



The University of Sydney
**SYDNEY CONSERVATORIUM
OF MUSIC**



MCGY 3039 SCHOENBERG AND THE WAR

Semester 1, 2005

Thursdays 10 – 11 am, Room 2165
Seminar Instructor: Dr. Jennie Shaw
Contact details: Room 2071, ph. 9351-1271
Email: jshaw@conmusic.usyd.edu.au

Unit of Study Credit: 3 credit points, BMus, BMus Studies, DipMus
Prerequisite: Music History 5 or permission of seminar instructor

Course Description

This seminar is designed to enable seminar participants to gain an appreciation of Arnold Schoenberg's compositional style and aesthetic of 1914 – 1923. During this time Schoenberg composed works for orchestra, chamber ensembles, solo piano, choirs and vocal soloists in tonal, free-atonal and twelve-tone styles. Particular attention will be paid to Schoenberg's choral symphony and to his first twelve-tone compositions, as well as to his arrangements and original compositions for military bands, for the Schwarzwald School, and for the Society for Private Musical Performances. Works to be studied include the Four Orchestral Songs, op. 22, *Die Jakobsleiter*, Schoenberg's reorchestrations and arrangements of Bach chorales and Strauss waltzes, the *Klavierstücke*, op. 23 and the *Serenade*, op. 24.

Aim

The aim of this unit of study is to enable students to develop critical and analytic skills in interpreting and understanding Schoenberg's tonal and atonal compositions by means of close study of selected musical works and critical discussion of Schoenberg's writings.

Learning Outcomes and Objectives

At the conclusion of this unit of study you will be able to:

- ❑ demonstrate a broad knowledge of Schoenberg's compositions and theoretical works of 1914 - 1923;
- ❑ demonstrate an understanding of Schoenberg's free-atonal and early twelve-tone compositions and their relevance to developments in music history and theory; and
- ❑ analyse Schoenberg's compositions of this period using appropriate theoretical approaches and be able to discuss analytic issues that may be encountered.

Assessment

❖ Prepared listening test in final class	20%
❖ One 10-minute spoken presentation	20%
❖ Weekly journal (collected 24 March, 21 April, 19 May)	10%
❖ One written assignment	
○ 250-500 word progress report due in class on 28 April	—
○ 2500 word completed assignment due 10 June	50%

Attendance is a requirement of all units of study at the Conservatorium

The following criteria will apply for assessment:

- In the listening test you can identify excerpts by title, date, and genre and discuss characteristic features of melody, harmony, rhythm, timbre and instrumentation.
- Your spoken presentation is well prepared and informative and demonstrates your ability to apply correct terminology and to employ critical and imaginative thinking within the time limit.
- Your weekly journal illustrates that you have written brief notes each week recording your impressions of or opinions about one or more of the assigned listening/reading items.
- Your progress report demonstrates that you have chosen an assignment question and that you have read and/or listened to at least 5 relevant sources (these may include internet resources and film/music recordings). The report is not marked as part of the formal assessment but reading it gives me a chance to give you advice and suggestions.
- Your written assignment shows careful planning and demonstrates your ability to answer the assignment question by applying correct terminology and employing critical and imaginative thinking; and
- Your written assignment demonstrates that you have consulted *What's Expected: The Conservatorium Guide to Academic Writing and Thinking* and/or Conservatorium staff for appropriate referencing of all written, recorded and internet sources.

Guidelines for presentations

Please prepare a short presentation (no more than 10 minutes) on your designated topic. You may talk about one or more of the musical works covered in the unit of study. Your presentation may take the form of a collaborative spoken presentation or lecture recital, in which instance your allocated times will be combined (20 minutes for 2 presenters; 30 minutes for 3 presenters etc.). You may provide handouts: please let me know the week before your presentation if you require the overhead projector or any other equipment: any handouts to be copied should be placed in my mailbox a week before your presentation. Your mark will be based on the content of your presentation and your presentation style: is what you have to say interesting? Have you made your topic clear to others in the seminar? And, in the case of a lecture recital, is there a good balance between your performance and your lecture? It is strongly recommend that you write presentation notes (these are not to be handed in to me), and that you practise and time your presentation.

Written assignment topics will be discussed in weeks 3-4 of classes.

Please note that plagiarism is not tolerated at the University of Sydney.

If you need help with referencing please see me before your final assignment is due.

Sydney Conservatorium of Music: Graduate Attributes

The content and assessment of this subject will enable students to further develop the following generic attributes of graduates of the Conservatorium of Music, University of Sydney.

Research and Inquiry: *Graduates of the University will be able to create new knowledge and understanding through the process of research and inquiry.* For example, students will:

- be able to exercise critical judgement and critical thinking in creating new understandings in relation to some or all of the following: music analysis, music composition, music education, music history, music technology, and music performance
- be creative, imaginative and independent thinkers in their artistic endeavours
- be able to question critically and to evaluate current music knowledge and compositional, pedagogical and performance practices, acknowledging global and historical diversity and recognising the limitations of their own knowledge

Information Literacy: *Graduates of the University will be able to use information effectively in a range of contexts.* For example, students will:

- locate needed information efficiently and effectively using a variety of printed, audiovisual and digital media and online sources
- evaluate information and its sources
- use information in critical thinking and problem solving contexts to construct knowledge and improve music composition, performance or teaching
- understand economic, legal, social and cultural issues in the use of printed, audiovisual and online information
- use contemporary technology and audiovisual media to access and manage information
- recognise the importance of observation of the composition, performance and music education practice of others as a source of knowledge

Personal and Intellectual Autonomy: *Graduates of the University will be able to work independently and sustainably, in a way that is informed by openness, curiosity and a desire to meet new challenges.* For example, students will:

- be capable of rigorous and independent thinking
- be open to new ideas, methods and ways of thinking
- be independent learners who take responsibility for their own learning
- have a personal vision and goals and be able to work towards these in a sustainable way by establishing good work practices in music scholarship, composition, teaching or performance

Ethical, Social and Professional Understanding: *Graduates of the University will hold personal values and beliefs consistent with their role as responsible members of local, national, international and professional communities.* For example, students will:

- acknowledge their personal responsibility for their own value judgements and behaviour
- hold a perspective that acknowledges local, national and international concerns
- work with, manage, and lead others in music teaching contexts, research partnerships or performance ensembles in ways that value their diversity and equality and that facilitate their contribution to the group and to the wider community

Communication: *Graduates of the University will recognise and value communication as a tool for negotiating and creating new understanding, interacting with others, and furthering their own learning.* For example, students will:

- use oral, aural, written, and visual communication to further their own learning
- use spoken, audiovisual and written media and music performance as communicative tools for interacting with and relating to others

UNIT OF STUDY OUTLINE

Week 2, 3 March Schoenberg's great pre-war successes (and failures): The Gurrelieder (Songs of Gurre) and the "Skandalkonzert"

Listening: ☆*Pierrot lunaire* (1912) no. 8 "Nacht" (*Night*) Con Music CD8C SCH 3 or Con Music CD20 SCH 1; ☆*Gurrelieder* (1900/1911), no. 12 "Tauben von Gurre!" (*Doves of Gurre!*) Con Music CD7C SCH 3 or Con Music CD8C SCH 7. Both scores are on Closed Reserve

Reading: ☆Schoenberg, "My Public," (1930) in *Style and Idea*, pp. 96-99, and "My Evolution," (1949) in *Style and Idea*, pp. 79-94 Con Music 780.1 127. Note that you may also listen to Schoenberg reading his "My Evolution" lecture online (41.53 minutes) at www.schoenberg.at/6_archiv/voice/voice29_e.htm or, at the Arnold Schönberg Center website follow the links to Archive: voice recordings: #29 *My evolution*.

Week 3, 10 March Music for the masses: Schoenberg's Choral Symphony (1914-1915)

Listening: ☆*Pierrot lunaire* (1912) no. 8 "Nacht" (*Night*) Con Music CD8C SCH 3 or Con Music CD20 SCH 1; ☆in class listening to recorded excerpts from Schoenberg's choral symphony.

Reading: ☆Bailey, Walter B. *Programmatic Elements in the Works of Schoenberg*, Chapter 5, pp. 79-96, Con Music 780.904 127.

Week 4, 17 March Marching to a different tune: Schoenberg's military music

Listening: ☆*Die eiserne Brigade* (*The Iron Brigade*, 1916) Con Music CD20 SCH 1; ☆*Der Deutsche Michel* (*German Michel*, 1914): Con Music B13 SCH 26 (score only).

Reading: ☆Schoenberg, August 1914 letter to Alma Mahler in Auner, Joseph, ed. *A Schoenberg Reader: Documents of a Life*. #3.14, pp. 125-126, Con Music 780.92 S365 34; ☆Excerpts from Schoenberg's "War-Clouds Diary" in Auner, *A Schoenberg Reader*, #3.15, pp. 126-128, or see "War-Clouds Diary by Arnold Schoenberg," trans. Paul A. Pisk, *Journal of the Arnold Schoenberg Institute* 9/1 (1986): pp. 53-77, Con Music Serials P 780.92 JOU 1; ☆Excerpts from "Meine Kriegspsychose" ("My War Psychosis" notes) and war paraphernalia in Nono Schoenberg, Nuria, ed. *Arnold Schönberg, 1874-1951. Lebensgeschichte in Begegnungen (Life History in Documents)*, pp. 134-135 and 146-147, Con Music Q 780.92 S365 2; (in class) Schoenberg's march arrangements in the Critical Edition, Con Music Ref N SCH 3 7 25.1, pp. 100-107. NB excerpts from the "War-Clouds Diary" are at www.schoenberg.at/6_archiv/paintings/works/exteriorhtms/exterior_c_e.htm or go to the Arnold Schönberg Center website and follow the links to: paintings and drawings: landscapes and exteriors: Group C War Clouds Diary

Discussion of written assignment topics

Week 5, 24 March Schoenberg's Rilke settings and the fragmentation of war

Listening: ☆Four Orchestral Songs, op. 22, no.1 *Seraphita* (1913); no. 2 *Alle, welche dich suchen* (*All who seek you*, 1914); no. 3 *Mach mich zum Wächter deiner Weiten* (*Make me the watcher of your distances*, 1915); no. 4 *Vorgefühl* (*Premonition*, 1916), Con Music CD8C SCH 7; in class: 1917 facsimile score in the Critical Edition, Con Music Ref N SCH 3 1 3.1, pp. 219-234.

Reading: ☆Karl Kraus, "In these great times," photocopy PC 050; ☆Excerpt from Schoenberg's January 1915 letter to Alexander von Zemlinsky in Auner, *A Schoenberg Reader*, #3.16, pp. 128-130; ☆Schoenberg, *Totentanz der Prinzipien* (*Death Dance of Principles*, 1915) in Bailey, *Programmatic Elements*, pp. 97-100, Con Music 780.904 127 or Auner, *A Schoenberg Reader*, #3.17, pp. 130-135; ☆Excerpt from Schoenberg's 1932 "Lecture on the Four Orchestral Songs," *A Schoenberg Reader*, #3.19, pp. 136-139; ☆optional: Bryan Simms, *The Atonal Music of Arnold Schoenberg, 1908-1923* (op. 22, nos. 1-2) pp. 139-150, Con Music 780.92 S365 27.

☆Weekly Journal collection #1☆

31 March AVCC Common Week (no class)

Week 6, [7 April] Special Projects Week: class times to be arranged

Schoenberg's oratorio, *Die Jakobsleiter* (Jacob's Ladder, 1917-)

Listening: ☆*Die Jakobsleiter*, CD 7A SCH 5 or CD7B SCH 7: see score (Critical Edition) below.

Reading: ☆*Die Jakobsleiter* libretto, part 1: CD inserts or excerpts (from the beginning to the text of The Chosen One) in Auner, *A Schoenberg Reader*, #3.22, pp. 143-147; ☆Schoenberg's 1916 text "Wendepunkt" ("Turning-Point") for the Second Chamber Symphony (1939) in *A Schoenberg Reader* #3.18, pp. 135-136; ☆optional: Simms, *The Atonal Music of Arnold Schoenberg*, pp. 162-177, Con Music 780.92 S365 27.

Week 7, 14 April Post-war politics and culture: Schoenberg's seminars for the Schwarzwald School and the Society for Private Musical Performances

Listening: ☆*Kaiserwalzer* (*Emperor Waltz*) by Johann Strauss/Schoenberg; ☆*Roses aus dem Süden* (*Roses from the South*) by Strauss/Schoenberg, Con Music KR 6 STR 4.

Reading: ☆Schoenberg, *Seminar for Composition* in Auner, *A Schoenberg Reader*, #3.20, pp. 139-140; ☆Excerpt, Schoenberg's *Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre* (*Coherence, Counterpoint, Instrumentation, Instruction in Form*) in *A Schoenberg Reader*, #3.21, pp. 141-143; ☆Prospectus for the Society for Private Musical Performances, *A Schoenberg Reader*, #4.2, pp. 150-153.

Week 8, 21 April Schoenberg's Bach reorchestrations and arrangements

Listening: ☆Schoenberg's arrangement of Bach's chorale preludes, "Schmücke dich," (BWV 654) and "Komm, Gott, schöpfer, heiliger Geist" (BWV 631), Con Music CD4 SYD 4; ☆see scores in the Critical Edition, Con Music Ref N SCH 3 7 25, pp. 1-32.

Reading: ☆Joseph Straus, *Remaking The Past: Musical Modernism and the Influence of the Tonal Tradition*, pp. 44-48, Con Music 780.904 42; ☆"Anti-semitism on the Mattsee," *A Schoenberg Reader*, #4.5, p. 159; ☆Schoenberg's letter to Josef Stransky, *A Schoenberg Reader*, #4.10, p. 164; ☆Schoenberg's letters to Wassily Kandinsky, *A Schoenberg Reader*, #4.8, pp. 161-162 and #4.13, pp. 167-173.

☆☆Weekly Journal collection #2☆☆

Week 9, 28 April Schoenberg's first twelve-tone pieces

Listening: ☆Five Piano Pieces, op. 23, no. 2 and op. 23, no. 5, Con Music CD9A POL 12 (Maurizio Pollini); ☆see op. 23 score, Con Music P10 SCH 10.

Reading: ☆Schoenberg, "Twelve-Tone Composition" (1923), *Style and Idea*, pp. 207-208, Con Music 780.1 127; ☆Ethan Haimo, "The Evolution of the Twelve-tone Method," *The Arnold Schoenberg Companion*, pp. 109-116 (on op. 23, no. 2), Con Music 780.92 S365 10; ☆optional: Simms, *The Atonal Music of Arnold Schoenberg*, pp. 199-203 (on op. 23, no. 5), Con Music 780.92 S365 27.

☆☆Progress Report due☆☆

Week 10, 5 May Schoenberg's first twelve-tone lecture; Seminar Presentations

Listening: ☆*Serenade*, op. 24 for clarinet, bass clarinet, mandolin, guitar, violin, viola, cello, and male voice, CD20 SCH 1 or CD20 DON 2.2; ☆see op. 24 score, Con Music M8G SCH 2.

Reading: ☆Excerpt from the first twelve-tone lecture, *A Schoenberg Reader*, #4.14, pp. 173-176; ☆Schoenberg, "Requiem" text, *A Schoenberg Reader*, #4.16, pp. 177-181; ☆Excerpt from Schoenberg's 1923 diary, *A Schoenberg Reader*, #4.17, pp. 181-182; ☆Schoenberg on the *Serenade*, *A Schoenberg Reader*, #4.18, pp. 182-183; ☆Simms, *The Atonal Music of Arnold Schoenberg*, pp. 203-219, Con Music 780.92 S365 27.

- Week 11, 12 May Seminar Presentations**
- Week 12, 19 May Video excerpt: “My war years - Arnold Schoenberg”; Seminar Presentations**
Listening/Reading: ☆video Con Music VR780.92 SCH; assignment handed out in class on 12 May.
 ☆☆**Weekly Journal collection #3**☆☆
- Week 13, 26 May no class (library session; preparation for listening test and final project)**
- Week 14, 2 June Listening Test (prepared works)**
- Week 15, 10 June Semester assignment (2500-3000 words) due by 5.00 pm Friday, 10 June**

LIBRARY RESOURCES

- ❑ **Closed Reserve:** There is no required text for this course. Weekly reading assignments are taken from sources held on Closed Reserve in the Conservatorium Music Library. Selected scores and recordings are also held on Closed Reserve. See the Closed Reserve list on pages 5-6 of this course outline.
- ❑ **Unpublished materials:** Several items we will study are unpublished music sketches and texts. Copies of these items will be held on Closed Reserve. Please ask library staff for MCGY 3039 photocopies of the item. Some may also be scanned as electronic items.
- ❑ **Journals:** the library holds copies of most issues of the *Journal of the Arnold Schoenberg Institute*, Con Music Serials P 780.92 JOU 1 (to 1996). In 1999 that journal was replaced by the *Journal of the Arnold Schönberg Center*: Con Music Serials P 780.92 JOU 1. The Library has most volumes.
- ❑ **Critical Edition:** The library holds all volumes of the Schoenberg critical edition (*Gesamtausgabe*) project (1966—). These volumes are not for loan but should be consulted for your written assignment. Relevant volumes are listed at the end of this course outline. Volumes are held in the reference section of the Conservatorium Library.
 - ❑ **Website:** The website of the Arnold Schönberg Center, Vienna (English and German versions) is accessible at: www.schoenberg.at. It's worth a visit!

CLOSED RESERVE

(Please note that weekly assignments are taken from starred items)

Electronic items held on Closed Reserve

- ☆Karl Kraus, “In these great times,” *In These Great Times: A Karl Kraus Reader*, ed. Harry Zohn (Chicago: University of Chicago Press 1984): pp. 70-83. **Electronic item**
- Shaw, Jennifer, “Schoenberg’s Choral Symphony, *Die Jakobsleiter*, and other Wartime Fragments,” PhD diss., Stony Brook University 2002; pp. 580-611, “Composition with Twelve Tones,” held as **Electronic Item**.

Videorecording on Closed Reserve

- ☆ “My war years - Arnold Schoenberg,” Directed by Larry Weinstein, produced by Niv Fichman

and Larry Weinstein ; written by Larry Weinstein and Thomas Wallner.
Canada/Germany/Netherlands: Coproduction Rhombus/ZDG/Philips, 1992, Con Music Reserve VR780.92 SCH 1.

Recordings on Closed Reserve

Con Music Reserve CD4 SYD 4 Schoenberg orchestrations: Bach BWV 631, BWV 654
Con Music Reserve CD7A SCH 5 *Die Jakobsleiter* cond. Gielen
Con Music Reserve CD7B SCH 7 *Die Jakobsleiter*, cond. Boulez
Con Music Reserve CD7C SCH 3 *Gurrelieder*
Con Music Reserve CD8C SCH 3 *Pierrot lunaire; Gurrelieder*
Con Music Reserve CD8C SCH 7 Four Orchestral Songs, op. 22; *Gurrelieder*
Con Music Reserve CD9A POL 12 Five Piano Pieces, op. 23
Con Music Reserve CD20 SCH 1 *Die eiserne Brigade, Pierrot lunaire, Serenade*
Con Music Reserve CD20 DON 2.2 CD 2 Serenade, op. 24
Con Music Reserve KR 6 STR 4 Schoenberg-Strauss waltz arrangements

Monographs and Articles on Closed Reserve

- ☆Auner, Joseph, ed. *Arnold Schoenberg: Documents of a Life*. New Haven: Yale University Press, 2003. Con Music Reserve 780.92 S365 34
- ☆Bailey, Walter B, ed. *The Arnold Schoenberg Companion*. Westport, Connecticut and London: Greenwood Press, 1998. Con Music Reserve 780.92 S365 10.
- ☆Bailey, Walter B. *Programmatic Elements in the Works of Schoenberg*. Studies in Musicology no. 74. Ann Arbor: UMI Research Press, 1984. Con Music Reserve 780.904 127.
- Cross, Charlotte and Russell Berman, ed. *Political and Religious Ideas in the Works of Arnold Schoenberg*. New York, London: Garland, 2000. Con Music Reserve 780.92 S365 28.
- Frisch, Walter, ed. *Schoenberg and his World*, Princeton, New Jersey: Princeton University Press, 1999, Con Music Reserve 780.92 S365 23.
- ☆Haimo, Ethan. *Schoenberg's Serial Odyssey. The Evolution of His Twelve-Tone Method, 1914-1928*. Oxford; London: Oxford University Press, 1990. Con Music Reserve 781.268092 2
- ☆_____. "The Evolution of the Twelve-tone Method," *The Arnold Schoenberg Companion*, ed. Bailey (Westport: Greenwood, 1998): pp. 101-128. Con Music Reserve 780.92 S365 10.
- ☆Nono Schoenberg, Nuria, ed. *Arnold Schönberg, 1874-1951. Lebensgeschichte in Begegnungen (Life History in Documents)* Klagenfurt: Ritter, 1992. Con Music Reserve Q 780.92 S365 2.
- Schoenberg, Arnold. *Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre: Coherence, Counterpoint, Instrumentation, Instruction in Form by Arnold Schoenberg*. Ed. Severine Neff, trans. Charlotte M. Cross and Severine Neff. Lincoln and London: University of Nebraska Press, 1994. Con Music Reserve 781 62.
- ☆Schoenberg, Arnold. *Style and Idea. Selected Writings of Arnold Schoenberg*. Ed. Leonard Stein, trans. Leo Black. Berkeley and Los Angeles: University of California Press, 1975. Con Music Reserve 780.1 127.
- ☆Simms, Bryan R. *The Atonal Music of Arnold Schoenberg, 1908-1923*. Oxford: Oxford University Press, 2000. Con Music Reserve 780.92 S365 27.
- ☆Straus, Joseph N. *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition*. Cambridge, Mass., and London: Harvard University Press, 1990, Con Music Reserve 780.904 42.

Scores on Closed Reserve

Schoenberg, *Gurrelieder*, vocal score by Alban Berg. Mineola, New York: Dover, 2000. Con Music Reserve Y5 SCH 6.
_____. *Pierrot lunaire*. Dreimal sieben Gedichte aus Albert Giraud's *Pierrot lunaire*, op. 21. Vienna: Universal Edition, 1941. Con Music Reserve B10D SCH 3.
_____. *Die eiserne Brigade*, Vienna: Universal Edition; Los Angeles: Belmont Music Publishers, 1974. Con Music Reserve R10 SCH 3.
_____. *Der Deutsche Michel*, Los Angeles: Belmont Music Publishers, 1980. Con Music

Reserve B13 SCH 26.

_____. *Fünf Klavierstücke*, op. 23. Copenhagen: Wilhelm Hansen, 1951. Con Music Reserve P10 SCH10.

Schoenberg, *Serenade*, Op. 24, Copenhagen: Wilhelm Hansen, 1924. Con Music Reserve M8G SCH 2.

_____. *Suite für Klavier*, Op. 25, Vienna: Universal Edition [1954]. Con Music Reserve P3 Sch 1B

OTHER REFERENCE MATERIALS

Brand, Juliane, Christopher Hailey, and Donald Harris, ed. *The Berg-Schoenberg Correspondence: Selected Letters*. New York and London: Norton, 1987. Con Music 780.922 50.

Cahn, Steven J., "The Artist as Modern Prophet: A Study of Historical Consciousness and Its Expression in Schoenberg's "Vorgefühl," op. 22, no. 4," *Schoenberg and Words: The Modernist Years*, ed. Charlotte M. Cross and Russell A. Berman. (New York and London: Garland, 2000): 243-271, Con Music 782.42168 S365 1.

Christensen, Jean, "Arnold Schoenberg's oratorio *Die Jakobsleiter*," PhD dissertation, UCLA (Ann Arbor: University Microfilms International, 1980), Fisher Research 783.30924 S365 X 1

Cross, Charlotte M. and Russell A. Berman, ed. *Schoenberg And Words: The Modernist Years*, New York and London: Garland, 2000. Con Music 782.42168 S365 1.

Neighbour, O. W., "Schoenberg, Arnold," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrell. London: Macmillan, 2^d edn., 2000, vol. 22, pp. 577-604; also online at www.grovemusic.com.

Shaw, Jennifer. "Androgyny and the Eternal Feminine in Schoenberg's Oratorio *Die Jakobsleiter*," *Political and Religious Ideas in the Works of Arnold Schoenberg*, ed. Cross and Berman (New York and London: Garland, 2000): pp. 61-83, Con Music 780.92 S365 28.

★Schoenberg, Arnold, "War-Clouds Diary by Arnold Schoenberg." Trans. Paul A. Pisk, *Journal of the Arnold Schoenberg Institute* 9/1 (1986): 53-77. Con Music Serials P 780.92 JOU 1.

Schoenberg, "Analysis of the Four Orchestral Songs op. 22." Trans. Claudio Spies. *Perspectives of New Music*, 3/2 (1965): pp. 1-21, Con Music Serials P 780.904 PER 1.

Wellesz, Egon. *Arnold Schönberg*. Trans. W. K. Kerridge. London: Dent, 1925. Rev. and reprinted, London: Galliard, 1971. Con Music 780.92 S365 22.

CRITICAL EDITION (GESAMTAUSGABE) SCORES

Gurrelieder: Arnold Schönberg, *Sämtliche Werke, Orchesterlieder*, ed. Christian Martin Schmidt. Mainz: B. Schött's Söhne; Vienna: Universal Edition, 1981. Con Music Ref N SCH 3 1 3.

Pierrot lunaire: Arnold Schönberg, *Sämtliche Werke, Melodramen und Lieder mit Instrumenten*. Teil 1, *Pierrot lunaire* op. 21 (Kritischer Bericht), ed. Reinhold Brinkmann. Mainz : Schott Musik International; Vienna: Universal Edition, 1995. Con Music Ref N SCH 3 6 24.1

Der Deutsche Michel: Arnold Schönberg, *Sämtliche Werke, Chorwerke I*, ed. Tadeusz Okuljar, Mainz: B. Schott's Söhne; Vienna: Universal Edition, 1980. Con Music Ref N SCH 3 5 18.

March arrangements: Arnold Schönberg, *Sämtliche Werke, Bearbeitungen I*, ed. Tadeusz Okuljar, Mainz: B. Schott's Söhne; Vienna: Universal, 1986, Con Music Ref N SCH 3 7 25.

Four Orchestral Songs, op. 22 (full score) Arnold Schönberg, *Sämtliche Werke, Orchesterlieder*, ed. Christian Martin Schmidt, Mainz: Schott Musik International; Vienna: Universal Edition, 1981. Con Music Ref N SCH 3 1 3.

Four Orchestral Songs, op. 22 (study score) Arnold Schönberg, *Sämtliche Werke, Orchesterlieder*, Teil 2, ed. Christian Martin Schmidt, Mainz: Schott Musik International; Vienna: Universal Edition, 1981. Con Music Ref N SCH 3 1 3.1.

Die Jakobsleiter: Arnold Schönberg, *Sämtliche Werke, Die Jakobsleiter Oratorium (1917-1922) (Fragment) für Soli, Chöre und Orchester, Nach Angaben des Komponisten für Aufführungszwecke in Partitur gesetzt von Winfried Zillig*, ed. Rudolf Stephan, Mainz: Schott's Söhne; Vienna: Universal Edition, 1985. Con Music Ref N SCH 3 8 29.

Bach arrangements: Arnold Schönberg, *Sämtliche Werke, Bearbeitungen I/III*, ed. Rudolf Stephan

and Tadeusz Okuljar, Mainz: B. Schott's Söhne; Vienna: Universal Edition, 1986, Con Music Ref N SCH 3 7 25.

Studies in the History and Analysis of Music

Essay Checklist

Use this checklist to make sure that your essay meets the minimum referencing requirements. If it doesn't, a failure is likely. The consequences of deliberately attempting to represent another person's work as your own are much more serious.

- I have provided a bibliography that lists all sources consulted, *including* internet sites and CD booklets.
- Any text which is not my own has been enclosed in quotation marks or indented, and the source properly acknowledged in a footnote.
- The sources of all musical examples, tables, charts and diagrams which are not my own have been properly acknowledged in captions and footnotes.
- I have used my own words to answer the question and have not tried to disguise quotes merely by making a few small changes to the text.

Here are another two basic requirements for a satisfactory essay:

- I have answered the question.
- My answer is informed by wide reading and listening and is not dependent upon just a few standard references, such as Grove and Grout.

