7 6 8 T 4 E 1 0 5 2 3 -	
Bass Clarinet	P11	E O T 8 2 7 5 6 1 4 - -	

Figure 48: Organization of the rows in the last measures.

These moments of symmetry and combination of building blocks around a central mirroring main idea is also reflected by the analysis of the analytic deictic points in the contour, which follows the same type of subdivision as in the use of the rows: as illustrated in figure 48, voice and clarinet are reflected around an axis of symmetry from the beginning of the song up to the moment where the voice sings the words “*mein Geschick.*” The song starts with the words “*Der Spiegel sagt*” (the mirror tells), left only to the voice. Moreover, again the voice will sing alone at the beginning of the last verse, on the words “*in mir liebt*” (in me love). The clarinets metaphorically represent the mirror and the profound truth of the reflection experience as only a portion of the reality, while the voice will remain outside of such boundaries. Already this configuration has a deep connection to Goethe's text: the truth of the eternity resides outside of the reflected image.

The end of the first section is, at many levels, a passage from a two-dimensional type of interpretation to a deeper one. At that particular moment, the clarinet, instead of continuing to mirror the voice and to follow its contour in contrary motion as part of the symmetrical expected pattern, reaches up to the pitches at the voice to return right after to the initial mirroring pattern. As already noticed earlier, in the second part of the song, the roles of voice and clarinet are inverted: the clarinet leads the contour, while the voice is imitating it in contrary motion, except for a small moment when the voices transition from the agglomerates to their initial row.

However, the bass clarinet's contour is formed by segments of the other voices' contour. The initial part of this contour reproduces the first segment of the first contour at the voice, while the following segment imitates the clarinet's last segment. The third and last segments follow the voice's contour at that same section, except on the word “*Augenblick*” (instant).

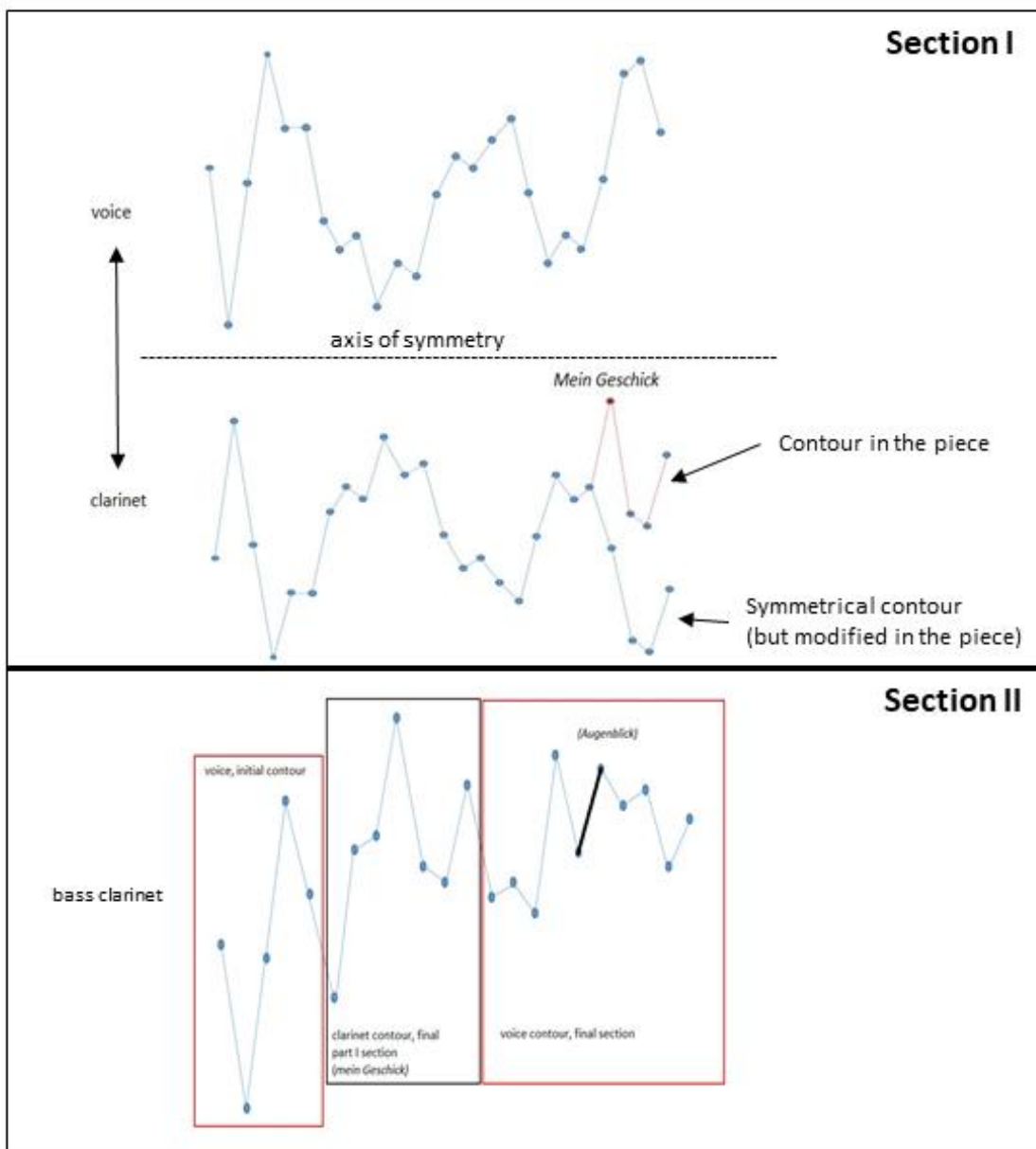


Figure 49: Contour in the first two rows and in the first row of the bass clarinet.

Although the first impression might be that the piece follows a sort of inverted canon within the voices, the rhythmic structure seems organized to allow the voice to start and finish the piece, while the clarinets (the superficial mirror and its deep reflection) are contained in it. Figure 50 illustrates how the mirror is represented by Dallapiccola in the rhythmic organization of the musical elements: the mirror (the clarinet) is a portion of an infinite space, and therefore the overall rhythmic space of the voice is expanded or distorted in comparison to the space of the clarinet. The mirror sometimes reproduces exactly the rhythmic pattern, and it reflects it faithfully; more often, it tends to catch up with the voice, reducing the rhythmic space proportionally, sometimes deforming the proposed rhythm, expanding or inverting it. In the second section, the bass clarinet rhythmically dilates the proposed theme to symbolize the semantic depth of the text.

	voice	clarinet
Reduction		
Rhythmic inversion		
Expansion		
Acceleration		
	voice	Bass clarinet
Expansion		

Figure 50: Rhythmic mirroring in Dallapiccola's song.

3.3.4 Third dimension as a semiotic connection of the intra-musical deictic space.

During the last stage of the analysis of this case study, I aim to demonstrate how the process of symmetrical games and of mirroring distortions in the interacting layers of the deictic points generates an emergent relationship between intra-musical elements, form and meaning; that is, the different building blocks project an in-depth meaning in a third dimension through the analytical deictic points of the surface structure.¹⁷⁴ As Bochner explains, a third dimension functions as a meta-character, belonging “to the semantic story” and which “is meant to capture something highly metasemantic” and “internalistic.”¹⁷⁵ In the mirroring organization of row, in the contour and in the rhythmic elements, the analytical deictic points connect the intra-musical units to meaning. Even without the help of the lyric, the meaning associated with the musical elements emerges as independent from the words and is projected into a dimension which goes beyond the space/time organization. The structural code in “*Der Spiegel sagt mir*” is expressed through the property of mirroring in all its qualities: symmetrical, direct reflection and distortion.

Figure 51 represents a summary of the processes of mirroring in form of symmetrical or distorted construction in the design of the song, in which the semantic plane is projected into a third dimension. The figure uses a combination of intuitively understandable symbols of the analytical deictic points highlighted in the course of the analysis to indicate the meaningful musical elements in a conceptual deictic space. The specific deictic points are labeled according to the overall code of the piece; that is, symmetrical reflection and projection into a more profound dimension. Voice and clarinets are labeled with color-coded circles, fully colored if

¹⁷⁴ Gregory Bochner, “Three-Dimensional Semantics,” *Proceedings of Sinn Und Bedeutung*, 13(1), (2009): 77-78, <https://doi.org/10.18148/sub/2009.v13i1.499>.

¹⁷⁵ *Ibid.*, 78.

they are functioning as the image being reflected and dashed if they are reflecting an image. The arrows in the figure add clarity to it, as they show the direction of the reflection.

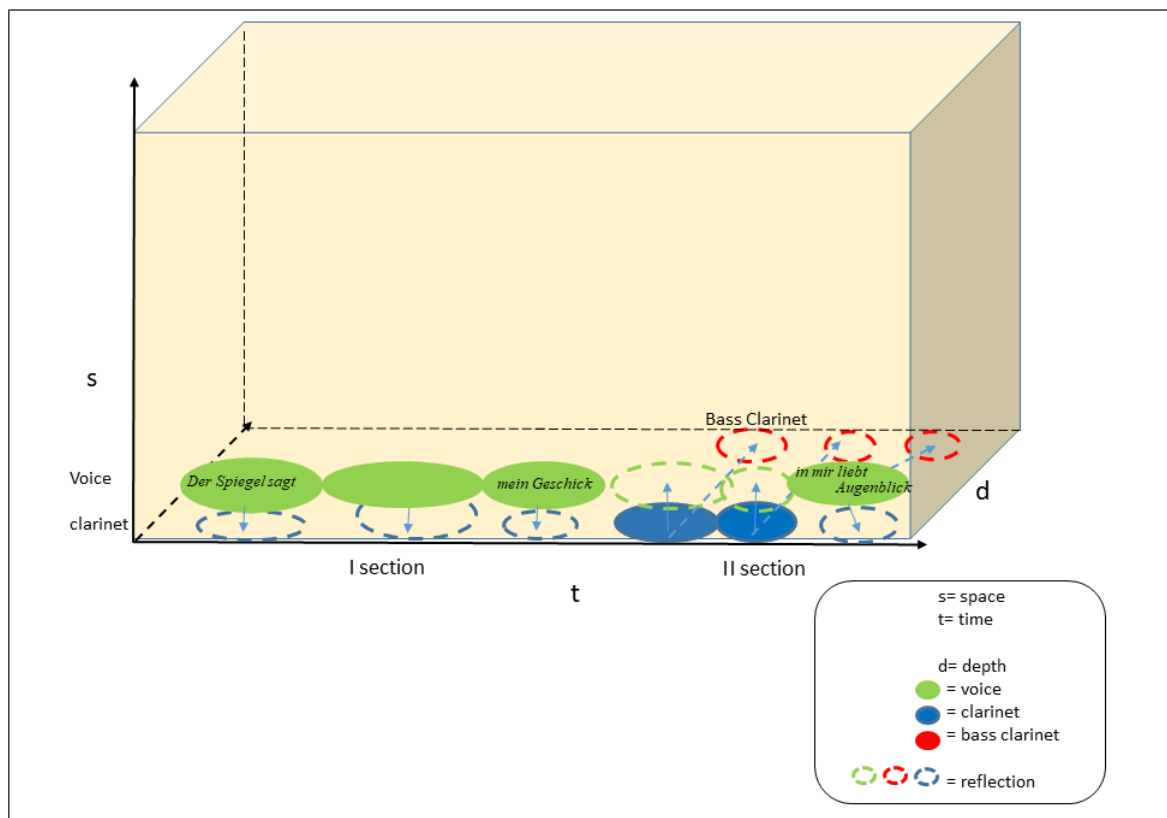


Figure 51: Three-dimensional space.

In all three dimensions of space, time, and depth, the piece's design indicates a mirroring mechanism, which leads to the three-dimensional semantic figure. The idea of a mirror reflecting an instant of eternity is emphasized through the texture, dynamic, and mirroring contour. The voice metaphorically remains outside of the mirror's boundaries, while the clarinets (representing the mirror and its deep reflection) are contained as a portion of the reality. The structure allows the voice to start and finish the piece, to be reflected, imitated, and distorted in a multi-dimensional space, which contains the meaning of the text, reflection of the text in the music and subdivision within three main voices.

Although the first impression might be that the piece follows a sort of inverted canon within the voices divided into two main sections on a two-dimensional space, the song starts with the words “*Der Spiegel sagt*” (the mirror tells) left only to the voice. Furthermore, again the voice will sing alone at the beginning of the last verse, on the words “*in mir liebt*” (in me love), representing an individual's internal thoughts in front of the mirror. The voice represents the human looking in the mirror. The clarinet represents the reflection of the superficial image. The bass clarinet the deep insight of the reflection. Moreover, in the second part, the reflection of Dallapiccola's mirror becomes the source of more detailed and profound thoughts, just as in the poem's words.

A semiotic and linguistic approach to music analysis, like the one proposed here, is based on the assumption that constructions pair form and meaning. An analysis based on the M.I.S. explores patterns and similarities, but especially oddities, musical elements which are unexpected in that context or for that specific unit. The dominant theme in this song is the mirror and the experience of the interpretation of its reflection. In the song “*Der Spiegel sagt mir,*” Dallapiccola employs twelve-tone techniques to show how music can be metaphorically used to construe deep philosophical concepts, such as those contained in Goethe's poetry.

In Dallapiccola's music, the mirror, which is the main subject of Goethe's text, becomes a compositional tool. The mirror is the main code in a rhizomatic domain that implies a reflection in the organization of the rows, in the segmentation of the contour, and the rhythmic elements of the composition. Dallapiccola elegantly interprets this idea of a mirror reflecting an instant of eternity at different layers, and it is possible to find a reflection of it at several stages of the analysis. According to Goethe, the study of nature should be left to the intuition and the observation rather than forced within rigid mathematical or mechanistic patterns. Dallapiccola tried to interpret a profound concept into the complex structure of a very short piece. Metaphorically, he interprets –

or, better, he mirrors, as his interpretation only reflects a portion of the text's depth – Goethe's thought.

3.4 Conclusions

This analytical essay has explored the concept of deictic spaces in a two- and three-dimensional appearance. In these two types of spaces, the first impression might be as being in a sort of labyrinth, a geometric space metaphorically representing the search for an exit. Listeners can remember and predict segments of sounds, but they need a map to find orientation in that maze: the deictic points facilitate the act of recalling and anticipating segments, direct the focus on what is essential, different, or unusual. The analysis of the constructions used by the composer provides a window on the deictic space: a deictic space organizes the various segments and their form-meaning association through the points of orientation on a two - or multi-dimensional map. This vision of the musical space understood as deictic further clarifies the dualism between autonomy in the interpretation and the need for guidance: on the one hand, individuals are free to interpret the musical experience actively. On the other hand, this interpretation and understanding of the meaning behind it are constantly aided by the necessary orientation points.