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J. Daniel Jenkins

## I Care If You Listen

### Schönberg's "School of Criticism" and the Role of the Amateur

In a letter of June 21, 1935, Rufus B. von KleinSmid, President of the University of Southern California (USC), informed Schönberg of his appointment as Professor of Composition.<sup>1</sup> In addition to teaching courses in fall, spring, and summer sessions, Schönberg was expected to present “*extra-curricular lectures to a maximum of four lectures per week.*”<sup>2</sup> The university sent out an announcement advertising what courses Schönberg would teach and what lectures he would give. The two courses, “The Art of Contrapuntal Composition” and “Thematic Construction,” required instructor permission, “*based upon talent and ability as judged by Mr. Schoenberg in a preliminary test given each student,*” but the series of lectures, “The Elements of Musical Forms as Discovered by Means of Analysis” and “The Evaluation of Musical Works,” were “*open not only to all University students but to the general public as well.*”<sup>3</sup> Schönberg also referred to this latter series of lectures as a “*School of Criticism.*”<sup>4</sup>

While much scholarly attention has been paid to Schönberg's pedagogical pursuits in the areas of theory and composition, little if anything has been said about his efforts to develop courses in criticism and music appreciation.<sup>5</sup> This neglect is particularly stark considering the value and significance Schönberg himself placed on educating the average listener. For example, in the years leading up to his departure from Europe, he delivered insightful analyses of his own works over the radio to enhance the understanding of a general audience.<sup>6</sup>

1 Schönberg had already taught at USC during summer 1935 as Alchin Chair of Composition. See Pauline Alderman: Arnold Schoenberg at USC, in *Journal of the Arnold Schoenberg Institute* 5/2 (November 1981), 203–211.

2 Rufus B. von KleinSmid to Arnold Schönberg, June 21, 1935 (The Library of Congress, Washington D.C., Music Division [Arnold Schoenberg Collection] | ASCC

ID 17930), published in *Arnold Schönberg (1874–1951): Lebensgeschichte in Begegnungen*. Edited by Nuria Nono-Schoenberg (Klagenfurt 1992), 322.

3 *Lebensgeschichte in Begegnungen*, see fn. 2, 322. This article focuses on “The Evaluation of Musical Works” rather than “The Elements of Musical Forms as Discovered by Means of Analysis.”

4 Arnold Schönberg: Classes at USC (Arnold Schönberg Center, Wien [T20.26] | ASSV 5.2.5.14.)

5 For example, there is no mention of these lectures in Alderman: Arnold Schoenberg at USC, see fn. 1.

6 On op. 22, see *Analyse der 4 Orchesterlieder op. 22* (ASSV 4.1.11.), published as Arnold Schoenberg: Analysis of the Four

Unfortunately, Schönberg left behind scant information about the criticism lectures. However, the content of these lectures has been preserved in class notes and other documents saved by two students who attended the lectures, Gerald Strang (1908–1983) and Bernice Abrams (1918–2001). The study of these sources leads to a reconsideration of the role of the amateur in Schönberg’s philosophy of music theory, and argues for a place for generalists (amateurs) in the construction of music-theoretical space.

Schönberg expressed his desire to develop an audience for art music of both specialists and generalists in radio broadcasts he participated in upon arriving in California. His first broadcast, over station KHJ, was an interview with Max van Lewen Swarthout, the Dean of the School of Music at USC.<sup>7</sup> During the course of the interview, Schönberg reflected on how access to musical performances and scores can breed familiarity, which would in turn improve the quality of musical culture in the United States.

*I find there is in America so much talent for music and so much love for it, that Ame[r]ica will certainly in a short time be the first as regards to music[al] culture, if only the interest of the public could be concentrated on these two facts [...]:*

*Firstly to give the music lover and the music students the possibility to hear the works of the masters at low prices and as often as it done in Europe.*

*Secondly to provide the music students with the necessary music and scores.*

*But that means: to publish music at low prices.*

*[...] my teaching is based on the knowledge of the works of the masters. And therefore I find it so necessary to strive that the students may have enough opportunity to hear [...] these works and to possess a small library of the most important compositions.<sup>8</sup>*

On November 6, 1935 Schönberg again appeared on the radio in California, addressing the topic, “What Have People to Expect from Music?”<sup>9</sup> In this lecture Schönberg considered how the average audience member experienced music in real time, with a particular focus on unfamiliar music:

Orchestral Songs, Op. 22, trans. Claudio Spies, in *Perspectives of New Music* 3/2 (Spring–Summer 1965), 1–21; idem: *Stil und Gedanke: Aufsätze zur Musik*. Edited by Ivan Vojtěch (Frankfurt am Main 1976), 286–300 (Gesammelte Schriften 1). On op. 31, see Analyse der Orchestervariationen op. 31 (ASSV 4.1.10.), published as Arnold Schoenberg: The Orchestral Variations, Op. 31. A Radio Talk, in *The Score* 2 (July 1960), 27–40; and idem: Vortrag über op. 31, in: *Stil und Gedanke*, 255–71. See also Wolfgang Grätzer: “Drei Kritiker sprechen zuerst je drei Minuten”: Schönbergs Berliner Bemühungen um eine neue Rezeption seiner Musik, in *Arnold Schönberg in Berlin. Bericht zum Symposium | Report of the*

*Symposium* 28.–30. September 2000. Edited by Christian Meyer. Wien 2001, 294–307 (Journal of the Arnold Schönberg Center 3/2001).

7 Gertrud Schoenberg’s appointment book from 1935 (Arnold Schönberg Center, Wien) includes the note “Radio” on Thursday, August 1 and Thursday, August 22. One of these dates likely refers to the interview with Swarthout.

8 Arnold Schönberg: [Rundfunk-Interview mit Max van Lewen Swarthout] (1935) (ASSV 5.1.5.13.) (Arnold Schönberg Center, Wien [T18.06]), published as idem: Rundfunksendung USC, in *Stil und Gedanke*,

see fn. 6, 320–23; and Sabine Feisst: Schoenberg and America, in *Schoenberg and His World*. Edited by Walter Frisch (Princeton 1999), 298–301.

9 Arnold Schönberg: What have people to expect from music? (1935) (ASSV 4.1.21.) (Arnold Schönberg Center, Wien [T18.07, T19.09, T20.20]). T18.07 is dated November 7, 1935. T19.09 is dated November 1934. Both Arnold and Gertrud Schoenberg’s appointment books from 1935 (Arnold Schönberg Center, Wien) indicate that the date of transmission was November 6, 1935.

*When you are going to listen to music and you know the work to be performed, in that case you will expect to get the same impression that you got when you heard it before [...]. But it will be quite different when you are going to hear a musical work which you do not know, which you will hear for the first time. [...] Will it provoke [...] feelings of edification, enthusiasm, pleasure, delight, gladness, amusement, diversion, sensation, or exaltation, which music in general produces? Certainly one of such effects will be produced. And that is all you know beforehand. [...] Even if anyone should predict the impression the work will make upon you you could not imagine any of its details, not to speak of its totality or nature.*

*And if somebody should tell you the work is like Beethoven, or Mozart or Bach, or Tchaikovsky, or modernistic, you could not imagine one of its themes. And after all, such an attempt seems to be useless, because every work is a particular case and only if a work were perfectly unoriginal, would there be a slight possibility to imagine it before hearing it.*

*Therefore the only correct attitude of a listener has to be, to be ready to listen to that which the author has to tell you.<sup>10</sup>*

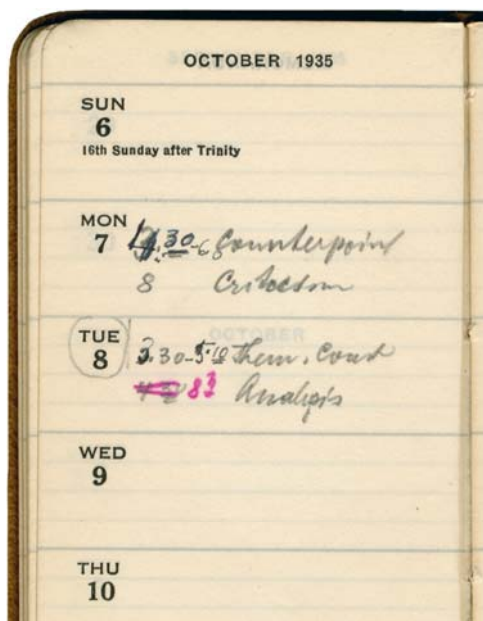
Schönberg reiterated his concern for the average concertgoer a few weeks later in a letter to Bessie Bartlett Frankel, the founder and president of the California Federation of Music Clubs, philanthropic organizations dedicated to the promotion of American music, performers, and composers. Since Frankel lived nearby in Santa Monica, Schönberg implored her to attend his lectures. *“I would very much like to have you sometimes or at least once among the audience of this class, because I know, what I am doing there is of the greatest importance for everybody who is interested in music.”* As Schönberg continued, he clarified that the audience he sought to reach included both specialists and non-specialists.

*I know from my experience of nearly forty [sic] years, that a real understanding for music has to be based on a sound capacity to distinguish [sic] between value and non-value. And I know, too, how new my attempt [is], to bring the amateurs not only, but also the musicians to a real knowledge of basic elements for appreciation. Among my audience you will find four or five professors of both the USC and the UCLA. And it is very astonishing, that these professors are no musicians, but, what I appreciate very much, professors of philosophy. And these professors are not only the most steady frequenters, but they are also very enthusiastic about the manner in which I handle this difficult matter and about the results and the advantage for music lovers.<sup>11</sup>*

<sup>10</sup> See fn. 9, quoted from T18.07 (Arnold Schönberg Center, Wien).

<sup>11</sup> Arnold Schönberg to Bessie Bartlett Frankel, November 26, 1935 (Carbon copy at The Library of Congress, see fn. 2 | ASCC ID 2789), published as Arnold Schoenberg:

*Letters*. Edited by Erwin Stein, translated by Eithne Wilkins and Ernst Kaiser (London 1964), 195.



Example 1

These sources make clear that fostering an audience for art music in Southern California, an audience that included non-musicians, preoccupied Schönberg during the second half of 1935, during the time he gave his “School of Criticism” lectures at USC.

Example 1, from Schönberg’s 1935 appointment book, shows that the “Criticism” lectures began on Monday, October 7. Four sources at the Arnold Schönberg Center indicate what Schönberg expected students would learn from these lectures. In his draft of an announcement to advertise his teaching at USC, Schönberg wrote:

*In this class the students will be educated*

1. *to be able to describe a musical work according to its musical circumstances in such a manner that the description can produce an impression of the work.*
2. *how to get a musical (not only an emotio[n]al one) impression of music;*
3. *how to describe this impression;*

4. *how to value a musical work according to very artistical [sic] principles, to know such principles and thei[r] employment.*<sup>12</sup>

When this announcement was published, it did not include his description of this or any of the courses, and the title of the appreciation lecture series was changed from “School of Criticism” to “The Evaluation of Musical Works.”<sup>13</sup>

A second announcement, produced by Gerald Strang and shown in Example 2, focused solely on the two series for amateurs rather than the two courses, and refers to these participants as “*teachers, students, and music lovers.*” Here the appreciation lectures are called “The Evaluation of Musical Works: A School of Criticism.” The course description reads: “*A class in describing, comparing, evaluating, criticising and judging music. Mr. Schoenberg will provoke direct musical reactions to musical meaning, apart from titles and reputations of composers.*”<sup>14</sup>

The final course description appears in another announcement, “Time of Schoenberg Lectures Changed,” which appears to have been written by Strang after the course had begun.<sup>15</sup>

*This class studies the description, criticism and judgment of music. Schoenberg plans to develop the critical faculties of his auditors by helping them to criticize music, classical and*

<sup>12</sup> Arnold Schönberg: Classes at USC, see fn. 4.

<sup>13</sup> *Lebensgeschichte in Begegnungen*, see fn. 2, 322.

<sup>14</sup> Arnold Schönberg Center, Wien (Gerald Strang Collection, 50).

<sup>15</sup> Note, however, that Schönberg changed the times of the lectures and classes in his appointment book on the first days they met, October 7 and 8. See Example 1.

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# ARNOLD SCHOENBERG

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❖ ❖ WORLD FAMOUS COMPOSER ❖ ❖

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Classes for  
TEACHERS, STUDENTS, AND MUSIC LOVERS  
at  
THE SCHOOL OF MUSIC  
THE UNIVERSITY OF SOUTHERN CALIFORNIA  
35th Place and Hoover Street

•

MONDAYS  
8 to 9:40 p.m.

## THE EVALUATION OF MUSICAL WORKS A School of Criticism

A class in describing, comparing, evaluating, criticising and judging music. Mr. Schoenberg will provoke direct musical reactions to musical meaning, apart from titles and reputations of composers.

•

TUESDAYS  
8 to 9:40 p.m.

## THE ELEMENTS OF MUSICAL FORMS as Discovered by Analysis

The members of this class will be directed in discovering for themselves the elements of musical forms and in acquiring a deeper understanding of the real meaning of them.

•

F E E S :

One semester, eighteen meetings

Either course	. . . . .	\$15.00
Both courses	. . . . .	25.00
Single admissions	. . . . .	1.00

•

Arnold Schoenberg also offers two courses in musical composition:  
THE ART OF CONTRAPUNTAL COMPOSITION and THE CON-  
STRUCTION OF THEMES.

•

PLEASE TELL YOUR FRIENDS

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Example 2



# ARNOLD SCHÖNBERG

WORLD FAMOUS COMPOSER

offers

Classes for Teachers, Students, and Music-Lovers

at

SCHOOL OF MUSIC  
University of Southern California  
35th Place and Hoover Street

## I. THE EVALUATION OF MUSICAL WORKS: A School of Criticism. Monday evenings ~~at~~ eight o'clock. <sup>8 to 9:40</sup>

This class attempts <sup>to enable its members to</sup> ~~to~~ describe, compare ~~and~~ evaluate <sup>critically</sup> ~~the~~ music. ~~His~~ <sup>the</sup> purpose Schoenberg plans to develop the critical faculties of his auditors by helping them to criticize music, classical and modern, which they have not previously heard and whose title and composer they do not know. Thus he will <sup>musical</sup> ~~provoke~~ direct reactions ~~to~~ musical meaning, apart from titles and the reputations of composers.

## II. THE ELEMENTS OF MUSICAL FORMS AS DISCOVERED BY ANALYSIS. Tuesday evenings ~~at~~ eight o'clock. <sup>8 to 9:40</sup>

<sup>members</sup> The members of this class will <sup>musical forms</sup> ~~study~~ many different compositions, discover <sup>the</sup> ~~the~~ manifold ways in which musical themes and structure are built up. <sup>the</sup> ~~the~~ aim will be to cultivate a deeper understanding of the <sup>elements of</sup> ~~meaning of~~ <sup>and to require</sup> ~~more penetrating knowledge of the basic elements of musical form.~~

PROFESSOR SCHOENBERG has been internationally famous for more than thirty years as one of the greatest and most original of living composers. His works have been performed by the greatest orchestras throughout Europe and America. He himself will conduct a program of his works to be given by the Los Angeles Philharmonic Orchestra in December. These classes make available to the average music lover an opportunity to study with one of the world's greatest musicians, a privilege heretofore confined to advanced students of musical theory and composition.

### FEES:

Either course, for one semester \$15.00  
Both courses, for one semester 25.00  
Single admissions 1.00

*Mentor Univ. courses in comp.*

Example 3



modern, which they have not previously heard and whose title and composer they do not know. Thus he hopes to secure direct reactions to the musical meaning, apart from titles and the reputations of composers.<sup>16</sup>

Strang had used the same language in his first draft for the announcement, shown in Example 3, but Schönberg edited the text to the version seen in Example 2.<sup>17</sup> Strang's language is, however, consistent with Schönberg's aforementioned radio lecture, "What Have People to Expect from Music?"

These four announcements reveal what Schönberg hoped his students would know and be able to do after attending the criticism lectures. What he taught the students to help them achieve these outcomes can be gleaned from class notes taken by two students who sat in on the lectures, Gerald Strang and Bernice Abrams. Strang's notes are held in the Gerald Strang Collection at the Arnold Schönberg Center in Vienna.<sup>18</sup> Abrams's notes are held at the Davidson Library on the campus of the University of California at Santa Barbara.<sup>19</sup> Strang, 27 years old at this time, would eventually become Schönberg's teaching assistant at UCLA, and later, one of the editors of Schönberg's posthumously published *Fundamentals of Musical Composition*.<sup>20</sup> A pianist and budding composer, Abrams was only 17 years old, and would later in life become the wife of the musicologist Karl Geiringer. It is clear from the deposit of her notes in an archive that she valued her identity as Schönberg's student.

These two students represent key constituencies Schönberg sought to reach with these lectures. In the course proposal that Schönberg submitted to USC in July 1935, he listed these constituencies as "advanced students, beginners, and amateurs." Strang, the advanced student, would soon have composition posts of his own.<sup>21</sup> Abrams, though certainly not a beginner in her musical education, would have been more in line with Schönberg's definition of beginner, i. e., a beginner in the study of musical composition. The "professors of philosophy" Schönberg mentioned to Frankel would certainly have fit into the third category, amateurs.

Schönberg had the students fill out a questionnaire, shown in Example 4, in order to find out more about their experience with art music. He only asked about students' experience with chamber and orchestral music, and as the chart in Example 5 shows, these are the only genres he mentioned in his lectures. Vocal music appears to have played no role, and unlike in music appreciation courses in the United States today, which often attempt to present

16 Arnold Schönberg Center, Wien (Gerald Strang Collection, 50).

17 Ibidem.

18 Arnold Schönberg Center, Wien (Gerald Strang Collection, 51).

19 University of California at Santa Barbara (Bernice Geiringer Papers [PA Mss 40, Box 5]).

20 Arnold Schoenberg: *Fundamentals of Musical Composition*. Edited by Gerald Strang and Leonard Stein (London 1967).

21 According to Strang's notes, other advanced students who attended the lectures were John Cage and Maurice Zam.



Date	Bernice Abrams	Gerald Strang
October 21, 1935	Brahms: <i>Piano Quartet</i> in G minor	Brahms: <i>Piano Quartet</i> in G minor (undated notes)
October 28, 1935	Beethoven: <i>Kreutzer Sonata</i> Beethoven: <i>Piano Trio</i> in B $\flat$ major	Beethoven: <i>Kreutzer Sonata</i>
November 4, 1935	Brahms: <i>String Quartet</i> in B $\flat$ major	Beethoven: <i>Piano Trio</i> in B $\flat$ major, op. 97 Brahms: <i>String Quartet</i> in B $\flat$ major
November 11, 1935	Schumann: <i>Rhenish Symphony</i> Brahms: <i>String Quartet</i> in B $\flat$ major	Schumann: <i>Rhenish Symphony</i> (from radio 11/17) Brahms: <i>String Quartet</i> in B $\flat$ major
November 26, 1935	Elgar: <i>Enigma Variations</i>	Not mentioned, but description matches <i>Enigma Variations</i>
December 2, 1935	Schumann: <i>Rhenish Symphony</i>	Schumann: <i>Rhenish Symphony</i>
December 9, 1935	Schumann: <i>Rhenish Symphony</i>	Schumann: <i>Rhenish Symphony</i>
January 6, 1936	Sibelius: <i>Symphony no. 1</i>	<i>Rheingold Prelude</i>
January 13, 1936	Mozart: <i>Symphony no. 40</i>	Mozart: <i>Symphony no. 40</i>
January 20, 1936	Bruckner: <i>Symphony no. 7</i>	No notes
January 27, 1936	Mahler: <i>Symphony no. 2</i>	No notes

Example 5

In *The Musical Idea*, Schönberg gives the *Blue Danube Waltz* and the *Merry Widow Waltz* as examples of melodies.<sup>23</sup> An example of a theme would be the sentence that opens Beethoven's op. 2, no. 1, a structure that includes immediate repetition, but also begins a type of a development.<sup>24</sup> Themes, pregnant with possibility, are the basis of developing variation. But melodies either do not include problems that need solving, or else their problems are solved so quickly, that they do not spur further development. Thus, melodies result from another type of presentation that Schönberg called "juxtaposition" or "stringing together." Schönberg demonstrated the juxtapositional nature of melodies in his analysis of the *Merry Widow Waltz*.<sup>25</sup>

Theme and variation sets are an application of juxtapositional presentation to a theme. A theme, by Schönberg's definition, bubbles with unrest that spurs forth the development of a homophonic musical artwork. But in a theme and variation set, the variations "are primarily repetitions,"<sup>26</sup> and a presentation

23 Arnold Schoenberg: *The Musical Idea*, see fn. 22, 182–85, 302, 306.

24 *Ibidem*, 178–179.

25 *Ibidem*, 306.

26 Arnold Schoenberg: *Fundamentals of Musical Composition*, see fn. 20, 167.

in which one hears the same material in modified versions one after the next aligns more with juxtaposition than developing variation.<sup>27</sup> Schönberg made this distinction between variations, the form, and developing variation, as early as the *Zusammenhang* manuscript of 1917.<sup>28</sup>

Thus, when Schönberg speaks of variation in these early lectures, he refers to the slower type of variation found in theme and variation sets, where a listener has the opportunity to hear the theme again and again through variations that are “*primarily repetitions*.” Understanding variation at this slower pace can then be seen as a precursor to the more difficult cognitive task of processing *developing* variation in a symphony, concerto, sonata, or chamber music movement. When Schönberg asked on October 28, “*What does ‘variations’ mean?*” the responses, according to Strang’s notes include “*embellishment; changes of mood; development; theme remains; variation of rhythm. S[chönberg] insists on hearing variations on a theme as a start.*” Schönberg continued, asking, “*What is reason to write variations?*” Answers: “*emphasis of an idea by saying [it] in many forms – exploring possibilities of a melody – show composer’s ingenuity.*” Abrams recorded related, but different, answers: “*1 – to avoid monotony, 2 – to make theme more established in mind, 3 – to imitate of folk forms.*” Such statements are consistent with *Fundamentals of Musical Composition* and Schönberg’s other writings.<sup>29</sup>

In an interesting turn, it appears that Schönberg sought to make this discussion relatable to his students listening habits outside the classical canon. Strang’s notes read, “*What do Jazz players do? Improvise. Why? to avoid monotony involved in repeating same melody many times. Why do they repeat? So people will remember tune. What would happen without rep[etition]? Nobody would remember.*” The apparent tangent on treatment of musical ideas in the popular music of the day, jazz, may seem like a bit of a non-sequitur, but Schönberg understood the distinction between art music and popular music partly in terms of the amount of repetition inherent in the material. If composers repeat their ideas often, their music will be easier to understand, and thus popular.<sup>30</sup> Lest students believe that Schönberg sought to erase the divide between high and low art, however, he asked, “*Is the reason [that composers repeat in jazz] identical [to the reasons composers do so] in higher art?*” and answered, “*no, because there are other ways of familiarizing.*” He did not elaborate.

27 See Arnold Schoenberg: The Orchestral Variations, see fn. 6, 27–40; and Áine Heneghan: *Tradition as Muse: Schoenberg’s Musical Morphology and Nascent Dodecaphony* (Ph. D. Diss. The University of Dublin, Trinity College 2006), 100–138.

28 Arnold Schoenberg: *Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre* (1917) (ASSV 2.3.3.), published as

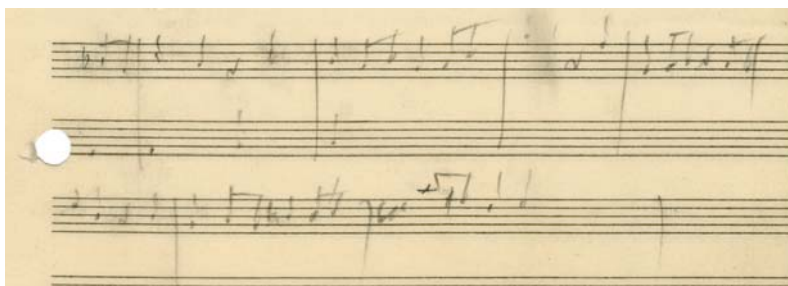
*Coherence, Counterpoint, Instrumentation, Instruction in Form (Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre)*. Edited by Severine Neff (Lincoln 1994), 36–37; henceforth ZKIF.

29 They are also consistent with Strang’s notes from November 5, 1935 for “Construction of Themes,” one of the two courses Schönberg taught to music

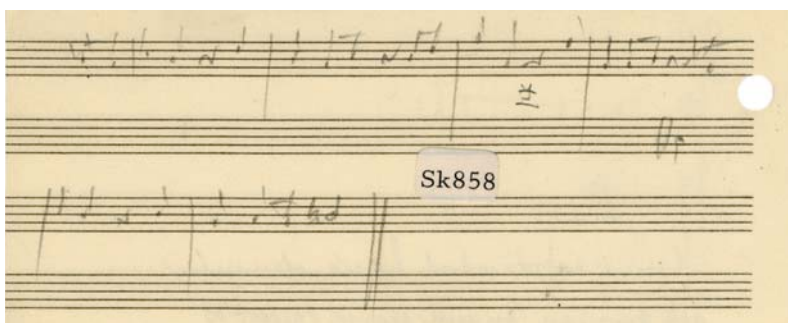
majors. This evidence lends credence to the idea that Schönberg presented consistent ideas about composition whether talking to specialists or non-specialists (Arnold Schönberg Center, Wien [Gerald Strang Collection, 51]).

30 See, for example, Arnold Schoenberg: *The Musical Idea*, see fn. 22, 300–301.

Example 6a



Example 6b



The four theme and variation sets Schönberg lectured on between October 28 and November 26 were from Beethoven’s *Kreutzer Sonata* and *Archduke Trio*, Brahms’s *String Quartet* in B $\flat$  major, and Elgar’s *Enigma Variations*. The first three compositions are consistent with pieces Schönberg engaged with in other theoretical and pedagogical writings, but works by English composers such as Elgar are much less common. Perhaps Schönberg introduced this English composition as a counterexample. Abrams writes in her notes: “*Theme starts like the Volga Boatman. Starts in G min. ends in G maj; then section of G maj., G min. again & ends in major.* [...] S[chönberg] bored by too much G.”<sup>31</sup> Sibelius also appears to have been discussed in a somewhat negative light.

31 This characterization is incomplete. Elgar does use keys other than G major and minor in the *Enigma Variations*. Also, there is some evidence that this theme interested Schönberg enough for him to write it down. The *V. Kleines Skizzenbuch* contains sketches strikingly similar to the *Enigma* theme: MS74, Sk857 and Sk858 (Arnold Schönberg Center, Wien); published in Arnold Schönberg: *Orchesterfragmente. Kritischer Bericht, Skizzen, Entwürfe, Fragmente*. Edited by Ulrich Krämer and Ralf Kwasny (Mainz, Wien 2009), 254 (Sämtliche Werke. Abteilung IV: Orchesterwerke. Reihe B, Band 14,2). Shown in Example 6, the two statements of

the theme appear in the same sketchbook as material Schönberg wrote for the film, *The Good Earth*. Schönberg was in discussion with Irving Thalberg of Metro Goldwyn Mayer (MGM) to score the film in the fall 1935. Gertrud Schoenberg’s appointment book records a meeting at MGM on November 6, and Schönberg’s records a meeting on November 20, with the note “*scheinbar zu viel verlangt*” (“apparently [I] asked for too much”). Schönberg wrote to Thalberg on December 6, 1935, mentioning a meeting having taken place “*about three weeks ago*,” Arnold Schönberg to Irving Thalberg, December 6, 1935 (The Library of

Congress, see fn. 2 | ASCC ID 2796). Thus, the sketches from *The Good Earth* probably date from between November 6 and December 6, 1935. (See also Sabine Feisst: Arnold Schoenberg and the Cinematic Art, in *The Musical Quarterly* 831 [Spring 1999], 93–94.) Since, as Example 5 shows, Schönberg lectured on Elgar’s *Enigma Variations* on November 26, it seems quite likely that these two sketches are Schönberg’s transcriptions of Elgar’s theme, or variations on it. (I am indebted to Ulrich Krämer for pointing me to these sketches, and to Wolfgang Rihm, who alerted Krämer to the probable source of these sketches.)

While Abrams's notes from the January 6 lecture are not extensive, they suggest that Sibelius's *Symphony no. 1* also served somewhat as a negative example, writing, "*Sibelius remains on one chord for a long time.*"<sup>32</sup>

No matter what composition was discussed, when considering these and other compositions, Abrams recorded that Schönberg asked the students to focus first on six components:

1. *key*
2. *measure* [time signature]
3. *qualities*
  - a. *kind: chamber music, song, symphony, etc.* [genre]
  - b. *kind of instruments* [performing forces]
4. *tempo*
5. *general character: dance, etc.*
6. *which movement*

He attributed the fact that so few possessed the ability to describe the qualities of a piece of music not to some lack of ability, but to a lack of practice – an implicit command to listen to repeated performances. From Strang's notes for the November 18 lecture, we know that the students were to have listened to a performance of Schumann's *Rhenish Symphony* on the radio on Sunday, November 17. As Example 5 shows, Schönberg lectured on the *Rhenish Symphony* on November 18, but then turned to the variations from Brahms's String Quartet, no. 3, in B $\flat$  major. The next week, on November 25, Schönberg lectured on the *Enigma Variations*. He returned to the *Rhenish Symphony* on December 2, two weeks after the broadcast, and devoted all of this lecture and the next week's lecture to this work. Of course, it would not be reasonable to expect students to recall from memory a work they heard only once on the radio two weeks prior. However, Schönberg did encourage students to listen actively and write down their impressions of the music following the "reports on musical broadcasts" worksheet in Example 7.<sup>33</sup> In fact, this report looks like a fleshed-out version of the six topics Abrams recorded in her notes on October 21, such as key, measure, etc.

In line with Schönberg's comment to Swarthout that students should listen with a score, another version of the worksheet in Example 7 includes the statement, "*Scores should be used if available.*"<sup>34</sup> In her notes for the January 6 lecture, Abrams wrote, "*Brahms never issued a judgement until he had read*

32 For more on Schönberg's discussion of pedal points, see Jonathan David Halton: *Structural Functions of the Pedal-Point and Ostinato in Arnold Schoenberg's Music, 1899–1913* (Ph.D. Diss. King's College, University of London 1999); and J. Daniel Jenkins: *Schoenberg's Concept of ruhende*

*Bewegung*, in *Theory and Practice* 34 (2009), 87–106.

33 Arnold Schönberg Center, Wien (Gerald Strang Collection, 45). This worksheet may date from Schönberg's later teaching at UCLA.

34 Arnold Schönberg: [UCLA Unterrichtsunterlagen] (ASSV Anh. 10) (Arnold Schönberg Center, Wien [T76.05]).



Name \_\_\_\_\_ Date of report \_\_\_\_\_  
Classes in Music \_\_\_\_\_  
Title of work \_\_\_\_\_ Composer \_\_\_\_\_  
Date of performance \_\_\_\_\_

#### REPORTS ON MUSICAL BROADCASTS

The following list intends to direct the attention of the listener to some important points. Answer only those questions which refer to the works heard and which lie within the realm of your own musical experience.

#### P R E S E R V E   T H I S   S H E E T

Answer on a separate piece of paper. Type of composition (symphony, overture, concerto, and string quartet, etc.)

1. Number of movements
  2. a) Names or titles of movements.  
b) Their tempo and meter.  
c) Their key (major or minor).  
d) Their character (e.g. dancelike, songlike, cantabile, lyric, heroic, pathetic, passionate, scherzando, grazioso, rhythmic, fantastic, marchlike, stormy, fiery, noble-spirited, melodious, sentimental, burlesque, grotesque, ironic, folklike, exotic, national characteristic, picturesque, dreamy, descriptive of nature or definite moods, etc.)
  3. Form or structure of each movement: e.g. sonata, sonatina, overture form, suite, small rondo, large rondo, sonata-rondo, scherzo, minuetto, andante-adagio-rondo, variations, three-part, five-part song form, etc., French overture, Italian overture, chaconne, passacaglia and other basso ostinato forms.
  4. Harmonic considerations: e.g. simple diatonic, modal, Bachian, pre-classical, classical, Romantic, chromatic, Wagnerian, Debussian, modernistic, bitonal, atonal.
  5. Contrapuntal considerations: contrapuntal combinations (multiple and invertible counterpoint, number of voices, countermelodies, imitations, canons, fugues, fugatos, combinations of superimposed themes or motives, etc.)
  6. Style (as to century, period or school, etc.) e.g. characterized by its melodic, harmonic, thematic, structural, contrapuntal features.
  7. Instrumentation (as to the kind and number of instruments used) e.g. full orchestra, small orchestra, chamber orchestra, string orchestra, band, concerto; use of special instruments: piano, harp, organ, celeste, mandolin, guitar, saxophone, etc.) Identify some of the instruments which play solo.
  8. Style of instrumentation:  
e.g. pre-classic (Bach, Handel, etc.), pre-Beethoven (classic Beethoven, Romantic, Wagnerian, Strauss-Debussy-Tschaikowsky, and other post-Wagnerian, modernistic, Jazzlike).
  9. Vocal music: solo voice (soprano, mezzo-soprano, contralto, tenor, baritone, bass) with accompaniment of piano, orchestra, or other combinations; duets, terzets, quartets, etc; choral music: with accompaniment or a cappella, male or female chorus, mixed chorus, including solo voices, double choruses.  
Style: church music (e.g. masses, oratorios, cantatas, motets, requiem, etc.), or secular: solo song, opera, operetta, secular cantata, oratorios, choruses.
  10. Chamber Music: combinations (piano solo, violin, cello, flute, clarinet, etc., with or without piano; trios, quartets, quintets, etc.)
  11. Program music: (e.g. some impressive descriptive passages; describe instrumental effects, moods, characters, etc.)
  12. Additional personal observations.
- Scores should be used if available.

Example 7

the score.” Later in his teaching career Schönberg required students to have copies of the Beethoven Piano Sonatas and String Quartets, and some of Brahms’s chamber music,<sup>35</sup> but given Schönberg’s remarks to Swarthout that scores were expensive, it is quite difficult to imagine that students in these lectures purchased scores to all the compositions Schönberg discussed. In fact, Schönberg had been accustomed to projecting musical examples for all to see when giving lectures in Europe and on the East Coast using an opaque projector, a predecessor of the overhead projector,<sup>36</sup> and Strang’s time-change announcement<sup>37</sup> and his notes on the *Rhenish Symphony* indicate that he used this technology at USC as well.<sup>38</sup>

In addition to the radio and the opaque projector, Schönberg also used the phonograph in his teaching. Strang mentions that the lectures are illustrated with phonographic records in the time-change announcement,<sup>39</sup> and in her notes for the lecture about Mahler’s *Second Symphony* on January 27, 1936, Abrams wrote, “Ormandy plays 2<sup>nd</sup> theme too slowly,” which is probably a reference to Ormandy’s recording of Mahler’s Second with the Minneapolis Symphony released by Victor in 1935.<sup>40</sup> It is also likely that Schönberg used Ormandy’s recording of Bruckner’s *Symphony no. 7* with the Minneapolis Symphony when he taught that piece one week earlier.<sup>41</sup> Schönberg found repeated listenings to these and other recordings an important tool for musical understanding, and wrote in the back of his 1936 appointment book, “Eine Zeit anberaumen, zu welcher Studenten Platten ihrer Wahl nach vorheriger Anmeldung hören und in der Partitur mitlesen können.”<sup>42</sup>

But the use of technology could not substitute for live performances, and it is possible that the orchestral repertoire that Schönberg spoke about in class, which included Sibelius and Elgar in addition to Austro-German composers, was conditioned by the fact that the Los Angeles Philharmonic played many of these works during the 1935–36 season. As the chart in Example 8 shows, all of the orchestral works Schönberg discussed were performed live or broadcast on the radio by the L. A. Philharmonic during the first half of 1936 with the exception of Mahler’s *Symphony no. 2*.<sup>43</sup> Although neither student mentions it, it is difficult to imagine that Schönberg did not strongly encourage the students

35 Arnold Schönberg to Carol Truax, January 6, 1951 (Carbon copy at The Library of Congress, see fn. 2 | ASCC ID 5697).

36 Gertrud Schoenberg to Ralph W. Downes, January 6, 1934 (Carbon copy at The Library of Congress, see fn. 2 | ASCC ID 2610).

37 Arnold Schönberg Center, Wien (Gerald Strang Collection, 50).

38 Arnold Schönberg Center, Wien (Gerald Strang Collection, 51). The note reads, “score on screen.”

39 Arnold Schönberg Center, Wien (Gerald Strang Collection, 50).

40 Victor 11753–63.

41 Victor 8770–77. Ormandy recorded *Verklärte Nacht* with the Minneapolis

Symphony in 1934. It was released as Victor 8266–69.

42 “Set a time at which students, with prior notification, can listen to records of their choosing while following along the score.”

43 Los Angeles Philharmonic Archives, communicated in an email from Steve Lacoste, archivist, to author, August 6, 2014.

to attend a performance of Mozart’s *Symphony no. 40* on either January 9 or 10, in advance of his lecture on the work on January 13. Schönberg’s appointment book from 1936 indicates that he planned to attend the January 9 performance himself.<sup>44</sup>

Musical Work	Date Discussed in Lectures	Los Angeles Philharmonic Performance Date
Schumann: <i>Rhenish Symphony</i>	November 18, 1935 December 2, 1935 December 9, 1935	March 5 and 6, 1936
Elgar: <i>Enigma Variations</i>	November 26, 1935	July 21, 1936
Sibelius: <i>Symphony no. 1</i> Andante movement only	January 6, 1936	March 26, 1936 (radio broadcast)
Mozart: <i>Symphony no. 40</i>	January 13, 1936	January 9 and 10, 1936
Bruckner: <i>Symphony no. 7</i>	January 20, 1936	March 19 and 20, 1936
Mahler: <i>Symphony no. 2</i>	January 27, 1936	not performed

Example 8

The prior summer, Schönberg’s lectures at USC had drawn many students,<sup>45</sup> but the receipts from the comptroller’s office at USC, shown in Example 9, reveal that a month after the lectures began, attendance was still rather low.<sup>46</sup> In late November, after nearly two months of lectures, Schönberg expressed some frustration about how few people attended the lectures:

*I am very disappointed. I expected to have a class of at least 50 to 60 listeners, and I hoped to find a great number of the music lovers and musicians of Los Angeles there. I know this city likes music. [...]*

*What I am striving for in my lectures is directed on the work and everybody who is listening to them will be a listener, who knows, what he likes and why he likes it.*<sup>47</sup>

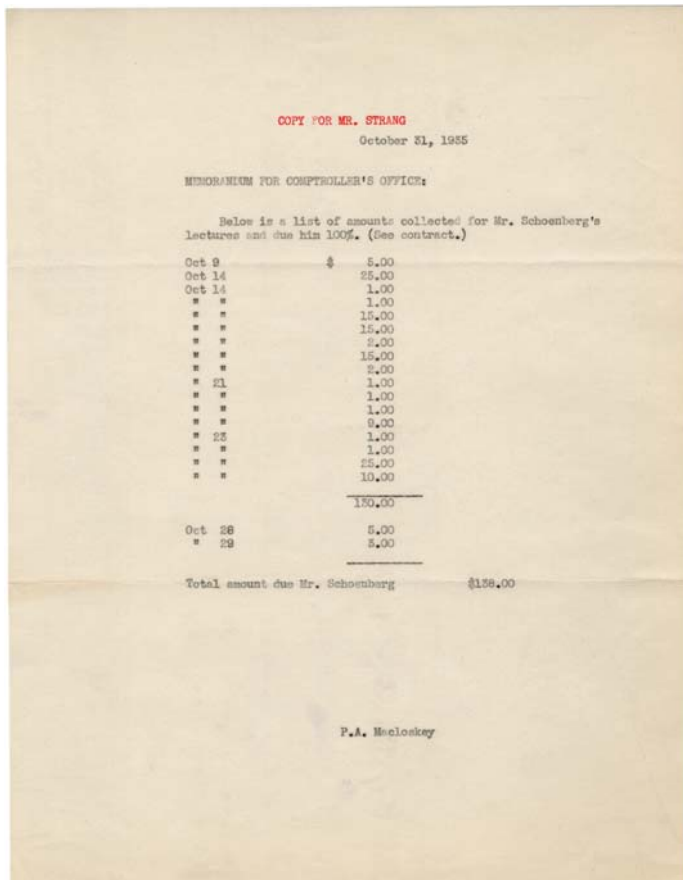
44 Live performance was certainly part of Schönberg’s other lecture series for amateurs, “The Elements of Musical Forms as Discovered by Means of Analysis.” On December 27, 1935, Schönberg conducted a performance of the USC Philharmonic Orchestra playing three of his own compositions: the *Suite in the Old Style*, *Verklärte Nacht* in an arrangement for string orchestra, and the world premiere of the *Chamber Symphony*, op. 9B, arranged for full orchestra. Abrams’s class notes

for “Elements of Musical Forms” indicate that Schönberg lectured on these pieces beforehand.

45 Notes in Gertrud Schoenberg’s hand in Arnold Schönberg’s appointment book (Arnold Schönberg Center, Wien [Diaries]) on June 17 and 18, 1935, respectively, read “Anfang der Kurse,” and “1ste Vorles[un]g 60 Schüler Großer Erfolg” (“beginning of the course” and “first lecture 60 students great success”).

46 Arnold Schönberg Center, Wien (Gerald Strang Collection, 50). Lectures cost \$ 1 each, \$ 15 for an entire series, or \$ 25 to attend both “amateur” series in full. See Example 2.

47 Arnold Schönberg to Bessie Bartlett Frankel, November 26, 1935 (The Library of Congress, see fn. 2 | ASCC ID 2789); published in Schoenberg, *Letters*, see fn. 11, 195.



Example 9

It is tempting to postulate that Schönberg's emphasis on lectures for amateur music lovers at USC was a reaction to the paucity of familiarity with and knowledge of classical music among the general population in Southern California. And while this certainly could have been a motivating factor, the truth is that Schönberg's interest in such amateurs predates his relocation to the West Coast by at least two decades. In 1917, Schönberg began a series of lectures at the Schwarzwald School in Vienna, a progressive educational institution primarily for girls run by Eugenie Schwarzwald where Schönberg had taught as early as 1904. Nearly one-hundred people attended his opening lecture in September of 1917, and in the second year, 55 women and men attended the lectures, regularly including such notables as Max Deutsch, Viktor Ullmann, and Erwin Ratz. Though Schönberg referred to the lectures as a composition seminar,

the courses were open to "anyone, rich or poor, artist or amateur, advanced student or beginner,"<sup>48</sup> and the announcement for the second year of the courses in 1918, shown in Example 10, encouraged both "auditors and students."<sup>49</sup>

Although Schönberg's post as professor of composition at the Prussian Academy of the Arts in Berlin, which he held from 1925 to 1933, allowed him to focus on the education of specialists of the highest order, his interest in the generalist did not wane. In fact, he saw radio broadcasts as a means of exposing listeners not only to more performances, but also to a deeper understanding of musical logic. He participated in a broadcast of the *Variations for Orchestra* over Frankfurt Radio on March 22, 1931, during which he lead the audience members through the work variation by variation, preparing

48 Joseph Auner: *A Schoenberg Reader: Documents of a Life* (New Haven 2003), 139.

49 Arnold Schönberg Center, Wien (T14.60); published in Joseph Auner, *A Schoenberg Reader*, see fn. 48, 139–140.



**Seminar für Komposition**  
 Wien, I., Wallnerstraße 9 in den Schwarzwald'schen Schulen.

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**I. Unterrichtsgegenstände:**  
 Harmonielehre, Kontrapunkt, Formenlehre, Instrumentation, Analyse; für Anfänger und Vorgeschrittene.

**II. Zeit:**  
 Im allgemeinen 4 bis 8 Uhr nachmittags.

**III. Aufnahmebedingungen:**

1. Berufsmusiker, Dilettanten und Kunstfreunde, Anfänger und Vorgeschrittene können als Hörer oder Schüler aufgenommen werden.
2. Als Schüler gilt nur derjenige, der sich am Schlusse des Kursjahres einer Prüfung unterzieht.
3. Hörer werden nur in beschränkter Zahl aufgenommen. Sie sind zur Ablegung der Prüfung berechtigt aber nicht verpflichtet.
4. Die Höhe des Honorars für das Kursjahr bestimmt jeder durch Selbsteinschätzung, seinen Verhältnissen oder denen seiner Versorger entsprechend.
5. Das Honorar ist vor Beginn der Kurse zu bezahlen.
6. Die Bezahlung in Teilbeträgen wird nur ausnahmsweise bewilligt. Begründete Ansuchen schriftlich. Die Bewilligung gilt nur insoweit, als die festgesetzten Termine pünktlich eingehalten werden und enthebt nicht von der Verpflichtung für den ganzen Jahresbetrag.
7. Das Kurshonorar berechtigt zum Besuch aller Kurse.
8. Als Hauptgegenstand ist der zu bezeichnen, für den der Teilnehmer die Vorbildung besitzt.
9. Die verschiedenen Analysen- und die Sprechstunden können ohne Rücksicht auf Vorbildung von allen Teilnehmern besucht werden.
10. Als Nebengegenstände sind im Uebrigen solche zu wählen, die man schon absolviert hat.
11. Das Kursjahr beginnt Ende September 1918 und schließt am 30. Juni 1919.

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Zur Erläuterung, Beantwortung von Fragen, Erteilung von Auskünften, Bestimmung der Unterrichtsstunden etc. findet

**Donnerstag, den 19. September 1918, 1/27 Uhr abends**  
 in der Schwarzwald'schen Schule, I., Wallnerstraße 9 eine

**Besprechung**

statt. In dieser vollziehen jene Teilnehmer, welche noch nicht angemeldet und aufgenommen sind, ihre Anmeldung, indem sie die umseitige Erklärung ausgefüllt und unterschrieben abgeben.

Mödling, Bernhardgasse 6.      **Arnold Schönberg.**

Example 10

them for a complete performance of the work. Schönberg thought the broadcast a great success, and when the conductor Hans Rosbaud inquired about repeating the experience with the *Four Orchestral Songs*, op. 22, on February 21, 1932, Schönberg agreed. Thus, the most extensive extant analyses of any of Schönberg's twelve-tone or atonal compositions in his own hand are these radio broadcasts, which, devised for an appreciative, but amateur, general audience, expanded upon a more traditional notion of music-theoretical space by presenting the information not in the classroom or lecture hall, but by bringing it to people in their homes and other meeting places.

A year and a half later, as Schönberg prepared to depart for the United States, he wrote from his Paris hotel room to Joseph Malkin, director of the Malkin Conservatory in Boston, detailing the courses he would like to offer in his upcoming teaching post. In addition to courses in the elements of form, and the analysis of Bach's contrapuntal music, Schönberg also

suggested lectures on aesthetics “for students of various levels of experience,” [“für Schüler verschiedener Vorbildung”] and a course in general analysis, which “could also be held for amateurs; differently of course.” [“Aber es liesse sich ein solcher Kurs auch für Laien abhalten; selbstverständlich anders.”]<sup>50</sup> This letter demonstrates Schönberg's interest in educating the musical amateur in his new country from the very beginning, and his explicit mention of Vienna, a reference to his classes at the Schwarzwald School, suggests a consistency in his

50 Arnold Schönberg to Joseph Malkin, October 11, 1933 (The Library of Congress, see fn. 2 | ASCC ID 2455).

pedagogy from Europe to the United States. Thus, it should not be surprising to read Strang praising Schönberg's ability to teach musical amateurs:

*He prefers, naturally, to teach the highly talented. [...] But he has an extraordinary faculty for giving real musical comprehension even to technically untrained people. I know that from his popular evening classes here. He has a class in musical evaluation which is starting with purely aural analysis, and another in analysis with the music. Both are carried out in non-technical terms perfectly understandable by an intelligent person without musical training beyond the ability to read notes. Such technical terms as are used come up in such a way that they are defined by their function. And what the listener gets out of these classes depends almost exclusively on what understanding he has to start with. Even a highly trained musician in the best sense can get a great deal that is of value; and of course the amateur not only learns about the works studied, but also, almost subconsciously, acquires methods and attitudes that enable him to go on learning himself from what he hears subsequently.<sup>51</sup>*

It is also tempting to view the discussions of themes, motives, developments, etc. in the “School of Criticism” as a dumbed-down version of the ideas we find in later textbooks, including *Models for Beginners in Composition*, *Fundamentals of Musical Composition*, and *Structural Functions of Harmony*, but there is an alternate interpretation. The dates of the Schwarzwald classes on the one hand, and the Malkin and USC lectures on the other, also correlate with times during which Schönberg did not write many new compositions, but rather wrote a lot *about* musical composition. While teaching at the Schwarzwald School, he wrote the *Zusammenhang* manuscript, now published as *Coherence, Counterpoint, Instrumentation, Instruction in Form*; and the longest of the *Gedanke* manuscripts, now published as *The Musical Idea*, dates from Schönberg's time at the Malkin Conservatory and USC.<sup>52</sup> Notably both books, while clearly designed to provide advice to composers, are motivated by concern for the listener. In *ZKIF* Schönberg writes, “*The artistic exploitation of coherence aims at comprehensibility.*” He continues, “*The more comprehensible a form and a content, the larger the circle of those affected by it. | The more difficult to comprehend, the smaller.*”<sup>53</sup> In the section on coherence in *The Musical Idea*, in comments that resonate with Schönberg's second radio broadcast in California, he writes, “*The ability to recognize depends very largely*

51 Gerald Strang to E[dward] G[riffith] Stricklen, November 6, 1935 (Arnold Schönberg Center, Wien [Gerald Strang Collection, 50]).

52 In fact, Schönberg analyzed the themes of Beethoven's *Kreutzer Sonata* and Brahms's *String Quartet no. 3* in *The Musical Idea* in June and July 1934, and then taught those same pieces to amateurs in fall 1935. See Arnold Schoenberg: *The Musical Idea*, see fn. 22, 142–143, 180–181, 184–185, 284–285, 330–333.

53 Arnold Schoenberg: *Coherence*, see fn. 28, 8–9.



upon familiarity with related, similar, or like objects. [...] Consequently in many ways recognition is re-recognition. This is so even where a (relatively) new object is involved whose (old) constituent elements are familiar and can be recognized.”<sup>54</sup> Explicitly in *Coherence*, and implicitly in *The Musical Idea*, Schönberg acknowledges varying levels of listeners’ abilities, an acknowledgement that informs his understanding of composition, and one that must have been influenced by his work with advanced students, beginners, and amateurs at the Schwarzwald School and the Malkin Conservatory. Given the focus he placed on the listener in these texts, and given his continued dedication to engaging non-specialists, it is plausible to suggest that these music appreciation courses were much more than some watered down versions of Schönberg’s “normal” composition classes, and that, in turn, concern for the listener – even the non-specialist listener – was not some peripheral concept that Schönberg casually paid lip service to, but rather, it was central and fundamental to his philosophy of music composition.

In her notes for January 27, 1936, Abrams wrote, “*This [is the] last class until Feb[ruary] 17; each one must bring 3 new people [next time].*” There are no additional notes by either Abrams or Strang after this date, and one wonders if Schönberg gave any additional lectures in his “School of Criticism.” Schönberg did speak to the Fine Arts Club of Pasadena on May 12, 1936 on the topic of “Musical Evaluation,”<sup>55</sup> but soon thereafter he would assume his post at UCLA, where, as his teaching schedule suggests, he focused solely on classes in harmony, form, counterpoint, and composition.

It seems that near the end of his life Schönberg was engaged once again to teach a type of appreciation course called “Artistic Evaluation through Analysis,” which was to meet during the summer of 1951 at Colorado College.<sup>56</sup> He became too ill, and was not able to teach this course. If he had, perhaps he would have told the students the same thing Abrams recorded in her notes on December 2, 1935: “*The purpose of the class is to be able to criticize, not to do so to such a great extent that [you] can’t enjoy music.*” The documents presented in this article are a testament to Schoenberg’s lifelong quest to improve the understanding, and thus the enjoyment, of all audience members, be they professional or amateur. In short, he cared if, and how, they listened.

54 Arnold Schoenberg: *The Musical Idea*, see fn. 22, 144–145.

55 Brochure placed inside Gertrud Schoenberg’s appointment book for 1935 (Arnold Schönberg Center, Wien).

56 Arnold Schönberg to Carol Truax, January 6, 1951, see fn. 35. Though not a music appreciation course per se, Schönberg also gave a series of lectures at the Music Academy of the West in summer 1948. Two of these lectures were open to the general public. In a newspaper interview advertising the lectures, Schönberg stressed

the importance of musical amateurs for the future of art music: “*What we need in all the arts, is a great number of good amateurs. The greatest periods of creative music were those in which there were thousands of accomplished amateurs [...].*” See Ronald Scofield: Learn to Hear, Says Composer, in *Santa Barbara News Press* (July 18, 1948).

## Appendices

### Bernice Abrams' and Gerald Strang's classnotes<sup>57</sup>

#### [Bernice Abrams' notes]

[p. 1 of 19]

Bernice Abrams  
Evaluation of Musical Works  
Arnold Schönberg

[p. 2 of 19]  
October 21, 1935

#### Description of Music

Ability possessed by few because  
pract[ice] so seldom.

1 – Key

2 – Measure

3 – Qualities

a. Kind: chamber music, symphony, song etc.

b. Kind of instruments

4 – Tempo

5 – General character: dance etc.

6. Which movement

Piano Quartet in G min. Brahms. –

3<sup>rd</sup> mov[emen]t – E $\flat$  maj[or]  $\frac{3}{4}$  C. m[inor], piano quartet

Andante, slow mov[emen]t

1<sup>st</sup> part. – Cantabile, lyric, sonorous, full, warm

2<sup>nd</sup> part. – Rhythmical, light.

Unable to understand music if  
you do not know themes.

Sub[sidiary] theme shorter than prin[cipal]

57 Abrams' notes are catalogued with the Bernice Geiringer Papers at the University of California at Santa Barbara/CA (PA Mss 40, Box 5). Strang's notes are catalogued among the Gerald Strang Collection at the Arnold Schönberg Center, Wien, folder 51. The notes have been formatted to preserve

line breaks. They have been lightly edited to correct spelling errors, supply missing words, and fill out abbreviations, but otherwise, the author's original words and punctuation have been preserved. Abrams spelled Schönberg's name with an umlaut; Strang spelled it both with and without

an umlaut, but more often without. Thus, when the students use "S" to refer to Schoenberg, this is completed with an umlaut in Abrams's notes and without an umlaut in Strang's.

Kreutzer  
Sonata

October 28, 1935.

F major, 4 measure, piano & violin.

Theme & variations.

Write var[iations]: 1 – to avoid monotony.  
2 – to make theme more established in mind.  
3 – to imitate of folk forms

Describe theme:

1. Andante
2. Divided in several parts
3. Built as duo
4. Theme sometimes by solo piano then violin and simple acc[ompaniment]
5. Very melodious.
6. Piano starts with melodic part with characteristic rhythm; syncop[ation]. Then theme in violin. Then piano solo again, syncop[ation] once again. Transition then recapitulation.
7. Melody goes scale-wise at first.
8. Ends with characteristic trill.

Theme. – B $\flat$  major Trio of Beethoven, piano, violin, 'cello

Reproductive player (musician) is a little over-rated. Today do not need as much emphasis on moods; more musical than emotional.

Moved by relations of tones.

Andante

D major

Why couldn't recognize theme?

Nov. 4, 1935.

1. Can recognize beginning & end of variation.

2. Parts of theme.

Piano theme, violin & 'cello same theme, piano part 1 part 2 – all. Var[iation] 1. – Piano triplet figuration – 'cello bass  
Var[iation] 2. – violin then 'cello answers – little piano  
16<sup>ths</sup>.

Var[iation] 3. – repeated notes piano – mostly piano – little 'cello.

Var[iation] 4. – 'cello theme – piano syn[copation]

Var[iation] 5. – Much like first theme; Modulation  
all three instruments, counterpoint.

[p. 5 of 19]  
Harder to recognize  
rhythmical.

Rhythmical. – It is a mistake  
quality

call something rhythmical which has many  
rhythms not something strongly accentuated.

If rhythm characteristic easier to  
understand; more repeats

Important to recognize characteristics  
of melody so they can be [recognize]d in var[iation]

Characterist[ic] parts change in mod[ulation]

Theme:

D major

$\frac{3}{4}$

Chamber music; violin, piano, 'cello

Andante

Theme: Parts

1<sup>st</sup> part repeated but middle part is not; 3[rd] part  
is.

[p. 6 of 19]

Brahms B $\flat$  maj. III String Quartet. –  
Difference between this theme & last.

Nov. 18, 1935.

Impressions of E $\flat$  Symphony of Schumann.

Absolute not relative impression.

Not enough variety in treatment of  
themes; orchestration.

Brahms – Theme –  $\frac{4}{8}$

3 parts { 4 bars which are repeated  
4 bars new followed by 2 bars of part 1;  
repeat " " .

Modulation comes at the end of the first  
part; end characterized by contrast.

Mod[ulation] gives listener impression of contrast.

The end of a part is always characterized by some means.

We must understand sentences in music; helps to fix it in mind & understand. Recognize relation to theme.

[p. 7 of 19]

2<sup>nd</sup> part ends in D then goes from dom[inant] to B $\flat$ .

Motive is smallest part in music; sometimes extended. Combination of qualities which may be used singly and considered as motive. Qualities: 1 – intervals 2. rhythm (relation to accent).

up-beat of 2 short notes which is followed by longer notes (sometimes 3, sometimes 1).

In the 1<sup>st</sup> phrase there are 5 beginnings which are partly the same & partly different; similar. There is a slight var[iation] in rhythmical motive.

Classical style of development came by variation (?).

Must understand how music is built.

Variation shows an idea from many sides.

[p. 8 of 19]  
Nov. 26, 1935.

Enigma Variations      Sir Edward Elgar  
Each variation describes one of E[lgar's] friends.

Theme starts like the Volga Boatman.

Starts in G min[or] ends in G maj[or] then section of G maj[or], G min[or] again & ends in major.

14 variations.

Describe, impression, describe impression then criticise.

Impression, describe impression.  
Starts with slow song, almost like a folk-song. Variations very different; grazioso, stormy, wild, majestic, brilliant, witty, fast etc.  
S[chönberg] Bored by too much G [major/minor]  
Parts are most char[acteristic] of theme, 3 & very great contrast in middle.  
Var[iations] different in size repetition of themes etc.

[p. 9 of 19]

Origin is the source of true, real things.  
When apple bears apples it is from origin but if pears not.  
Artists usually paint theories but real artist writes from source.  
Cannot call everything new original.  
Source of mankind opened by genius. Artist writes necessities.  
Analogy – chess – music & changing with times.  
Artist ahead of times or people behind? Do times influence what composers write?

Dec. 2, 1935.

The purpose of the class is to be able to criticise, not to do so to such a great extent that can't enjoy music.  
Schumann is usually ranked lower than Beeth[oven] etc must find his

[p. 10 of 19]

peace & give reason. People always have to set composer & works at certain standard so they won't pay too much (?). All we have to do is lend our attention. We are all human so the work of every man is incomplete & imperfect.



Likes & dislikes for composers change & if the composer is not in time with his age he is usually neglected. In S[chönberg]'s youth Mozart was dead; Mahler brought back in 1897. Ravel criticized Beethoven in 1927.

Schumann E♭ maj[or] Symphony.  
Dramatic main theme.  
Seemed short to me because it [contained] so few events & much repetition but seemed long for same reason to John [Cage].

Age of Pericles only 120 y[ea]rs but seems longer because of great no. of events.

[p. 11 of 19]

Length of 1<sup>st</sup> mov[emen]t of sym[phony] varies.  
Schumann has only 3 events for 8 min[utes].  
Does not develop themes enough; make them grow, new ideas. Schönberg has his pupils use 7–10 themes in the first mov[emen]t of a sonata.

Schumann brings the theme in its original form but he brought it the form of a reduction (reduced form of theme used for transition or development) in horns.

Beethoven principle was to bring events that were expected as well as surprising.

Schumann also uses rhythm without interval which is a reduction.

Composers should modulate freely in Coda; R[obert] S[chumann] does not, weak. Mod[ulation].  
is usage of many chords of new key not just one or two.

[p. 12 of 19]  
Dec. 9, 1935.

Discussion on Schumann Sym[phony] in E♭.

Counterpoint in Sym[phony] weak.

Romantic composers developed melody above everything else; neglected counter[point].

Mozart & Haydn developed mel[ody] according to harmonic fundament[als]. Certain succession of har[monies] which had certain form; like a chorale. Principal and subsidiary themes; principal because repeated.


Romantic comp[osers] still like counter[point] & often tried to unite both but mel[ody] foremost. Understandability most important factor; often used folk-song forms. Spirit of age. Wagner & Brahms used count[erpoint] but not like Bach because it is based on har[mony].

A more recent state is comp[osition] of independent parts, developed melody & advanced har[mony]; Brahms, Wagner, Strauss, Mahler.

Rom[antics] brought new moods; har[mony]

[p. 13 of 19]

expressive; Schubert songs. Heretofore dim[inished] 7<sup>th</sup> only real expressive chord.

Art – Egyptians made drawings flat & queer; like child yet some pottery beautifully done. Really not inability, probably style. Modern artists draw heads of this shape  but it is not inability to draw circle; style. S[chönberg] does not like primitive art today; man complex.

Are people content with portrait which has long face. Person will die in comparatively short time but picture lives on. If artist does not put his indiv[iduality] into it then will not be his work. Part model, part artist.

Is the lack of variety & count[erpoint]  
basis for evaluation? is it style or  
fault?

Criticism. – Reger & S[chönberg] contemporaries.  
R[eger] d[ied] 1915 [1916]. Cont[emporaries] have no understanding.

[p. 14 of 19]

Different kind of count[erpoint] in each. 1) R[eger] – motivial  
2) S[chönberg] – thematical (at least on[e] or more forms of  
motive).

Bruckner differs from everything  
considered good. Make general pause after  
ascensions; unable to connect any other  
way. Connects by separation. Lives on  
sequences. S[chönberg] believes thing should be  
stated once; should listen in concen-  
trated manner.

Jan. 6, 1936.

Sibelius 1<sup>st</sup> symphony. – Form.

Without form

Without " without content

In the form of a pear.

Musical form is the way  
musical ideas are organized.  
(Debussy once told pupil his comp[osition]  
was formless so brought in back  
in form of a pear.)

[p. 15 of 19]

Wozzeck-opera of  
Al[b]an Berg.

Means of arranging:

- |                |                    |
|----------------|--------------------|
| a. repetition  | e. climaxes        |
| b. contrast    | f. parts           |
| c. variation   | g. principal ideas |
| d. development | h. subordinate "   |

Rhinegold Prelude. – Devel[opment] of Har[mony] same,  
lower to higher & increase in dynamics.

Difficult to recognize & state development.

Expansion from main idea.

Brahms never issued a judgment until he had read the score.

Sibelius remains on one chord for a long time.

January 13, 1936.

Mozart G min[or] Symphony. –

Find out what you like & why you like it. Beautiful melody. In d[velopment] g [minor] theme begun but finished off like acc[ompaniment]. Difference in character there. Very difficult to define melody; describe. (Answer may be found in textbook.)

[p. 16 of 19]

usually can be played alone (exceptions in some Beeth[oven] & Wagner). Mel[ody] does not have to end (Rubinstein) but theme does.

Melody is a special arrangement of tones which enables listener to understand; repetitions.

Good taste dependent on listener.

Brahms said the mel[ody] of lied must be able to be whistled; leave away acc[ompaniment]. S[chönberg] found some that couldn't.

January 20, 1936.

c. 1890 Bruckner Seventh Symphony – E major

Give naïve impression; boring, like it etc.

Very original & nice theme; little like Schubert; both school-teachers, same mentality.

Many musicians or orchestras fail to play simple. Cannot build from wrong expression.

[p. 17 of 19]

2<sup>nd</sup> theme repeated in many various instruments. Many sequences & repetitions. When the har[mony] is very difficult a composer sometimes repeats a great deal. Slow

development. Composer has feeling for correct no. of repetition; unconscious. S[chönberg] tho[ugh]t his K[ammersymphonie] would be his biggest success but instead there was hissing etc. S[chönberg] said everyone must be able to understand his 2<sup>nd</sup> Quartet but it was a riot (stick on stage). Comp[oser] feels he has expressed himself in an understandable manner.

When har[mony] jumps lose connection  
3<sup>rd</sup> theme is one short bar repeated.

[p. 18 of 19]  
January 27, 1936.

Mahler 2<sup>nd</sup> Symphony C min[or]

Profound impression; very favorable. Many feel themes sound like something else. S[chönberg] felt same way at first but not any more, why? Is originality in theme or development? The theme in Mahler's 3<sup>rd</sup> is almost exactly like Brahms[']s 1<sup>st</sup> & B[rahms] like German folk-song. Theme of Eroica from Mozart Ballade but in each case the continuation is very different.

Ormandy plays 2<sup>nd</sup> theme too slowly; should be like another coloring. Performers should heed demands of composition; Klem[perer] does it very well. Mahler said if someone after his death had a better inter[pretation] it must be used. Men in orch[estra] monkeys.

[p. 19 of 19]

Comp[oser] is glad theme is played as theme at first (Kammersymphonie).

Harp makes more noise with ped[al] than strings; only of tones.

This last class until Feb[ruary] 17;  
each one must bring 3 new people.

[Gerald Strang's notes]

[p. 1 of 14]

<u>Time</u>	<u>Harmony</u>	<u>Melody</u>
1800 ↘ 1830	Old fashioned	Flowing.
1900 ↗ 1875	Late 19th. Mildly dissonant. Extended (developed) cadences.	

Brahms – Piano Quartet. G minor?

Movement in C minor.

Measure  $\frac{9}{8}$

Chamber music

Piano

Strings 5–4–3

Kind of Movement

Scherzo Moderato. M. M. 120.

Not Finale, Not 1st movement

Not Slow movement

(actually Intermezzo).

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Differences from Scherzo

Form (not immediate enough)

Longer phasez.

S[choenberg] – more cantabile (not dance)

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Key Fm – E Tragic Overture

Why he asked questions.

Remarkable things, by which it can be largely describe

[p. 2 of 14]

Brahms – E Major – 3 beat (3rd movement Brahms op. 25)

Quintet – Strings Piano – Piano Quartet.

Variations – No – Song form – Andante (Slow M[o]v[emen]t)

Parts: 1st part Cantabile – Strings – sonorous

2nd part Rhythmic – Piano – light, thin

C-major

C-major

O

Recap

End (Coda)

Smaller parts:

- 1.
- 2.
3. Repeat
4. ✓ varied.
5. Trans.

Repeated figure varied

Second theme. Rhythm: [notation of the rhythm from Brahms op. 25, III, mm. 75–76]

Accomp[animent]: equally rhythmic [Brahms op. 25, III, mm. 76]

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Principal theme needs more time than an unimportant (subord[inate]) theme (Hence short, repetitive character of many transitions.

[p. 3 of 14]

10/28 A piece to be played, then described by Schönberg.

Beethoven: Kreutzer Sonata.

1. I Melody – piano – repeated – Violin.  
II Interlude piano with repeated endings & tran.
2. I Mel[ody] first part in piano violin ob[b]l[igato], then violin.  
II Interlude repeated, mel[ody] in violin.
3. I Mel[ody] 1, accomp[animent] slightly varied.  
II Interlude: much varied, chiefly piano, broken chords in both instruments.

Desc[ribe] (G) (S) while hearing.

4. I Mel[ody] 1 further varied, chiefly piano. II (suppressed?)
5. I Mel[ody] violin elaborately embellished in repeated tones  
✓ continued by II. repeated.
6. I. Much varied harmonically repeated.  
II. hardly recognizable. repeated.
7. I Slower, more grave. Repeated  
II. Piano alone. Mel[ody] in bass, upper part florid  
II. Mel[ody] in V[iolin] florid.  
Codetta? II material from.
8. I – varied, but more recognizable  
II – varied.
9. I – Trills in violin except at close; piano figures  
Piano – trans[ition] or II.

10. I. – Quite easily observed

Extensions & quasi mod[ulation] Arpeggios.

Scales trills. Episode

Coda with material of theme.

Questions: Key – F major

Meter: 4 – mostly even (2)

Inst[ruments]: Violin and Piano.

Tempo: Andante.

Theme with Variation. (Everybody!?)

What does “variations” mean: embellishment;

changes of mood; development; theme remains;

variation of rhythm. S[choenberg] insists on hearing

variations on a theme as a start.

[p. 4 of 14]

What is reason to write variations: to show tech[nical] possibilities of theme; flexibility of mel[ody]-adaptability to development and adornment. – emphasis of an idea by saying in many forms – exploring possibilities of a melody – show composer’s ingenuity.

What do Jazz players do? Improvise. Why?

to avoid monotony involved in repeating same melody many times.

Why do they repeat? So people will remember tune.

What would happen without rep[etition]? Nobody would remember.

Is the reason identical in higher art? no, because there are other ways of familiarizing.

↑ Why compare with popular music?: (No answer)

S[choenberg] – Because of dance original of many higher forms.

Includes variations

To recognize a theme one has to remember as many as possible of its qualities.

S[choenberg]’s description

Built in manner of duo. (parts share importance)



Sometimes one, then another dominates  
Melodious theme

1. Piano – at first gives mel[ody] With characteristic rhythm (syncope).  
End characterized by trill.  
Violin repeats, accomp[animent] by piano (little differentiation)  
Piano solo, contrasting part, only 1 syncope. parts of it repeated, showing it as end or transition. Trills used here too.
2. Recap[itulation] of 1st part  
Mel[ody] – moves rather scalewise at 1st  
End of contrasting section scalewise upward; then a bridge scalewise downward, introducing recap[itulation]

[p. 5 of 14]

Another comp[osition] played – new.

3 rhythm      B♭ Trio Beethoven      Key – E♭ major

- 11/4 Piano. mel[ody] scalewise down then up, each time higher to a climax, then dropping.

Repetition in strings. Mel[ody] doubled in piano.

End in piano alone.

Varied repetition, forte, intense, for close.

Various portions

of theme repeated.

Cello- piano melody figured. Joined by violin  
← repeated notes → cello again.

- I Dance like variation, melody varied tossed from violin to cello & back, at first piano in chords on beat, later piano gaining.  
Contrast section more intense & flowing, all, then ending dancelike.
- II Another variation piano incidental punctuations by strings. repeated notes & chords leaping from low to higher register, etc.
- III Strings sostenuto, afterbeat chords in piano.  
Counter mel[ody] in violin very lyric, piano figured, returning to earlier style.  
Theme in piano afterbeats, then in V[iolin], then piano  
Modulatory passage.

Repeat with melody in almost original form in violin, piano figured.

Modulatory passage.

(Ant[ecedent] for period inspecting speed)

Coda:

Andante Cantabile – B♭ Trio. Beethoven.

Why is it difficult to recognize the theme?

Rhythm – not striking, no other marked characteristics.

[p. 6 of 14]

11/4/35 Beethoven Trio (Op. 97 – Archduke) repeated.

Why the difficulty of recognizing:

What do you mean rhythmical: Rapid – accented – quantities of various length. A pattern relationship in time. Lack of cantabile.

Is rhy[th]mical equal or different in quantities: Variety  
With repetition

[Maurice] Zam: Is it possible to have music without rhythm:  
No. – (Plays Bach chorale)

S[choenberg] – It is a mistake to make rhythm a term of quantity. Rhythmical usually understood as highly accentuated. S[choenberg] prefers to call music with much varied rh[ythm] rhythmical.

Theme of Trio: [Beethoven, op. 97, III, mm. 1–3] Looks very rhythmical, but not accentuated.

Rhythm (if it involves characteristics & repetitions) helps to recognize.

Why did S[choenberg] play certain bass notes: End of phrases –  
V – I – Mark changes of harmony (key)

How often did S[choenberg] play: Emphasized changes. (Dr. [Caroline] Fisher)

Why did he play: → To direct attention to char[acteristic] points (S[choenberg])

Was there any similarity about the positions:

Modulation to V (Les Clausen)

S[choenberg] Syncope omitted at these points of change.

[p. 7 of 14]

Do for next time.

Describe theme:

General character of movement: D major. – (3–6) –  $\frac{3}{4}$ ;

Trio – Piano, Violin, Cello, etc.

Character of theme: Parts: 2 – 3 – 4 – 1. part repeated

3 part repeated – 2 part not repeated (discovered by singing).

How many times did he play?

Brahms: Quartet. –

Finale – (Allegretto con var[iazione])

Theme – rhythmic 4 (4) 2 4 (2 4)

Var[iation] I – Cello. plus. pizz. || Structure same; same upbeat

Trans[ition]

Var[iation] II. – Viola, repeated contrary motion figure,

cantabile in other strings. Mel[ody]

passing to Violin. || Structure same

Var[iation] III. Violin, rhythmic chordal accomp[animent], short.

Violin florid. Middle other parts sentence

|| Structure, essential har[mony] same

Trans[ition]

|| Much varied minor. || har[mony] changed.

Var[iation] IV. H  $\frac{3}{4}$  Lower dynamic level. Difficult to

characterize. Extra repeat of last half.

Var[iation] V. Sustained 3 upper strings counter in V. I.

Mel[ody] Pizz[icato] in Cello. G

Var[iation] VI. Dynamic forceful. Returns more nearly

to char[acteristic] of original.

Sudden change of character || (1st m[ov]ement)

Var[iation] VII. Sustained arpeggio like figures alternating

in Cello & V[iolin] I to some extent.

{ Deceptive cadence & theme (bit of theme) in new key  
Transitional elements. Various temporary  
tonal centers. Pedal.

Var[iation] VIII (mostly from 2nd part. different

structure slower)

11/18/35

Discussion of Schumann E♭ (Rhenish) Sym[phony] (from radio 11/17/35)

Lack of structure; lack of inventive themes; un-evenness; lack of variety (necessary to work of such extension)

Unconvincing orchestration.

Which movement liked best?:

S[choenberg] demands. absolute, not relative impressions Opposes

comparison

Brahms – Quartet B♭ Andante con variazione.

Mod[ulation]: at end of part. A signal of change,  
or contrast – a characteristic. One type of characteristic  
used to emphasize ends.

Mod[ulate]s to D at end of 1st part. Single motive  
in many forms makes 1st 8 m[easures] (Not mechanical)  
Logic of music like any other logic.  
Can be postulated in higher art.

11/25/35

First reactions G minor (G major)

Contrasting section flowing

3 parts – first with characteristic skip theme  
middle scalelike.

V[ariation] I [-] Simple

V[ariation] II – jittering strings fast

V[ariation] III – W[ood] W[inds] theme in after beats Repeated last 2 parts  
[see Variation III, m. 2]

V[ariation] IV – Full orch[estra] – W[ood] W[inds] interlude, repeated in full[?]

V[ariation] V – Slow – dignified Strings W[ood] W[inds] middle much altered  
Skips partly filled with scale passages.

V[ariation] VI – Moderato – Wind & solo strings. (viola). D Horn connect[?]

V[ariation] VII – Presto – percussion. Theme hard to find, Strings running[?]

Allegretto

Var[iation] VIII. Clar[inet] extension of original figure.: & diminution,  
middle section-theme in str[ings] with Oboe [?]

G

V[ariation] IX. Slow – Theme more approximated. Str[ing]s  
Devout. Middle religiously ethereal.

V[ariation] X. Pizz[icato] str[ing]s V[iolin] tr[ill] Theme often w[ood]w[inds] –  
middle solo Cello  
& V[iolin] afterbeat fig[ure] 2nd. half repeated. codetta.

V[ariation] XI. Bassoons. trumpets. Violent harmony much varied.  
also melody.

V[ariation] XII. Strings – V[io]la C[el]lo Solo theme slightly modified winds  
& V[io]l[ins] gradually added. Slow.

[Variation] XIII. – Faster – Clar[inet] middle str[ings] accomp[animent] Key

[Variation] XIV – Har[mony] enriched – Pompous.

Coda Return to rather simpler  $\frac{6}{8}$  – bass intact.  
then character of XIV.

---

To criticize

What would you criticize: Length, unity, instrumentation,  
range of expression, personal impression,  
Originality, variety,

1. Impression: Can you describe?

S[choenberg] theme singable – folk-song-like especially in  
middle G section – ascends here. Theme clear.

V[ariation]s Very different – grazioso, stormy, wild, broad, brilliant,  
quick, witty, Bored by too much G [major/minor]

2 – Parts – 3 – G-g-G (great change of character) Size of parts  
varied, & miscellaneous repetitions (tend to obscure theme)  
Contrast on same keynote not so good.

Key relationships not very purposeful.

Too much major? Motive of 3rd. used harmonically.

12/2/35

Schumann – Rhenish Symphony

Learning to criticize does not mean always to criticize.

Not necessary always to “place” composers.

Not a question of “value” as in commerce. We only exchange our attention for it, which costs nothing.

Nothing is perfect; every work has faults.

Judgments change, & vary among individuals.

When artist fails to agree with special interests of a time he is ignored.

There is no eternal esthetic

Impressions: Dramatic; much (& little) contrast

One martial, one cantabile idea.

S[choenberg] – The length is of great importance. Absolute

length not the criterion. C[om]p[are] the apparent

length & relative shortness of golden ages in

Greece & Rome, due to great number of

happenings

||| If there is enough happening, a work will not seem too long.

Schumann 1st M[o]v[emen]t has only 3 real ideas.

S[choenberg] always asks at least 7 themes for a sonata-piece.

2nd play

Reduction: of 1st theme (in horns)

||| Reduction might be used for transitions, or to base developments – new forms. Rhythm alone a sort of reduction.

12/10 [12/9] E♭ Sym[phony] III

Schumann – score on screen.

Imperfection: of imitations. No real

c[ounter]p[oin]t. Like other romantics c[ounter]p[oin]t comes after har[mony]. Lacks rhythmic individuation.

According to R[omain] Rolland – early successors of Bach deliberately used melodies like folk music.

Chorale of melody: a certain harmonic scheme associated with a melody.



Whenever, one aspect of an art is highly developed others become simpler. Har[mony] at expense of har[mony][sic – melody] etc.

Aim of romantic music to be readily understood melodically – perhaps (S[choenberg]!) a result of trend producing democratic movements. (But, says S[choenberg], this proves independence of music from social-polit[ical] developments, because of continued respect for c[ounter]p[oin]t & attempts to use it – what logic!)

Present trend to redevelop c[ounter]p[oin]t with contemporary complex har[mony].

Schubert a precursor of Romantics because of expressive har[mony]. Romantics had a special-function – introducing moods, etc.

Are such lacks: unvaried repetition, poor c[ounter]p[oin]t, inadequate variation, etc., criteria for evaluation?  
Reger: motivic c[ounter]p[oin]t (not developing; building with basic motive)  
S[choenberg]: thematic c[ounter]p[oin]t (developing; using themes as units.)  
Grand Pause: a manner of joining (by separating!)

[p. 12 of 14]

1/6/36

Form: The manner in which musical ideas are arranged (organized).

Cf. – Satie: Piece en forme de poire.

– Schoenberg: “Without form because without content.”

What are elements of form: Repetition, contrast, development, variations, embellishment.

Description of development difficult even in so simple a case as Prelude to Rheingold (E♭ chord).

What do we expect of development? (new forms derived from given material. But difficult to identify – Distinguish from variation (or is real distinction possible?).

- |                 |                       |
|-----------------|-----------------------|
| 1. Rep[etition] | 5. Parts              |
| 2. Contr[ast]   | 6. Princ[ipal] Idea.  |
| 3. Var[iation]  | 7. Subs[idiary] Idea] |
| 4. Climax       |                       |

Music is all melody, har[mony]: color, c[oun]t[er]p[oin]t, everything must be built of melody.

1/13/36

Mozart G Minor Sym[phony]:

What does one like: 1. Themes.

Why like 1st theme: "a beautiful melody".

What is melody: [John] Cage "any succession of related tones".

Miss Carr: a tune; something singable.

Rhythm: (but many have little or no rhythm).

Melody has possibility of being played alone. (But what about melodies incomplete without sustaining parts and divided melody?)

Must melody end? No (Schubert Unfinished).

(Schoenberg) Melody: Special convincing form in which arrangement leads to a feeling of melody. Usually involves repetition, phrases, motives, etc. which help understanding of character and structure (?) As many repetitions as required for understanding, but not more than good taste admits.

Theme: Another arrangement usually melodic, but not necessarily a melody.

[p. 13 of 14]

Usually have a certain prominence generally understandable in themselves. (not always).

[p. 14 of 14]

1/29/36

Development originally a chance to exhibit both fantasy, invention, craftsmanship.

Devel[opment] (carrying out) not so essential nowadays.

Its real meaning is that of a large contrasting section.

(Present composers mostly don't carry out because in exposition they use processes, etc., better used in devel[opment]).

Look up analysis – Op. 10-#2