

AN ORIGINAL COMPOSITION, GALLERIA ARMONICA, THEME AND
VARIATIONS FOR PIANO, HARPSICHORD, HARP AND ORCHESTRA
AND
A COMPARATIVE STUDY BETWEEN THE PEDAGOGICAL METHODOLOGIES
OF ARNOLD SCHOENBERG AND NADIA BOULANGER REGARDING TRAINING
THE COMPOSER

A Dissertation

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in

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By
Barrett Ashley Johnson
B.M., Baylor University, 1983
M.M. University of Arkansas, 2001

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SCORE: MOVEMENTS LIST

Galleria Armonica

Tema

Variazione I

Passeggiata I

Variazione II: Marcia

Intervallo I

Variazione III: Fanfara

Passeggiata II

Intervallo II

Passeggiata III

Variazione IV: Concerto Grosso

Intervallo III

Variazione V

Recapitulazione: Tema

Finale

Epilogo

SCORE: INSTRUMENTATION—ENSEMBLE GROUPINGS

Instrumentation

ENSEMBLE I:

Flute in C I & II
Oboe I & II
Bb Clarinet I & II
Bassoon I & II

Solo Harp

ENSEMBLE II:

Horn in F I & III
Horn in F II & IV
Trumpet in C I & II
Trumpet in C III
Tenor Trombone I & II
Bass Trombone
Tuba

Solo Piano

PERCUSSION:

Percussion I
(*Celesta, Timpani, Vibraphone, & Snare Drum*)

Percussion II
(*Suspended Cymbal, Orchestra Bells, Tam-Tam*)

Percussion III
(*Bass Drum, Side Drum, Triangle, & Tam-Tam*)

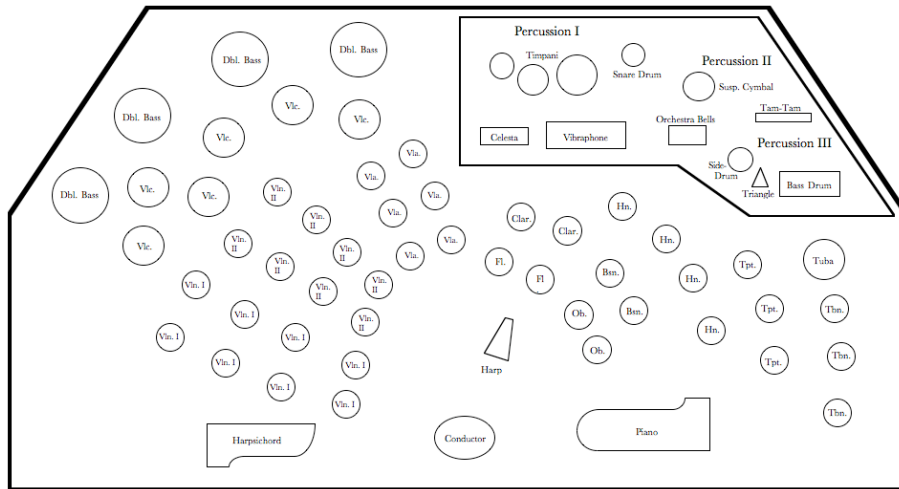
ENSEMBLE III:

Violin I
Violin II
Viola
Violoncello
Double Bass

Solo Harpsichord

SCORE: ORCHESTRA SEATING DIAGRAM

Orchestra Seating Diagram



ABSTRACT

Part one of this dissertation is an original music composition, *Galleria Armonica, Theme and Variations for Piano, Harpsichord, Harp and Orchestra* in fantasia variation form. The orchestra is divided into four groups: Strings (8/8/6/6/4), Winds (2/2/2/2/), Brass (4/3/3/1), and Percussion (Percussion I: Celesta, Timpani, Vibraphone, & Snare Drum; Percussion II: Suspended Cymbal, Orchestra Bells, Tam-Tam; Percussion III: Bass Drum, Side Drum, Triangle, & Tam-Tam.) Each solo instrument (Piano, Harpsichord & Harp) is physically associated with a specified group: Piano with Brass; Harpsichord with Strings; Harp with Winds, thus three primary groups. The percussion is employed as a crossover, unifying ensemble.

The title of the work derives from Michele Todini's 1676 musical instrument museum known as "Dichaiaratione della galleria Armonica eretta in Roma de M. Todini Piemontese di Saluzzo, nella sua habitazione, posta al'Arco della Ciambella Roma 1676."¹ "According to his own description it was divided between two rooms."²

The arrangement of the four music ensembles symbolically represent Todini's groupings and the physical separation inherent in such an arrangement. Symbolically, music is shared among this music work's ensembles.

Part two of this dissertation is a comparative study between the pedagogical methodologies of Arnold Schoenberg and Nadia Boulanger regarding training the composer. Chapter One serves as an introduction to the personal background, musical training, and careers of Arnold Schoenberg and Nadia Boulanger, individually. Chapters

¹ Michele Todini, *Dichiaratione della galleria Armonica eretta in Roma* (Rome, 1676).

² *The New Grove Dictionary of Music and Musicians*, 2nd ed., vol. 25, s.v. "Michele Todini."

Two and Three present music pedagogy texts and other significant teaching methods and materials relating to Schoenberg's and Boulanger's musical pedagogy, respectively.

Chapter Four presents two exemplary music education philosophies of the second half of the twentieth century: those by Bennett Reimer and David Elliott. Chapter Five is a comparison and contrast of the teaching methods and materials of Schoenberg and Boulanger in relation to the philosophies of music education of Reimer and Elliott.

Chapter Six is a conclusion of the contributions to music composition pedagogy by Schoenberg and Boulanger and the implications of those findings followed by an Epilogue.

PART I
AN ORIGINAL COMPOSITION
GALLERIA ARMONICA—
THEME AND VARIATIONS FOR PIANO, HARPSICHORD, HARP,
AND ORCHESTRA

Tema

Score in C

Barrett Johnson

1 Mysterioso $\text{♩} = 72$ MM $\text{♩} = 84$ MM

Flute I & II

Oboe I & II

Clarinet in B-flat I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Mysterioso $\text{♩} = 72$ MM $\text{♩} = 84$ MM

Percussion I

Percussion

Percussion II

Percussion III

Mysterioso $\text{♩} = 72$ MM $\text{♩} = 84$ MM

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Orchestra Bells

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

13 *rit.* 1 A Tempo
 Flute I & II
 Oboe I & II
 Clarinet in Bb I & II
Ensemble I
 Bassoon I & II
 Solo Harp
pp

rit. 1 A Tempo
 Horn in F I & III
 Horn in F II & IV
 Trumpet in C I & II
 Trumpet in C III
Ensemble II
 Tenor Trombone I & II
 Bass Trombone
 Tuba
 Solo Piano

rit. 1 A Tempo
Percussion
 Percussion I
 Percussion II
 Percussion III

rit. 1 A Tempo
 Violin I
 Violin II
 Viola
Ensemble III
 Violoncello
 Double Bass
 Solo Harpsichord

19

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

2

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

2

Percussion I

Tiambos

Percussion II

Percussion III

Percussion

2

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

51 *accel* $\bullet = 120$ MM 3

Flute I & II *f* *ff*

Oboe I & II *f* *ff*

Clarinet in Bb I & II *f* *ff*

Ensemble I

Bassoon I & II *f* *ff*

Solo Harp

accel $\bullet = 120$ MM 3

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano *f*

accel $\bullet = 120$ MM 3

Percussion I *mp* Tambour

Percussion II *mp* Susp. Cymbal

Percussion III *mp*

Percussion

accel $\bullet = 120$ MM 3

Violin I *f* *ff*

Violin II *f* *ff*

Viola *f* *ff*

Visioncello *f* *ff*

Double Bass *f* *ff*

Ensemble III

Solo Harpsichord

43

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Visioncello

Double Bass

Solo Harpsichord

• - *pp* *MM*

mf

f

ff

lv

1'-30" ATTACCA

Variatione I

48 \bullet $\text{♩} = 84$ MM

Flute I & II

Oboe I & II

Clarinet in B \flat I & II

Ensemble I

Bassoon I & II

Solo Harp

(pizz. mg. & sost.) mp $1x$

$\text{♩} = 84$ MM

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

mp p mp

$\text{♩} = 84$ MM

Percussion I

Percussion

Percussion II

Percussion III
Bass Drum

fp p pp

$\text{♩} = 84$ MM

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

mp mf

54

5 Tempo-Movimento
♩ = 48 MM

Flute I & II

Oboe I & II

Clarinets in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

5 Tempo-Movimento
♩ = 48 MM

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

5 Tempo-Movimento
♩ = 48 MM

(Vib.)
ractor medium speed
Cresc. >

Percussion I

Vibraphone
start reaktor minor off

(half pedal)
flute pedal

p *mp* *p* *pp*

1 full pedal

Percussion II

Percussion III

5 Tempo-Movimento
♩ = 48 MM

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

90

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

66 6

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

6

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

6

Percussion I

Percussion

Percussion II

Percussion III

6

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

78

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

Detailed description of the musical score: This page contains the musical notation for measures 78-81. The score is divided into several sections: Ensemble I (Flute, Oboe, Clarinet, Bassoon, Solo Harp), Ensemble II (Horns, Trumpets, Trombones, Tuba, Solo Piano), Percussion (three percussion parts), and Ensemble III (Violins, Viola, Violoncello, Double Bass, Solo Harpsichord). The Solo Harp part features a prominent zig-zagging melodic line. The woodwinds and brass parts are mostly rests, while the strings and harpichord play active parts with dynamic markings such as *f*, *mf*, and *con voce*.

90

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

96 9

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

9

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

9

Percussion I

Percussion

Percussion II

Percussion III

9

Violin I (con sord.)

Violin II (con sord.)

Viola (con sord.)

Ensemble III

Violoncello (con sord.)

Double Bass

Solo Harpsichord

102

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

"African Rhythms"

mp

bcu

1^o

ad lib.

pp

f

mf

mp

ppp

f

pp

1'-45"

Passeggiata I

102 Andante ♩ = 72 MM

Flute I & II

Oboe I & II

Clarinet in B♭ I & II

Ensemble I

Bassoon I & II

Solo Harp

Andante ♩ = 72 MM

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Andante ♩ = 72 MM

Percussion I

Percussion

Percussion II

Percussion III

Andante ♩ = 72 MM

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

115 10 Tempo ♩ = 96 MM

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

10 Tempo ♩ = 96 MM

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

10 Tempo ♩ = 96 MM

Percussion I

Percussion

Percussion II

Percussion III

10 Tempo ♩ = 96 MM

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

(12) *rall.* *A Tempo* *rall.*

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

rall. *A Tempo* *rall.*

Percussion I

Percussion II

Percussion III

Percussion

Violin I

Violin II

Viola

Violoncello

Double Bass

Ensemble III

Solo Harpsichord

127 11 *A Tempo*

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

11 *A Tempo*

Percussion I

Percussion II

Percussion III

Percussion

11 *A Tempo*

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

133 *rall.* 12 *A Tempo*

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

rall. 12 *A Tempo*

Percussion I

Percussion II

Percussion III

Percussion

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

139

Flute 1 & II *p* *pp* *rall.*

Oboe 1 & II *p* *pp*

Clarinet in Bb 1 & II *mp*

Ensemble I

Bassoon 1 & II

Solo Harp

Horn in F 1 & III *p* *pp* *1: solo* *rall.*

Horn in F 2 & IV *1: solo* *p* *mp* *pp*

Trumpet in C 1 & II

Ensemble II

Trumpet in C 3

Tenor Trombone 1 & II

Bass Trombone

Tuba

Solo Piano

Percussion I *rall.*

Percussion

Percussion II

Percussion III

Violin I *rall.*

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

13 Tempo I ♩ = 72 MM *rall.*

Flute I & II

Oboe I & II

Clarinet In Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

13 Tempo I ♩ = 72 MM *rall.*

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

13 Tempo I ♩ = 72 MM *rall.*

Percussion I

Percussion

Percussion II

Percussion III

13 Tempo I ♩ = 72 MM *rall.*

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

(151) *A Tempo* *dolce* *fz solo* *p* *mp* *rall.*

Flute 1 & II

Oboe 1 & II

Ensemble I
Clarinet in Bb 1 & II
Bassoon 1 & II
Solo Harp

A Tempo *rall.*

Horn in F 1 & III
Horn in F 2 & IV

Ensemble II
Trumpet in C 1 & II
Trumpet in C 3
Tenor Trombone 1 & II
Bass Trombone
Tuba
Solo Piano

A Tempo *rall.*

Percussion I
Percussion
Percussion II
Percussion III

A Tempo *pp* *fz* *pp* *pp* *pp* *pp* *pp* *pp* *rall.*

Violin I
Violin II
Viola

Ensemble III
Violoncello
Double Bass
Solo Harpsichord

1'-20"

Variation II: Marcia

♩ = 220 MM

150

14

Flute I & II

Oboe I & II

Clarinet in B♭ I & II

Ensemble I

Bassoon I & II

Solo Harp

14

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

14

Percussion I

Percussion

Percussion II

Percussion III Side Drum (use sticks)

f *mf*

14

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

165

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III (Side Drums)

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

Detailed description of the musical score: The score is for page 29, starting at measure 165. It is divided into four main sections: Ensemble I, Ensemble II, Percussion, and Ensemble III. Ensemble I includes Flute I & II, Oboe I & II, Clarinet in Bb I & II, Bassoon I & II, and Solo Harp. Ensemble II includes Horn in F I & III, Horn in F II & IV, Trumpet in C I & II, Trumpet in C III, Tenor Trombone I & II, Bass Trombone, and Tuba. The Percussion section includes Percussion I, Percussion II, and Percussion III (Side Drums). Ensemble III includes Violin I, Violin II, Viola, Violoncello, Double Bass, and Solo Harpsichord. The score contains various musical notations such as dynamics (mf, f, sf), articulation (accents, slurs), and performance instructions like '1. solo' and 'Harpico'. The Solo Harp part has a '4' above it, and the Solo Harpsichord part has a '(+16)' above it.

109

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III (Side Drum)

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

mf

mp

pp

(-16)

175 15

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

15

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

15

Percussion I

Percussion

Percussion II

Percussion III

15

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

181

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

187

Flute I & II *mp* *2 solo* *p* *f solo*

Oboe I & II *mp* *2 solo* *p*

Clarinet in Bb I & II *mp* *2 solo* *p*

Ensemble I

Bassoon I & II *mp* *2 solo* *p*

Solo Harp

16

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

16

Percussion I

Percussion

Percussion II

Percussion III

Side Drum (use yarn mallets)

16

Violin I *pp* *p* *pp*

Violin II *pp* *p* *pp*

Viola *pp* *p* *pp*

Ensemble III

Violoncello *p* *p* *pp*

Double Bass *pp*

Solo Harpsichord

(HPSCHD: Note use of mordent)

16

193

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

mf solo

mf solo

mf solo

ppp

mp

p

1'-25"

Intervallo I

♩ = 72 MM

200 **Mysterioso** *Rattle keys and blow non-pitched column of air*

Flute I & II

Oboe I & II

Clarinet in B \flat I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II *Snare, Cymbal (Brass)*

Percussion III

Violin I *con sord.*

Violin II *con sord.*

Viola *con sord.*

Ensemble III

Violoncello *con sord.*

Double Bass *con sord.*

Solo Harpsichord *Tap with fingers on soundboard, fallboard, or other wood case part*

The score is divided into three main sections: Ensemble I (Woodwinds and Solo Harp), Ensemble II (Brass and Solo Piano), and Ensemble III (Strings and Solo Harpsichord). The tempo is marked as Mysterioso with a metronome marking of 72 MM. The key signature has one flat (B-flat major or D minor) and the time signature is 4/4. The woodwinds in Ensemble I play a melodic line with dynamic markings from p to mp. The brass in Ensemble II provides harmonic support. The strings in Ensemble III play a rhythmic pattern. The harp and harpsichord provide a textured accompaniment.

0'-15''

Variation III: Fanfara

204 $\text{♩} = 60 \text{ MM}$

Flute I & II

Oboe I & II

Clarinet in B \flat I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion

Percussion I
Snare Drum
mf

Percussion II
Susp. Cymbal

Percussion III
Triangle
mf

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

210

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenore Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II (Susp. Cymbal) *(senza mallet)*

Percussion III (Triangles) *mp*

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

216 17

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

17

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

17

Percussion I

Percussion

(Simp. Cymbal)

Percussion II

(Triangle)

Percussion III

Snare Drum

17

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

222

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion

Percussion I
(Strike Drum)

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

228 18

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III 18

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion

Percussion I
(Snare Drum)

Percussion II
(Susp. Cymbal)

Percussion III
(Triangle)

Violin I 18

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

Passeggiata II

Aggressivo
♩ = 94 MM

242

Flute 1 & II
Oboe 1 & II
Clarinet in Bb 1 & II
Ensemble I
Bassoon 1 & II
Solo Harp

Aggressivo
♩ = 94 MM

Horn in F 1 & III
Horn in F 2 & IV
Trumpet in C 1 & II
Trumpet in C 3
Ensemble II
Tenor Trombone 1 & II
Bass Trombone
Tuba
Solo Piano

Aggressivo
♩ = 94 MM

Percussion I
Percussion
Percussion II
Percussion III

Aggressivo
♩ = 94 MM

Violin I
Violin II
Viola
Vidonecillo
Double Bass
Ensemble III
Solo Harpsichord

0-15"

Intervallo II

Ensemble I

Giocossa
♩ = 220 MM

247 Flute I & II 1^o solo *mf* 2^o solo 1^o 2^o 1^o

Oboe I & II 1^o solo *mf* 2^o solo 1^o 2^o 1^o

Clarinet in B♭ I & II 1^o solo *mf* 2^o solo 1^o 2^o 1^o

Bassoon I & II 1^o solo *mf* 2^o solo 1^o 2^o 1^o

Solo Harp ++++++

Ensemble II

Giocossa
♩ = 220 MM

Horn in F I & III

Horn in E♭ II & IV

Trumpet in C I & II

Trumpet in C III

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion

Giocossa
♩ = 220 MM

Celesta *mp*

Percussion I

Percussion II

Percussion III

Ensemble III

Giocossa
♩ = 220 MM

Violin I

Violin II

Viola

Violoncello

Double Bass

Solo Harpsichord

19

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

19

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

19

Percussion I

Percussion

Percussion II

Percussion III

19

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

250

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

rall.

p

pp

mp

no CF, DM, & U nat.

to A nat.

(C♯) *p* *pp*

ATTACCA 0'-30"

Variation IV: Concerto Grosso

(Adagio, Adagio, Corrente, Corrente, Adagio)

272 \bullet 2^a MM

Flute I & II

Oboe I & II

Clarinet in B \flat I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Solo Vln. I \bullet 2^a MM
cresc. *mf*

Solo Vln. II *mf*

Solo Vlc. *mf*

Viola I \bullet 2^a MM
cresc. *mp*

Violin II *mp*

Ensemble III

Viola *mp*

Violoncello *mp*

Double Bass *mp*

Solo Harpsichord *mp*

279

Flute I & II
Oboe I & II
Clarinet In Bb I & II
Ensemble I
Bassoon I & II
Solo Harp

Horn in F I & III
Horn in F II & IV
Trumpet in C I & II
Trumpet in C III
Ensemble II
Tenor Trombone I & II
Bass Trombone
Tuba
Solo Piano

Solo Vln. I
Solo Ensemble
Solo Vln. II
Solo Vlc.
Violin I
Violin II
Ensemble III
Viola
Violoncello
Double Bass
Solo Harp-archon

286

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Solo Vin. I

Solo Vin. II

Solo Vlc.

Solo Ensemble

Violin I

Violin II

Ensemble III

Viola

Violoncello

Double Bass

Solo Harpsichord

rall.

20

A Tempo

p

pp

Flute I & II
Oboe I & II
Clarinet in Bb I & II
Ensemble I
Bassoon I & II
Solo Harp

Horn in F I & III
Horn in F II & IV
Trumpet in C I & II
Trumpet in C III
Ensemble II
Tenor Trombone I & II
Bass Trombone
Tuba
Solo Piano

Solo Ensemble
Solo Vln. I
Solo Vln. II
Solo Vcl.
Violin I
Violin II
Ensemble III
Viola
Violoncello
Double Bass
Solo Harp/chorus

307 22

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

22

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Ensemble II

Trumpet in C III

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

22

Solo Vln. I

Solo Vln. II

Solo Vlc.

Solo Ensemble

Violin I

Violin II

Ensemble III

Viola

Violoncello

Double Bass

Solo Harpsichord

Flute I & II
Oboe I & II
Clarinet in Bb I & II
Ensemble I
Bassoon I & II
Solo Harp

Horn in F I & III
Horn in F II & IV
Trumpet in C I & II
Ensemble II
Trumpet in C III
Tenor Trombone I & II
Bass Trombone
Tuba

Solo Piano

Solo Vln. I
Solo Ensemble
Solo Vln. II
Solo Vlc.

Violin I
Violin II
Ensemble III
Viola
Violoncello
Double Bass
Solo Harpsichord

528 24

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

24

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

24

Solo Violin I

Solo Ensemble

Solo Violin II

Solo Viola

24

Violin I

Violin II

Ensemble III

Viola

Violoncello

Double Bass

Solo Harpsichord

35 25

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

25

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

25

Solo Vln. I

Solo Ensemble

Solo Vln. II

Solo Vcl.

25

Violin I

Violin II

Ensemble III

Viola

Violoncello

Double Bass

Solo Harpsichord

342 26

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

26

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

26

Solo Ensemble

Solo Vln. I

Solo Vln. II

Solo Vcl.

Violin I

Violin II

Ensemble III

Viola

Violoncello

Double Bass

Solo Harpsichord

Flute I & II
Oboe I & II
Clarinet in Bb I & II
Ensemble I
Bassoon I & II
Solo Harp

Horn in F I & III
Horn in F II & IV
Trumpet in C I & II
Trumpet in C III
Ensemble II
Tenor Trombone I & II
Bass Trombone
Tuba
Solo Piano

Solo Vln. I
Solo Vln. II
Solo Vla.
Ensemble III
Violin I
Violin II
Viola
Violoncello
Double Bass
Solo Harpsichord

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Solo Vln. I

Solo Vln. II

Solo Vcl.

Solo Ensemble

Violin I

Violin II

Ensemble III

Viola

Violoncello

Double Bass

Solo Harpsichord

303 27

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

27

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

27

Solo Vln. I

Solo Ensemble

Solo Vln. II

Solo Vcl.

27

Violin I

Violin II

Viola

Violoncello

Double Bass

Solo Harpsichord

37) 28

Flute I & II

Oboe I & II

Clarinets In Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

28

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

28

Solo Vln. I

Solo Ensemble

Solo Vln. II

Solo Vcl.

28

Violin I

Violin II

Ensemble III

Viola

Violoncello

Double Bass

Solo Harpsichord

Flute I & II
Oboe I & II
Clarinet in Bb I & II
Ensemble I
Bassoon I & II
Solo Harp

Horn in F I & III
Horn in F II & IV
Trumpet in C I & II
Trumpet in C III
Ensemble II
Tenor Trombone I & II
Bass Trombone
Tuba
Solo Piano

Solo Vln. I
Solo Vln. II
Solo Vlc.
Solo Ensemble
Violin I
Violin II
Ensemble III
Viola
Violoncello
Double Bass
Solo Harpsichord

598 *rall.*

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

rall.

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

rall.

Solo Violin I

Solo Ensemble

Solo Violin II

Solo Viola

rall.

Violin I

Violin II

Ensemble III

Viola

Violoncello *end.*

Double Bass *end.*

Solo Harpsichord *rall.*

*1. rullone a spina
della casa d'istrumenti*

3'-25"

412

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

0'-15"
ATTACCA

420

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

Recapitulazione: Tema

447 **Mysterioso** ♩ = 96 MM
(faster than original statement)

32

Flute I & II
Oboe I & II
Clarinet in B \flat I & II
Ensemble I
Bassoon I & II
Solo Harp

Mysterioso ♩ = 96 MM
(faster than original statement)

32

Horn in F I & III
Horn in F II & IV
Trumpet in C I & II
Trumpet in C III
Ensemble II
Tenor Trombone I & II
Bass Trombone
Tuba
Solo Piano

Mysterioso ♩ = 96 MM
(faster than original statement)

32

Percussion I
Percussion
Percussion II
Percussion III

Mysterioso ♩ = 96 MM
(faster than original statement)

32

Violin I
Violin II
Viola
Ensemble III
Violoncello
Double Bass
Solo Harpsichord

The score is divided into four systems. The first system (Ensemble I) includes Flute I & II, Oboe I & II, Clarinet in B \flat I & II, Bassoon I & II, and Solo Harp. The second system (Ensemble II) includes Horns in F I & III, Horns in F II & IV, Trumpets in C I, II, and III, Tenor Trombones I & II, Bass Trombone, and Tuba. The third system (Percussion) includes Percussion I, II, and III. The fourth system (Ensemble III) includes Violin I, Violin II, Viola, Violoncello, Double Bass, and Solo Harpsichord. The piano part is also present in the second system. The tempo is marked 'Mysterioso' at 96 MM, which is faster than the original statement. The score includes various dynamics such as *pp*, *mp*, and *p*, and performance instructions like 'Lento', 'Lento', and 'div. con sord.'. A rehearsal mark '32' is placed at the beginning of each system.

Finale

Allegro Vivo • ca. 120 MM

474

Flute I & II

Oboe I & II

Clarinet in B \flat I & II

Ensemble I

Bassoon I & II

Solo Harp

Allegro Vivo • ca. 120 MM

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Allegro Vivo • ca. 130 MM

Percussion

Percussion I
Timpani / Celesta

Percussion II
Suspended Cymbal / Orchestral Bells

Percussion III
Bass Drum / Tiao-Tiao

Allegro Vivo • ca. 120 MM

Ensemble III

Violin I

Violin II

Viola

Violoncello

Double Bass

Solo Harpsichord

483

35

Mysterioso

ca. 60 MM

Flute I & II

Oboe I & II

Clarinet in B \flat I & II

Ensemble I

Bassoon I & II

Solo Harp

36

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

35

36

Mysterioso

ca. 60 MM

Percussion I

Percussion

Percussion II

Percussion III

35

36

Mysterioso

ca. 60 MM

con wood, molto vib.

pp

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

con wood, molto vib.
pp
 con wood, molto vib.
pp
 con wood, molto vib.
pp
 con wood, molto vib.
pp

386

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

492 37 Movimento

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III 37 Movimento

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

37 Movimento

Percussion I

Percussion

Percussion II *Suspended Cymbal*
(add own mallets)

Percussion III

37 Movimento

Violin I *cond.*
p *mp* *div.*

Violin II *cond.*
p *mp* *div.*

Viola *cond.*
p *mp*

Ensemble III

Violoncello *cond.*
p *mp*

Double Bass

Solo Harpsichord

496

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

38

Flute I & II *so solo* *f* *mp* *cull.*

Oboe I & II *so solo* *f* *mp*

Clarinet in Bb I & II *so solo* *f* *mp*

Ensemble I

Bassoon I & II *so solo* *f* *mp*

Solo Harp

38

Horn in F I & III *f* *so solo* *p*

Horn in F II & IV *f* *so solo* *p*

Trumpet in C I & II *f* *so solo* *p*

Trumpet in C III *f* *so solo* *p*

Ensemble II

Tenor Trombone I & II *p* *so solo*

Bass Trombone *p* *so solo*

Tuba *p* *so solo*

Solo Piano

38

Percussion I

Percussion

Percussion II *so* *f*

Percussion III

38

Violin I *f* *mp*

Violin II *f* *mp*

Viola *f* *mp*

Ensemble III

Violoncello *f* *mp*

Double Bass *f* *mp*

Solo Harpsichord

516

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

522 **40**

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

40

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

40

Percussion I

Percussion

Percussion II

Percussion III

40

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

528

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Bass Drum

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

534

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Super Cymbal

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

540 41

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

41

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

41

Percussion I

Percussion

Percussion II

Percussion III

41

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

340

42

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

42

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

42

Percussion I

Percussion

Percussion II

Percussion III

42

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

532

43

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

43

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

43

Celesta

Percussion I

Percussion

Orchestra Bells

Percussion II

Percussion III

43

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

558

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

276 A Tempo

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

A Tempo

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

582 **Ensemble I** *rit.* **46** *Animato*
 Flute I & II *ca. 112 MM* *pp* *to solo* *pp*
 Oboe I & II *pp*
 Clarinet in Bb I & II *pp*
 Bassoon I & II *pp*
 Solo Harp

Ensemble II *rit.* **46** *Animato*
 Horn in F I & III *ca. 112 MM*
 Horn in F II & IV
 Trumpet in C I & II
 Trumpet in C III
 Tenor Trombone I & II
 Bass Trombone
 Tuba
 Solo Piano *pp* *mp*

Percussion *rit.* **46** *Animato*
 Percussion I *ca. 112 MM*
 Percussion II
 Percussion III

Ensemble III *rit.* **46** *Animato*
 Violin I *ca. 112 MM* *pp*
 Violin II *pp*
 Viola
 Violoncello
 Double Bass
 Solo Harpsichord

98

This page of a musical score contains the following sections and instruments:

- Ensemble I:** Flute I & II, Oboe I & II, Clarinet in Bb I & II, Bassoon I & II, and Solo Harp.
- Ensemble II:** Horn in F I & III, Horn in F II & IV, Trumpet in C I & II, Trumpet in C III, Tenor Trombone I & II, Bass Trombone, and Tuba.
- Ensemble III:** Violin I, Violin II, Viola, Violoncello, and Double Bass.
- Percussion:** Percussion I (4 Trips), Percussion II (Susp. Cymbal), and Percussion III (Tamb. Tom).
- Other:** Solo Piano and Solo Harpsichord.

The score includes various musical notations such as dynamics (mf, f), articulation (accents), and performance instructions like "No." and "No. di avallando".

48

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

49

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I, II, III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

616

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

to solo expression

ATTACCA SOLO

mf

ff

ATTACCA 4'-30"

Epilogo

620 Lento ma non troppo ♩ = 72 MM

Flute I & II
Oboe I & II
Clarinet in B♭ I & II
Ensemble I
Bassoon I & II
Solo Harp

Lento ma non troppo ♩ = 72 MM

Horn in F I & III
Horn in F II & IV
Trumpet in C I & II
Trumpet in C III
Ensemble II
Tenor Trombone I & II
Bass Trombone
Tuba
Solo Piano

Lento ma non troppo ♩ = 72 MM

Percussion I
Percussion
Percussion II
Percussion III

Lento ma non troppo ♩ = 72 MM

Violin I
Violin II
Viola
Ensemble III
Violoncello
Double Bass
Solo Harpsichord

mf *ff* *pp* *p* *pp*

NOTE: Mordent as indicated

620 50

Flute I & II

Oboe I & II

Clarinets in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

50

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

50

Percussion I

Percussion

Percussion II

Percussion III

50

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

532 51 *f solo* *dolor* *mp* *f solo*

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

51

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

51

Percussion I

Percussion

Percussion II

Percussion III

51

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

52

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

52

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

52

Percussion I

Percussion

Percussion II

Percussion III

52

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

53

Flute I & II

Oboe I & II

Clarinets in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

53

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

53

Celesta

Percussion I

mp

Percussion

Percussion II

Orch. Bells

mp

Percussion III

53

Violin I

Violin II

Viola

molto rit.

mf

mf

mf

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

54

Flute I & II

Oboe I & II

Clarinet In Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

54

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

54

Percussion I

(Temp.)

p

Percussion

Percussion II

(No Tamb-Tam)

Percussion III

54

Violin I

Violin II

Viola

molto est.

mf

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

662

Flute I & II

Oboe I & II

Clarinets In Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & II

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I
(Timp.)

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

658 **55**

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

55

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

55

Percussion I
(Temp.)

Percussion

Percussion II

Percussion III

55

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

674

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & II

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

Percussion I

Percussion

Percussion II

Percussion III

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

56

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

56

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

56

Percussion I

Percussion

Percussion II

Percussion III

56

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

685 57

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

57

Percussion I

Percussion

Percussion II

Percussion III

57

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

697

59

Flute I & II

Oboe I & II

Clarinet in Bb I & II

Ensemble I

Bassoon I & II

Solo Harp

59

Horn in F I & III

Horn in F II & IV

Trumpet in C I & II

Trumpet in C III

Ensemble II

Tenor Trombone I & II

Bass Trombone

Tuba

Solo Piano

59

Percussion I

Timpani

Percussion

Percussion II

Tom Tom

Percussion III

Iron Drum

59

Violin I

Violin II

Viola

Ensemble III

Violoncello

Double Bass

Solo Harpsichord

3'-0' *finis*

PART II
A COMPARATIVE STUDY BETWEEN THE PEDAGOGICAL
METHODOLOGIES OF ARNOLD SCHOENBERG AND NADIA BOULANGER
REGARDING TRAINING THE COMPOSER

CHAPTER 1

INTRODUCTION: ARNOLD SCHOENBERG AND NADIA BOULANGER—BIOGRAPHICAL SKETCHES, CAREERS, AND EARLY INFLUENCES

When Arnold Schoenberg and Nadia Boulanger began their respective musical training neither was aware the vast influence each would have on the history of twentieth century music. Both were born within thirteen years of each other; both began their music studies as performers in environmental settings concentrated with the arts and sciences; and, both evolved their keen minds and abilities into musical pedagogues of the first rate.

While both pedagogues began their respective careers as performers, each eventually took differing directions regarding the focus of their music activities. Schoenberg began as a chamber musician, evolved into a composer, then, from necessity, taught music. Boulanger began as a performer/composer then evolved into solely a pedagogue. In this sense, Schoenberg divided his efforts between teaching and composing throughout his life, whereas, Boulanger focused almost her entire career upon teaching.

While each pedagogue personally preferred differing music stylistic ideologies, it is interesting to find in each a similar, overriding methodology regarding training the composer.

How, then, did each pedagogue produce students whose choice of music ideology similarly follows their teacher? Walter Benjamin in writing to Aesthete Theodor Adorno confirms this modeling of Schoenberg's students:

The basic conception here: how the almost indescribable technical labour of Schoenberg's pupil brings the tradition of the nineteenth century to rest in the name of the master and thereby sounds its final lament...³

Do the interpretations of "Composition with Twelve Tones"⁴ by Schoenberg's students Alban Berg, Dr. Anton von Webern, et al., mirror such thinking? If so, how does Boulanger's methodology find its way into the compositions of the likes of both Aaron Copland and Philip Glass even when "...she never sought to impose any definite kind of style on her pupils."⁵ And, as Teresa Walters notes, "Since she had no style to copy, she offered instead a panorama of twentieth-century styles."⁶

It is likely that personal preferences of the teacher *do* influence the music stylistic direction of a composition student. Rudiments of music theory and composition are a ubiquitous part of each composition student's training. However, it is in the elements outside the basic methods where we find the personal preference influences. These are also areas that are most difficult to define. To aid our search for an answer to these influences it would be helpful to examine exemplary music education philosophies as found in each teacher's methods.

While many outstanding philosophies of music education can be found in both formal and informal statements of belief I have chosen to examine select works of Bennett Reimer and David Elliott as points of reference in this search. Each Reimer and Elliott deserve careful consideration as important music education philosophers of the late

³ Walter Benjamin to Theodor W. Adorno, San Remo, 21 August 1937, in *Theodor W. Adorno and Walter Benjamin: The Complete Correspondence 1928-1940*, ed. Henri Lonitz, trans. Nicholas Walker (Cambridge, MA: Harvard University Press, 1999), 205.

⁴ Arnold Schoenberg, "Composition with Twelve Tones," in *Style and Idea* (London: Williams and Norgate Ltd, 1951), 102-143.

⁵ Alan Kendall, *The Tender Tyrant—Nadia Boulanger—A Life Devoted to Music* (Wilton, CT: Lyceum Books, 1977).

⁶ Theresa Walters, "Nadia Boulanger, Musician and Teacher: Her Life, Concepts, and Influences" (doctoral dissertation, The Peabody Conservatory of Music, 1981), 207.

twentieth century. Each also deserve consideration in light of their contrasting ideologies of music education. By making our comparison and contrast of the pedagogical methodologies of Schoenberg and Boulanger by the use of Reimer and Elliott writings we can more accurately frame a musical picture of these contributions within a more objective perspective.

Therefore, the purpose of this dissertation monograph is to examine the pedagogical methods used by each teacher, the supporting materials used as a basis for their pedagogy, and a comparison of these methodologies in relation to exemplary music education philosophies and the implications of those findings.

While references to Schoenberg draw no immediate possibility of confusion among others with the same family name, Nadia Boulanger's case is different. For the sake of clarity in this paper, references to Boulanger family members—other than Nadia Boulanger—have been noted by both first and last name (e.g., Ernest Boulanger, Lili Boulanger, and Marie-Julie Hallinger Boulanger); Nadia Boulanger has been referred to as “Nadia,” “Nadia Boulanger,” “Mlle. Boulanger,” and “Boulanger.”

Regarding the order of name placement of Arnold Schoenberg and Nadia Boulanger in the title of this paper (and, subsequently, throughout the remainder of the document) an explanation is in order: My choice for Schoenberg's name to appear first—and Boulanger's name, second—derives from the (hopefully objective) act of naming the *elder* pedagogue first. In so doing I have attempted to circumvent any predisposition for gender or musical preference bias.

Arnold Schoenberg: Biographical Sketch, Career, and Early Influences

Arnold (Franz Walter) Schoenberg was born in Vienna on September 13, 1874 into a family of non-musicians. In Vienna young Schoenberg individually developed an interest in music; First, by playing the violin, then composing by age eight. Apparently the only artistic encouragement he received was from friends and through progress made through independent study.

After the passing of Arnold's father, Samuel Schoenberg, the young sixteen-year-old was forced to leave his schooling at the *Realschule* and obtain work as a bank clerk. During this time Schoenberg continued his independent study, learning the violoncello:

...by playing a large viola fitted with zither strings as if it were a cello. This hybrid instrument, a viola-as-cello that he held between his legs but on which he used the violin fingerings he already knew, could perhaps serve as a metaphor for Schoenberg's life in music. It was but the first instance in what would prove a permanent search for resourceful and innovative solutions to problems.⁷

It was at this early and influential age that Schoenberg met Alexander Zemlinsky, a Vienna Conservatory-trained composer of regional fame. This friendship grew into a musical performing group *Polyhymnia* which included the young Fritz Kreisler. Particularly significant is the fact that Schoenberg began his first studies in composition and counterpoint at this time with Zemlinsky. With these musical activities as a prominent part of his life "...Schoenberg declared himself a professional musician."⁸ Though income through teaching or performing an instrument professionally were not an option, Schoenberg continued his independent study and eventually found employment conducting amateur choral groups.

⁷ Allen Shawn, *Arnold Schoenberg's Journey* (Cambridge, MA: Harvard University Press, 2003).

⁸ Bryan R. Simms, "Arnold Schoenberg," in *Schoenberg, Berg, and Webern—a Companion to the Second Viennese School*, ed. Bryan R. Simms, 131 (Westport, CT: Greenwood Press, 1999).

With some professional musical experience to his credit—and with Zemlinsky’s assistance—Schoenberg was then rewarded with work as an orchestrator of operettas. His own composing suddenly became more and more sophisticated with a heavy influence of Brahms; However:

Schoenberg’s new orientation was provoked not only by his admiration for the works of his musical contemporaries, but also by a heightened interest in modern literature and personal contact with Viennese writers and intellectuals, the latter made possible through his friendship with Zemlinsky.⁹

Though making steady progress as composer and string performer, Schoenberg remained less adept at the keyboard. On one occasion Schoenberg was substitute pianist at a Viennese performance of one of his own cabaret songs:

On that evening he embarrassed himself as an accompanist, so much so that I had to replace him with my second Kapellmeister. . . . Schoenberg was so stricken by stage fright that the simplest chords eluded him.¹⁰

At this time Schoenberg married Zemlinsky’s sister, Mathilde, with the couple soon moving to Berlin where Schoenberg continued his work as copyist and orchestrator. During this time Schoenberg introduced himself to Richard Strauss who soon recommended him to teach elementary classes in music at the Stern Conservatory. His teaching at the Conservatory did not last long (1902-03) and Schoenberg soon moved back to Vienna. Fortunately,

His brief experience at the Stern Conservatory had evidently fired his interest in teaching, and he now sought to establish his credentials as a pedagogue, despite the professional barriers created by his own limited education. Schoenberg was a skillful, even spellbinding, lecturer with highly original views on musical theory and structure.¹¹

⁹ Ibid, 132.

¹⁰ Ibid, 133.

¹¹ Ibid, 134.

Upon his return to Vienna (Summer 1903) Schoenberg joined the faculty of a new conservatory founded by Eugenie Schwarzwald. During this time (1903-04) several of his later famous students joined him in study: Anton Webern, Karl Horwitz, Heinrich Jalowetz. Other notable students followed soon thereafter: Alban Berg and Egon Wellesz. An outgrowth of these musical activities was the establishment of the Vereinigung Schaffender Tonkünstler (Alliance of Creative Musicians) with Gustav Mahler named as honorary president. Under the auspices of the Alliance several world premiere performances were held including: Schoenberg: *Pelléas und Mélisande*; and, Mahler: *Kindertotenlieder*.

The years 1907-1908 were ones of marked turmoil, both personal and artistic. A temporary breakup of his marriage in addition to increasing rejection of his music in performance bore tremendous strain on the composer. Shortly after the marriage trauma Schoenberg wrote his first completely atonal (or “non-tonal” as Schoenberg would later prefer the reference) works. His feeling at the time can be characterized in writings from his will (“Testamentsentwurf”):

I cried, acted like one in despair, made up my mind, then changed it, had ideas of suicide and almost carried them out, drifted from one madness to another.¹²

The music work most closely associated with this traumatic event in Schoenberg’s personal life is the String Quartet No. 2. Already begun when the affair between Mathilde Schoenberg and the visual artist Gerstl was revealed, Schoenberg decided to add text to the quartet:

..faces that a moment before turned toward me in friendship.¹³

¹² Erwin Stein, “Neue Formprinzipien,” *Musikblätter des Anbruch* 6 (1924), special issue, *Arnold Schönberg zum Fünfzigsten Geburtstag*, 286-303; trans. Hans Keller as “New Formal Principles,” in Stein, *Orpheus in New Guises* (London: Rockliff, 1953), 58-59.

It was during this period that Schoenberg also produced *Erwartung* (1909) which:

...can ...be seen purely as a psychoanalytic case study of feminine hysteria, a modish reflection of Otto Weininger's study of women's sexuality, *Geschlecht und Charakter*, which had provoked a scandal on its appearance in 1903.¹⁴

As time drew away hostility toward his reunited wife, Schoenberg expanded his artistic output to include essays, poetic texts, and pedagogical and theoretical treatises. Of particular note is the highly important treatise of music theory *Harmonielehre* (1911). From his experiences as teacher, now as pedagogical author:

Schoenberg's writings on musical theory were primarily intended for the use of students of composition and arose from his needs as a teacher as well as from his dissatisfaction with existing theoretical and pedagogical doctrines.¹⁵

Schoenberg moved from Vienna to Berlin once again, this time in September 1911. Here his finances were more secure as he gave lectures, continued his teaching of private pupils, and benefited from several patrons. During this period Schoenberg experienced his greatest public success with the world premiere of *Gurrelieder* which was performed, incidentally, back in Vienna in February 1913. Only one month later his *Chamber Symphony* received its world premiere, alongside works by Zemlinsky, Mahler, Webern, and Berg. The music of this concert was not, however, accepted by the audience and after Berg's *Orchestral Song, Op. 4, No. 2*, the concert was ended and the audience was cleared by police.

During the time of his return to Berlin, Schoenberg was actively pursuing a career as conductor. The Widow Mahler even acted on his behalf, organizing a concert on which

¹³ Arnold Schoenberg, *String Quartet No. 2, op. 10*, text by Stefan Anton George (Vienna: Universal Edition, 1907-1908/1921).

¹⁴ Glenn Watkins, *Soundings—Music in the Twentieth Century* (New York: Schirmer Books, 1995).

¹⁵ Bryan R. Simms, "Arnold Schoenberg," in *Schoenberg, Berg, and Webern—a Companion to the Second Viennese School*, ed. Bryan R. Simms, 138 (Westport, CT: Greenwood Press, 1999).

Schoenberg would “prove” his abilities as conductor. Disillusioned by the experience Schoenberg moved back to Vienna.

Schoenberg spent a brief time in the Austrian Hoch- und Deutschmeister regiment during World War I, an appointment to which he heartily agreed. Much to his surprise, however, a group of his students petitioned his release from duty and was soon free from military service. Only a brief army stint followed with his permanent release following.

Upon his move to Vienna—actually to the Viennese suburb of Mödling—Schoenberg began by coaching a series of public rehearsals of the *Chamber Symphony, Op. 9*. The experience left him with the impression that:

...the key to acceptance of his music would rest on three factors: clear and accurate performances following adequate rehearsal and coaching, repeated hearings if a work was new or unfamiliar, and the presence of a trained and sympathetic audience.¹⁶

As a result of this positive musical experience Schoenberg founded the Verein Für Musikalische Privataufführungen (Society for Private Musical Performances) which existed between 1918 and 1921 and included over 250 modern compositions and more than 100 concerts.

Having moved between Vienna and Berlin several times, having been musically rejected and accepted, having been personally devastated by a marriage crisis, and, having continuously to search for adequate means of financial stability, Schoenberg now turned to his religious heritage, in particular a deepening connection with Judaism. There followed several important works heavily inspired by this return to The Faith. Among those: *Die*

¹⁶ Ibid, 142.

glückliche Hand (1910-13), *Die Jakobsleiter* (1917), *Der biblische Weg* (1926-27), and, *Moses und Aron* (1930-32).

Schoenberg's fate turned to fortune during the 1920's with, particularly, an offer to head a master class in composition at the Prussian Akademie der Künste (Academy of the Arts) in Berlin. His benefits as professor were unmatched to any previous role in which he served. He enthusiastically accepted the offer and moved back to Berlin in 1926. This position allowed him six months per year free time to travel, conduct, and compose. It was during this time, 1923 in particular, that Schoenberg codified his system of "Method of Composing with Twelve Tones Which are Related Only with One Another,"¹⁷ a concept already in practice to some extent by one, Joseph Hauer.¹⁸

These years were artistically rewarding but came at a socio-political price: the growing anti-Semitic faction in Germany was becoming more and more entrenched in all walks of life. On March 1, 1933 Max von Schillings, president of the Academy of Arts, announced that the "Jewish Influence" of the school be removed. Schoenberg chose to resign on March 20 of the same year and left for Paris on May 17. On July 24 Schoenberg reconverted to Judaism and aided Jewish causes through support of various ways and means.

On October 31, 1933 Schoenberg and family arrived in New York City. Having been offered a teaching position in Boston, Schoenberg was once again uprooted, this time in an entirely foreign country. His teaching schedule was shared primarily between New York and Boston and the atmospheric climate was not favorable to his health.

¹⁷ Arnold Schoenberg, "Composition with Twelve Tones," in *Style and Idea* (London: Williams and Norgate Ltd., 1951), 102-143.

¹⁸ Charles Rosen, *Arnold Schoenberg* (Chicago: University of Chicago Press, 1996).

Because of his ill health Schoenberg then moved with his family to Los Angeles where he could be among other German/Austrian émigrées, not to mention the benefits of warm weather on his health. (It should be noted that many other artists/musicians flocked to southern California for the same health benefits, including Stravinsky & Rachmaninoff.)

Schoenberg taught one year (1935-36) at the University of Southern California as visiting faculty member, then joined as a permanent faculty member of the University of California at Los Angeles where he taught from 1936 until mandatory retirement in 1944. The years as professor in California were seminal toward his work on several pedagogical works, most which were only published after his death. His music works during this period were characterized by an admixture of styles, namely: twelve-tone (Violin Concerto, Op. 36; and, Fourth String Quartet, Op. 37); tonal (Suite for Strings; and, Kol Nidre, Op. 39); and, mixture of twelve-tone and tonality (Variations on a Recitative for Organ, Op. 40; and, Piano Concerto, Op. 42.) For Schoenberg, this was clearly a period of retrospect and documentation both artistically and pedagogically.

Schoenberg developed a strong following of students during the California years who included Dika Newlin, Gerald Strang, and Leonard Stein, among others. Another, John Cage, offered both praise and scorn for Schoenberg's pedagogical methodologies, Schoenberg, nonetheless, is attributed with saying, "He's [John Cage is] not a composer, he's an inventor—of genius."¹⁹

Schoenberg's forced retirement in 1944 at age seventy imposed upon him yet another financial hardship: a pension of only thirty-eight dollars per month. Schoenberg once again taught private students to help with finances. With his health slowly declining

¹⁹ Paul Griffiths, *Modern Music: A Concise History from Debussy to Boulez* (New York: Thames and Hudson, 1986), 116.

he began receiving belated honors including music magazine tributes, various performances, and of particular note, bestowed-upon Letters of Citizenship by the City of Vienna. Of particular note was the presence of Igor Stravinsky in the audience of Schoenberg's acceptance speech. Schoenberg was beginning to receive the just recognition he so sought his entire life.

Schoenberg died in Los Angeles On July 13, 1951 (ironically this was a Friday the thirteenth and Schoenberg had long been known to suffer from triskaidekaphobia).

As the use of neo-classical models by many composers waned during the latter years of Schoenberg's life, more and more composers turned to new methods of composition (e.g., "twelve-tone music"), including Stravinsky. The following decades saw even more influence, experimentation, and use of the twelve-tone model set out by Schoenberg. This practice continues today.

Nadia Boulanger: Biographical Sketch, Career, and Early Influences

Parallel to Schoenberg's career as composer, performer (conductor), and pedagogue, Nadia Boulanger crafted her musical influence indelibly in a remarkably similar and powerful manner. Geographically separated by only national borders, Arnold Schoenberg and Nadia Boulanger marked out careers that influenced the entire twentieth century's musical proclivities; influences that are likely to continue into the distant unforeseeable future.

(Juliette) Nadia Boulanger was born September 16, 1887 in Paris into a musical family of long and distinguished careers. As noted Boulanger student and author Don Campbell states:

Tracing the lineage of Nadia Boulanger takes us to the musical families of Saxony, the noble families of Russia and to the origins of Western music. Her heritage was

steeped in the 19th century mannerisms of the Parisian theatre and music circles, the strict emotional nature of a Russian aristocrat, and a dual Catholicism, one of faith and one of music.²⁰

Boulanger's entire life was one surrounded by music. Her musical instruction can be traced back to C.P.E. Bach. While such musical genealogies never guarantee a passport to success, one can infer that occasionally "...as musical heritages are handed on, they tend to be kept alive."²¹ This lineage certainly could attest to that idea.

Her first musical experiences were in the home where her father, Ernest Boulanger and mother Marie-Julie Hallinger Boulanger kept close company with Paris's most celebrated musicians and artists. It was in this environment, however, that Nadia commenced her musical quest:

As a child I couldn't bear the least note of music, I was almost ill, I yelled. I drew crowds. I could not listen to a single note. People could hear my sobs in the street, and they came: "What is it, Madame? Is your little girl ill?" "No, she can't bear music." My father drew thick curtains when giving lessons so as not to disturb his poor miserable crazy child. I had never been near a piano in my life, never. It was a monster that terrified me. And then, one day, suddenly, I discovered it with passion; hearing the fire brigade in the street, I sat down at the piano to try to reproduce the notes. I can still see my father standing there saying, "What a funny little girl we have?" because he had worried. And from that day on it was music all day long? They couldn't make me leave the piano.²²

Fortunate circumstances allowed the young Nadia to follow this passion for music and:

...it was Mother who took things in hand from the start; when I was seven and she judged that I was ready to begin harmony, she was incredibly determined—it made an indelible impression on me—and with me learnt the entire treatise on harmony by heart. She had never studied harmony and she learnt it all off by heart, saying to me, "You have to reply correctly because it is a subject I know nothing about."²³

²⁰ Don G. Campbell, *Master Teacher—Nadia Boulanger* (Washington, D.C.: The Pastoral Press, 1984).

²¹ Alan Kendall, *The Tender Tyrant—Nadia Boulanger—A Life Devoted to Music* (Wilton, CT: Lyceum Books, 1977).

²² Bruno Monsaingeon, *Mademoiselle—Conversations with Nadia Boulanger* (Manchester, England: Carcanet Press, Ltd., 1985).

²³ *Ibid.*

Then, in only one year's time the young Nadia progressed dramatically when,

At eight, she could read all clefs, transpose, and play quite well. Her father had been her first teacher. She began to study harmony and her mother taught her to read with her first book...Her mother was most exacting and overly strict, allowing Nadia no allowances while practicing. She was made to memorize and play with only a glance at the score...Nothing was ever repeated of a general or specific nature. It was the clear definition given to her as a child from her family that credited her phenomenal attention and concentration...In...1896 Nadia began to study piano, cello, and organ...She entered the National Conservatory on December 10, 1896 as a student of Solfège at the age of nine.²⁴

At this time her father was more than eighty years. Nadia's thorough young musical training provided a common thread of interest between the two so separated in age. Ernest and Nadia shared many conversations about music, art, and aesthetics in general. Ernest Boulanger, Nadia's first music teacher, undoubtedly held a vast influence over his elder daughter.

Her earliest music studies in organ performance were with noted organist Felix Alexandre Guilmant (1837-1911). Guilmant was not only a widely respected performer and composer he is noted as an important music publisher, especially of his *Archives des maîtres de l'orgue* (1898-1914) which, by Alan Kendall's observation, "...can only have been beneficial for Guilmant's pupil Nadia Boulanger, especially at a time when pre-Romantic music was not in vogue or even very widely known."²⁵ At this same time Boulanger studied harmony with Auguste Chapuis and accompanying with Paul Vidal.

Another major musical influence came in the person Gabriel Fauré. Fauré held several professional music positions during his career but it was as a teacher to Boulanger at the Paris Conservatory that

²⁴ Don G. Campbell, *Master Teacher—Nadia Boulanger* (Washington, D.C.: The Pastoral Press, 1984).

²⁵ *Ibid.*

“...he had a mysterious element of authority which was irresistibly effective—his genius. No pedagogue with a degree ever held sway over his students with a magic equal to this smiling educator who was completely devoid of arrogance. He dominated them and subjugated them by reason of his staggering musical superiority which the least gifted of his students...came to be aware of without understanding its nature.”²⁶

It was at the Conservatory that Boulanger took several top prizes in Solfège, harmony, composition, piano accompaniment, and organ. And, as author Don Campbell notes, “By the age of 16, she had obtained every *First Prize* in her studies.”²⁷ Following her graduation from the Conservatory, also at age sixteen, Boulanger began her career as composition teacher where her first pupils studied harmony and piano.

During this time Boulanger continued her studies with Guilmant, Vidal, Vierne, Widor, and Fauré. After receiving the Second Grand Prize in the 1908 Grand Prix of Rome competition for her work, *Sirène*, Nadia focused her musical energies toward pedagogy. These teaching responsibilities brought with them greater financial soundness to the Boulanger household (Ernest, her father, having died eight years previous). Boulanger taught a number of student personas, including her first protégé, Jacques Dupont. Shortly thereafter Lili Boulanger (the younger of the two Boulanger sisters) studied with her older sister only a few months of 1911. Clearly, Nadia had made the shift from composer to pedagogue at this time.

From 1908 through 1920 Boulanger performed extensively, composed, and taught music. The year 1918 saw the death of her beloved sister, Lili, which further focused Boulanger’s direction in music. Early in the 1920’s Boulanger decided to no longer compose, but, rather to dedicate her life to musical pedagogy: “If there is anything of

²⁶ Émile Vuillermoz, *Gabriel Fauré*, trans. by Kenneth Schapin (Philadelphia, New York, London: Chilton Book Co., 1969).

²⁷ Don G. Campbell, *Master Teacher—Nadia Boulanger* (Washington, D.C.: The Pastoral Press, 1984).

which I am very sure, it is that my music is useless.”²⁸ It was in 1920, that she began as teacher of music history, counterpoint, harmony, and composition—concluding in 1939—at L’École Normale. Following shortly thereafter—in 1921—Boulanger was invited by Walter Damrosch to teach harmony at Fontainebleau. Of this first group of students at Fontainebleau author Campbell states:

The economics were staggering because all were poor after the war, but the rich enthusiasm of the Americans brought a dramatic quickening of the musical pulse. American music had developed late because of its isolation. The young Americans who attended the first session in Fontainebleau in 1921 such as Aaron Copland, Albert Tessier and Melville Smith, were exposed to a phenomenal faculty consisting of Paul Vidal, Charles-Marie Widor, Isidor Phillip, Robert Casadesus, André Hekking, André Block, and Nadia Boulanger.²⁹

This period now included writings on music, including her contributions as music critic for *Le Monde Musical*. A first trip to the United States in early 1925 included the world premiere performance of Aaron Copland’s *Organ Symphony* as well as a lectureship at the Rice Institute in Houston, Texas (to be followed in like manner by Paris Conservatory classmate, Ravel, in 1928). The writings included in the *Le Monde Musical* issues as well as the three lectures delivered at Rice comprise the bulk of Boulanger’s commentary on music of these early years.

Throughout the 1920’s and 1930’s Boulanger taught at several locations, and, at different times of the year: Gargenville, Fontainebleau, & Paris. Her apartment in Paris—known to those at the time as 36 Rue Ballu—was, however, the locus of teaching activity. The late 1930’s saw another tour of the United States, this time covering more professional bases: teaching composition, harmony, and counterpoint in addition to lecturing, conducting, performing, and giving interviews. Some of the more notable

²⁸ Ibid.

²⁹ Ibid.

locations of her activities were Juilliard, Wellesley College and the Longy School of Music. To many, Boulanger was the Great Hope of Music for the New World and audiences arrived in droves to be witness to that history.

With the intensification of World War II Boulanger visited, once again, the United States, arriving November 1940. This tour included many activities of previous tours, however, lasting through mid-1946. It was during Boulanger's absence from France that Messiaen was appointed as Professor of Composition at the Paris Conservatory—a pedagogical position she would have likely accepted had such a proposition occurred. Upon her return to France the classes at Rue Ballu and the Conservatory at Fontainebleau were reopened. There followed one more memorable trip to the United States in 1962.

Since her return to France in 1946 Boulanger kept a strict schedule of teaching, dividing her time—once again—between Fontainebleau and Rue Ballu. Of that time her following of students grew larger each passing year. And, interestingly, the breadth of nationality of students grew in proportion. She taught even in her physical blindness and suffered other physical ailments. However, it can be noted that she heard perfectly to the end.

CHAPTER 2

ARNOLD SCHOENBERG: MUSIC PEDAGOGY TEXTS AND OTHER SIGNIFICANT TEACHING METHODS AND MATERIALS

“Oh! Why [do] you not take advantage of what I teach you? I do not understand you! You must realize that I am the greatest teacher in the whole world. I am certainly the greatest in this country and if there’s one in Europe to equal me I do not know about it.”³⁰

It would be interesting speculation to consider different influences upon the life and work of Arnold Schoenberg than occurred. Certainly the very influences that helped shape both the creative vision (his music) and the pedagogical vision (his pedagogical/theoretical works) of this artist were seminal in characterizing his future output in these areas. One can imagine a young Schoenberg as performing musician, encouraged by family members in his study of music with prominent musicians of the day, rapidly developing into a musical prodigy, garnishing the early attention of noted musicians of the day, followed by a magnificent career as traveling concert musician. Another scenario could add ‘prodigious composer’ to his title. Quite the opposite was true. Fortunately, however, Vienna of the late 19th Century was a place of artistic opportunity and Schoenberg’s experience in this nurturing environment played a substantial role in shaping the very direction of both Schoenberg’s creative output and his pedagogical works. It is his contributions to the body of music pedagogy that will be examined in this chapter.

Schoenberg’s contributions to music pedagogy include: instructive textbooks, essays, group lectures, group and private music composition lessons, and interviews.

³⁰ Dika Newlin Personal Diary Entry of Arnold Schoenberg Statement, Los Angeles, CA, 24 February 1939, in *Schoenberg Remembered—Diaries and Recollections (1938-76)*, ed. Dika Newlin (New York: Pendragon Press, 1980), 33.

Schoenberg's contributions to instructive textbooks include: *Harmonielehre* (1911, 1922, 1978); *Models for Beginners in Composition* (1942, 1943); *Structural Functions of Harmony* (1954, 1969); *Preliminary Exercises in Counterpoint* (1963, 1977, 1982); and, *Fundamentals of Musical Composition* (1967, 1970.) Also, two incomplete texts exist, *Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre* (*Coherence, Counterpoint, Instrumentation, Instruction in Form* (hereafter known as 'ZKIF'), 1917 (possible later insertions), pub. 1994); and, *Der musikalische Gedanke und die Logik, Technik und Kunst seiner Darstellung* (*The Musical Idea and the Logic, Technique, and Art of its Presentation*, 1934 & 1936), the latter being the largest of twelve 'essays' known collectively as the *Gedanke Manuscripts*.

Two editions of collected essays, *Style and Idea* (1951, 1975) trace Schoenberg's vast world of thought of widely disparate subjects. Group lectures, some of which have been recorded for posterity, reveal both Schoenberg's locus of thought and his inimitable style of public delivery. Recollections from Schoenberg students of group composition lessons and private music composition lessons are helpful, though usually anecdotal. I will examine select symposium papers regarding Schoenberg as pedagogue, while two radio broadcast interviews with Schoenberg will help complete the picture I present of Schoenberg's pedagogical methodologies.

Pedagogy through Text Instruction

In the preface to the first edition of the *Harmonielehre* (1911) Schoenberg states: "This book I have learned from my pupils."³¹ In Schoenberg's earliest and largest theoretical work he "examines all possible combinations of chords and progressions,

³¹ Arnold Schoenberg, *Harmonielehre*, trans. Roy E. Carter (Berkeley: University of California Press, 1983).

proceeding systematically and exhaustively, in order to find out what is feasible, what is less useful, and even what is downright impossible, too.”³²

The substance of this work is both instructive in the subject of music theory as it is revealing in literary content. Not only does Schoenberg reveal his purpose through a unique and systematic approach to music theory, he tells us throughout the text the reasoning behind his approach:

In my teaching I never sought merely ‘to tell the pupil what I know’. Better to tell him what *he* did not know. Yet that was not my chief aim either, although it was reason enough for me to devise something new for each pupil. I labored rather to show him the nature of the matter from the ground up. Hence, I never imposed those fixed rules with which a pupil’s brain is so carefully tied up in knots. Everything was formulated as instructions that were no more binding upon the pupil than upon the teacher. If the pupil can do something better without the instructions, then let him do so.³³

Schoenberg continues:

Only action, movement, produces what could truly be called education or culture (*Bildung*): namely, training (*Ausbildung*), discipline and cultivation (*Durchbildung*). The teacher who does not exert himself, because he tells only ‘what he knows’, does not exert his pupils either. Action must start with the teacher himself; his unrest must infect the pupils. Then they will search as he does. Then he will not be disseminating education (*Bildung*), and that is good. For ‘education’ means today: to know something of everything without understanding anything at all...It should be clear, then, that the teacher’s first task is to shake up the pupil thoroughly...The activity which in such manner emanates from the teacher comes back again to him. In this sense also I have learned this book from my pupils. And I must take this opportunity to thank them.³⁴

In the first chapter of the *Harmonielehre* Schoenberg continues his lengthy postulation of his purpose of writing such a text. He asserts the harm that is done to many music students who are taught ‘music theory’ as a vacuous assortment of rules. While

³² Leonard Stein, foreword to *Preliminary Exercises in Counterpoint*, by Arnold Schoenberg (London: Faber & Faber, Ltd, 1982).

³³ Arnold Schoenberg, *Harmonielehre*, trans. Roy E. Carter (Berkeley: University of California Press, 1983).

³⁴ *Ibid.*

students of music composition study music theory as a portion of their training Schoenberg points out the limits to which this area of training offers: that is, music theory training is useful only as it:

...help[s] the pupil attain such skills as will enable him to produce something of *established effectiveness*. It does not have to guarantee that what he produces will be new, interesting, or even beautiful. It can give assurance, however, that through attention to its directions the pupil can produce something which in its materials and techniques resembles older composition—that is, up to the point where, even in the technical, mechanical aspects, the creative mind forsakes every [conventional] control.³⁵

He concludes his introductory explanations by admitting:

...I am only presenting comparisons, in the sense indicated above; symbols, which are merely intended to connect ideas apparently remote from one another, to promote intelligibility through coherence of presentation, and to stimulate the pupil to productive work by showing him the wealth of ways in which all facts relate to an idea.³⁶

Schoenberg acknowledges the general approach to teaching composition as including ‘harmony,’ ‘counterpoint,’ and ‘form’ and agrees that, “...this division is advantageous.”³⁷ He then indicates what he perceives as a negative consequence of this approach:

Nevertheless, the necessity for training in each division of the material, apart from the others, creates excessive separation. The separate subjects then lose their relationship with one another, that affinity which should reunite them in the interest of their common goal: courses in harmony and counterpoint have forgotten that they, together with the study of form, must be the study of composition; and the pupil, who in his harmony course has presumably learned to think and invent harmonically, in counterpoint, polyphonically, is helpless before the task of combining these individual abilities he has acquired and making them serve that common purpose [composition].³⁸

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

It is interesting to read these words from one who only informally studied music. This is also a possible fortunate turn of events in Schoenberg's contribution to music pedagogy. Schoenberg scorned the pedagogical establishment with regards to music theory and composition training, all the while justifying his position:

As a musician who did not collect his knowledge by reading, but who may rather characterize what he offers as the results of his own thought about his experiences in teaching and composing, I presumably have the right not to be fettered by the citation of sources customary in scholarly works.³⁹

While the text offers a systematic approach to Schoenberg's idea of music theory (harmony) one is struck by the unique chapters comprising this presentation:

- a. Theory or System of Presentation?
- b. The Method of Teaching Harmony
- c. Consonance and Dissonance
- d. The Major Mode and the Diatonic Chords...
- e. The Minor Mode
- f. Connections of Chords That Have No Common Tone...
- g. Some Directions For Obtaining Better Progressions; Concerning Melodic Conduct of the Two Outer Voices; Then Concerning Closes, Cadences, Deceptive Cadences, and the Six-Four Chord in the Cadence
- h. Freer Treatment of VII in Major and Minor
- i. Modulation
- j. Secondary Dominants and Other Non-Diatonic Chords Derived From the Church Modes
- k. Rhythm and Harmony
- l. Modulations: Continuation
- m. Relationship to the Minor Sub-Subdominant
- n. At the Frontiers of Tonality
- o. Modulation to the IInd, Vth, and VIth Circles of Fifths, to the VIIth and VIIIth, and also to More Closely Related Circles by Segments and Through Intermediate Keys
- p. Chorale Harmonization
- q. Non-Harmonic Tones
- r. A Few Remarks Concerning Ninth Chords
- s. Some Additions and Schematic Presentations to Round Out the System
- t. The Whole-Tone Scale and Related Five and Six-Part Chords

³⁹ Ibid.

- u. Chords Constructed in Fourths
- v. Aesthetic Evaluation of Chords with Six or More Tones⁴⁰

While this paper is not focused on a comparison among music theory texts by Schoenberg and others, rough comparison of chapter headings above begin to elucidate the divide Schoenberg consciously strove for between the status quo and his pedagogical thinking. Particularly in the light of the year of its initial publication (1911) Chapters one and two are unusual in that most music theory texts simply state a suggested use for a book. Here Schoenberg delves into the subject with meaning and force.

In Chapter two “The Method of Teaching Harmony,” Schoenberg states:

The principle aim of harmony instruction is to connect cords with an ear to their individualities, to arrange them in such progressions as will produce an effect suitable for the task at hand; and to achieve this aim, not much skill in voice leading is required.⁴¹

He continues:

I prefer...the pupil to determine the sequence of chords himself. I start with single phrases whose purposes grow along with the pupil’s skill, from the simplest cadences, through modulation, to some exercises in applying the skills acquired, this procedure has the advantage that from the very beginning the pupil is himself, in a certain sense, composing.⁴²

Chapter three is a surprise in that the question of “consonance versus dissonance” is usually not even seen in most theory texts, and, if present, is a mere passing thought.

Chapters four through ten cover music theory topics common in several well-known texts.

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Ibid.

Chapter eleven is interesting in that rhythm and harmony are considered as interdependent elements later to be described by Walter Piston as, “harmonic rhythm.”⁴³ Chapter fourteen examines extreme chromatic harmonies, which as the chapter title implies, is a path to future theoretical developments. Chapter twenty discusses the whole-tone scale. Such a discussion in a music theory text of the time was unheard of as was the following chapter twenty-one which ventures into quartal/quintal harmonies.

Taken as a whole, *Harmonielehre* represents on one level a text codifying Schoenberg’s approach-to-date on music theory/harmony; Yet, on another level the text represents a springboard toward Schoenberg’s soon-to-be realized compositions with twelve tones. Toward the conclusion of his life, Schoenberg commented on the *Harmonielehre*: “I would change nothing else but the order of the course, but did not omit matters a musician must know.”⁴⁴

Privately published for Schoenberg’s students in 1942, yet commercially published the following year, *Models for Beginners in Composition* grew out of a practical need for teaching materials for Schoenberg’s beginning composition students while at the University of California (Los Angeles.) This text was written as a guide in composition for students who “...had no interest or ability in music, and entered his classes only to fulfill a music requirement for the state teaching credential.”⁴⁵

As Schoenberg student and assistant Leonard Stein states:

From the beginning of his teaching career in American universities, Arnold Schoenberg felt the necessity of providing his ill-prepared students with basic texts in theory and composition. The many examples he prepared for them as “models”

⁴³ Walter Piston, *Harmony*, 5th ed. (New York: W. W. Norton & Co., 1987).

⁴⁴ Arnold Schoenberg, “The Blessing of the Dressing,” in *Style and Idea* (New York: St. Martin’s Press, 1975).

⁴⁵ Warren Melvin Langlie, “Arnold Schoenberg as a Teacher” (Ph.D. diss., University of California, Los Angeles, 1960), 43-44.

in harmony, counterpoint, and composition, were later collected and published, in enlarged form and with commentary.⁴⁶

As contents of the text show, Schoenberg divides the matter into three basic portions: Syllabus, Music Examples, and Glossary. There are nine chapters included in the Syllabus. Each chapter presents a concept of musical composition without examples, text only. The teacher and student then refer to Music Examples of the corresponding chapter for further study. Music examples of this text were composed by either Schoenberg or Beethoven and range in complexity from simple phrase with triad/block chord accompaniment to simple, complete forms (e.g., “minuet”, “scherzo”) of melody with broken chord accompaniment. The Glossary—while defining some common musical terms such as ‘motif,’ ‘variation,’ and ‘phrases’—includes terminology invented by Schoenberg himself. A fine example of this can be found in the word, ‘region,’ which Schoenberg used to describe “...the discrimination between extended tonality and modulation.”⁴⁷

Schoenberg states his purpose of this text, or “syllabus” as he refers:

The main objectives of this syllabus are: **ear-training**, development of a **sense of form**, and understanding of the **technique and logic** of musical construction...Great stress is laid in this syllabus upon the concept of variation, because this is the most important tool for producing logic in spite of variety...[T]he student should realize that these models show merely **one way** of approach to the technique of composing. But he should not in any case think that a composer would work in such a mechanical manner. What produces real music is solely and exclusively the inventive capacity, imagination, and inspiration of a creative mind—if and when a creator “has something to express...[A] student should never write mere dry notes. At all times he should try to ‘express something’.”⁴⁸

⁴⁶ Leonard Stein, preface to the revised edition, *Models for Beginners in Composition*, by Arnold Schoenberg (Los Angeles: Belmont Music Publishers, 1972).

⁴⁷ Arnold Schoenberg, *Models for Beginners in Composition* (Los Angeles: Belmont Music Publishers, 1972).

⁴⁸ Ibid.

Following the writing of *Models for Beginners in Composition* Schoenberg found a need for a simplified version of his previously published *Harmonielehre*. The demand for such a text came when:

I had been constantly dissatisfied with the knowledge of harmony of my students of composition at the University of California, Los Angeles. To remedy this shortcoming I instituted a new class to which the conventional harmony teaching should be the prerequisite: STRUCTURAL FUNCTIONS OF HARMONY.⁴⁹

Here Schoenberg states his possible reasons for the ineffectiveness of standard methods of teaching harmony:

Unfortunately, the understanding of harmony by many students is superficial, and foreign to the procedures of great composers. This is caused by the general use of two obsolete teaching methods. One, consisting of writing parts above a figured bass, is much too easy a task; the other, harmonizing a given melody, is too difficult. Both are basically wrong.⁵⁰

While the majority of *Structural Functions of Harmony* (1969) can be seen as a redaction from the *Harmonielehre*, important evolutions in Schoenberg's methodologies can be found. First, in *Structural Functions* Schoenberg makes use of numerous musical examples from other composers. While both the *Harmonielehre* and *Models* contain musical quotations (*Harmonielehre*: Bach chorales and motet quotations; allusions to other composers' music; and, examples by Schoenberg; And, *Models*: Beethoven piano sonatas quotations and examples by Schoenberg), neither the *Harmonielehre* nor *Models* exhibit the wide range of musical examples of *Structures*.

⁴⁹ Arnold Schoenberg, *Structural Functions of Harmony* (New York: W.W. Norton & Co., 1969).

⁵⁰ Ibid.

Second, in *Structural Functions* Schoenberg changes his idea "...of chord derivation to region, which distinguishes *Structural Functions* from the *Harmonielehre* and is its main point of departure."⁵¹

Third, Schoenberg evolves a theory of modulation in the traditional sense into what he would call "monotonicity:"

According to this principle, every digression from the tonic is considered to be still within the tonality, whether directly or indirectly, closely or remotely related. In other words, there is only *one tonality* in a piece, and every segment formerly considered as another tonality is only a region, a harmonic contrast within that tonality.⁵²

This text was the logical culmination regarding Schoenberg's theory of music. More concise and more evolved, it came to serve as a mirror in comparison to the earlier *Harmonielehre*.

The next pedagogical text to appear was *Preliminary Exercises in Counterpoint* (1982). Again, Schoenberg devised a task-specific text to meet the needs of his counterpoint students. In the Preface I essay Schoenberg elaborates the need for an updated counterpoint text:

Counterpoint is considered mostly as a kind of *science*, as a kind of *theory* or *aesthetics*; accordingly, one who studies it expects to learn undisputed *laws* of the musical art. This interpretation would almost have been correct in former times. When contrapuntal art was the predominant musical style of the higher kind, and teachers, theorists and aestheticians had done a meritorious work in elaborating not only exactly the laws which led one successfully the right way, but also in establishing the pedagogical method to train a beginner in a reliable manner—at this time it might have seemed impossible to imagine that there could ever come about another time when these laws would not tell everything about musical art. But there did come a time when to all appearances quite other laws began to dominate the production of music.⁵³

⁵¹ Leonard Stein, preface to the revised edition of *Structural Functions of Harmony*, by Arnold Schoenberg (New York: W.W. Norton & Co., 1969).

⁵² Arnold Schoenberg, *Structural Functions of Harmony* (New York: W.W. Norton & Co., 1969).

⁵³ Arnold Schoenberg, *Preliminary Exercises in Counterpoint* (London: Faber & Faber, Ltd., 1982).

His approach to counterpoint:

...will here be treated in quite a different way. It will not be considered as a theory at all, but as a method of training, and the foremost purpose of this method will be to teach the pupil so that he becomes able to use his knowledge later when he composes.

Accordingly there will be developed here not only the ability of the student in voice leading, but also his introduction to very artistic and compositional principles, so that he will be led to recognize in how far [sic?] these principles are the same as always in art. Consequently there will be no room here for eternal laws. Knowing that the laws of counterpoint have been denied by the development of our art, there will only be given here advice in more or less strict form which will be changed corresponding to a pedagogical point of view.

Counterpoint is neither aesthetics nor theory, but a more pedagogical way of training. There can be no doubt that, after two centuries of development of homophonic forms and a very complex harmony; the musical thoughts of our time are not contrapuntal but melodic-homophonic-harmonic. There can be no doubt that we are expressing our musical feeling in a much more flexible and varying manner than what contrapuntal art asks. There can be no doubt that we will not restrict our knowledge of harmony almost to the zero point on account of the necessities of the contrapuntal method of developing a musical idea. Consequently there will be no doubt that the rules and laws of this art will not appear unchangeable any more to our mind. But where we use them we will have to realize that we do so under a different concept: our laws, restrictions, defences [sic], warnings, and even suggestions, will have the purpose to lead the pupil from the most simple forms, stepwise, to the most complicated; and this will be the reason why, on the one hand, we will make them, but, on the other hand, we will reduce their strictness, likewise stepwise, as much until they correspond, if not to what the harmonic feeling of our time demands, at least to the harmonic feeling of, for instance, a Brahms and a Wagner.⁵⁴

Schoenberg Continues in Preface II:

To base the teaching of counterpoint on Palestrina is as stupid as to base the teaching of medicine on Aesculapius. Nothing could be more remote from contemporary ideas, structurally and ideologically...[W]hy should we try to write imperfect imitations[?] ...[T]here is no greater perfection in music than in Bach. But it seems that this perfection does not result in a style which a student can imitate. This perfection is one of Idea, of basic conception, not one of elaboration. This latter is only the natural consequence of the profundity of the idea, and this cannot be imitated, nor can it be taught.⁵⁵

⁵⁴ Ibid.

⁵⁵ Ibid.

Specifically, Schoenberg differs in his presentation of counterpoint materials from the Fux model of counterpoint study as follows: First, Schoenberg offers many more examples throughout the text than in the Fux⁵⁶ model. Second, Schoenberg offers an additional species counterpoint—in addition to the traditional five—employing species without cantus firmus “...under the heading of Compositional Application, in which are included cadences, modulations, imitations, and canons, in two, three and four voices.”⁵⁷

Third, introduction of the concept of *neutralization*:

...a procedure which guarantees strict diatonic progression by preventing cross-relations and chromaticism, and presents, at the same time and in an unmistakable manner, a statement of tonality. In other words, accidentals are not applied in a haphazard manner and merely to avoid certain ‘wrong’ melodic intervals—such as the tritone—but in a more functional sense, to distinguish one tonality from another.⁵⁸

Fourth, the greater majority of examples are in either the major or minor modes only. Fifth, use of more dissonances as musically acceptable through his “conventionalized formulas” which make use of traditionally-accepted practices: the passing tone, the accented passing tone, the suspension, the interrupted resolution of a suspension and the cambiata. And Sixth, Schoenberg reiterates his concept of *region* as first presented in *Models for Beginners in Composition*.

As the title of this text would imply, a pedagogical text successor would be expected, though none exists.

The last complete pedagogical text to be published was *Fundamentals of Musical Composition* (1967). Published sixteen years after Schoenberg’s death the text follows the

⁵⁶ Johann Joseph Fux, *The Study of Counterpoint from Johann Joseph Fux’s Gradus ad Parnassum* (New York: W.W. Norton & Co., 1965).

⁵⁷ Arnold Schoenberg, Editor’s Foreword in *Preliminary Exercises in Counterpoint* (London: Faber & Faber, Ltd., 1982).

⁵⁸ Ibid.

example of *Structural Functions* in that musical examples are drawn from the established repertoire, as well as from Schoenberg's own music. In his Introduction to this text Leonard Stein states: "*Fundamentals of Musical Composition* combines two methods of approach: (1) the analysis of masterworks, with special emphasis on the Beethoven piano sonatas; and, (2) practice in the writing of musical forms, both small and large."⁵⁹ Whereas Schoenberg himself further elucidates his purpose:

The principle aim of this textbook is:

- (1) in first order, to provide for the average student of the universities, who has no special talent for composing or for music at all;
- (2) to widen the horizon of the teachers (of this and other continents);
- (3) to offer, at the same time, everything to the talented musician, and even to him who later might become a composer.

This will be made possible by the circumstance that every technical matter is discussed in a very fundamental way, so that, at the same time, it is both simple and thorough.⁶⁰

The remaining two texts, *ZKIF* and the largest *Gedanke Manuscripts* are each examples, once again, of Schoenberg's musical evolution, both as pedagogue and composer. *ZKIF* represents a 'thinking notebook' in which Schoenberg recorded his ideas of the progression of music composition craft. In the introduction to the published work, Severine Neff reveals:

The four topics of *ZKIF* proved seminal for the major theoretical works of Schoenberg's later life: "Zusammenhang" for the book-length manuscript "Der musikalische Gedanke und die Logik, Technik und Kunst seiner Darstellung" ...; "Kontrapunkt" for *Preliminary Exercises in Counterpoint*; "Instrumentation" for the incomplete manuscript "Theory of Orchestration", and "Formenlehre" for *Fundamentals of Musical Composition*.⁶¹

⁵⁹ Leonard Stein, introduction to *Fundamentals of Musical Composition*, by Arnold Schoenberg (London: Faber & Faber, Ltd., 1967).

⁶⁰ Arnold Schoenberg, *Fundamentals of Musical Composition* (London: Faber & Faber, Ltd. 1967).

⁶¹ Severine Neff, Introduction to *ZKIF (Coherence, Counterpoint, Instrumentation, Instruction in Form)*, ed. Severine Neff, trans. by Charlotte M. Cross and Severine Neff, by Arnold Schoenberg (Lincoln, NE: University of Nebraska Press, 1994).

The text is saturated with amazing ideas regarding the given subject heading, as one example in “Zusammenhang” reveals:

One can distinguish *two methods of varying* a motive...With the first, usually the changes virtually seem to have nothing more than an *ornamental* purpose; they appear in order to create variety and often disappear without a trace. (seldom without the second method!!)...The second can be termed *developing variation*. The changes proceed more or less directly toward the goal of allowing new ideas to arise.⁶²

And editor Severine Neff further explains:

“...[V]aried in the sense of the motive itself, “developing” in the sense of creating a progression of logical and comprehensible connections. Developing variation has a profound effect on articulating larger segments of a musical form.”⁶³

The second of the incomplete texts, the largest *Gedanke* manuscripts is also important for an understanding of Schoenberg’s musical thoughts, particularly the idea of a music work as a ‘whole entity.’

In the main manuscript the idea of a composition is in the first place the indivisible whole that the composer imagines before he starts work. As soon as he begins adding one note to another with the variety of rhythm and articulation necessary to create interest, a state of unrest arises, setting the music in motion. The presentation of the idea is effected through the conflict of musical forces, and the path by which they ultimately regain a state of rest, most obviously by the final reassertion of the tonic in a tonal composition. The idea resembles an organism, not as was held in the nineteenth [nineteenth] century through growing inevitably from an initial germ, but in the manner of a house or a living body, in which each part has its own distinct function in the make-up of the whole.

If the idea is to be understood it must be presented intelligibly to its intended audience. A popular song will not prove memorable without plenty of repetitive elements; a more sophisticated hearer will be able to follow far less obvious derivations as the unrest inherent in the material leads to the exploration of remoter regions. In any type of composition, comprehension depends on coherence. Schoenberg draws up laws for both these essentials, and goes on to break down and classify in great detail elements of form and formal procedures.⁶⁴

⁶² Arnold Schoenberg, *Coherence, Counterpoint, Instrumentation in Form*, ed. Severine Neff, trans. by Charlotte M. Cross and Severine Neff (Lincoln, NE: University of Nebraska Press, 1994).

⁶³ Ibid.

⁶⁴ Oliver Neighbour, “The Musical Idea and the Logic, Technique, and Art of Its Presentation.” *Music & Letters* v.77, no.4 (November 1996): 640-643.

As can be gleaned through systematic study of the presented Schoenberg texts of this paper, it can be seen that Schoenberg continually adapts the method to match the need. Additionally, Schoenberg's personal evolution shows its hand throughout these works. For example, it is in *Fundamentals* that Schoenberg first wrote consistently in English, rather than in German. These challenges to Schoenberg had a fortuitous effect, however: In lieu of standard, descriptive words in either English or German, Schoenberg borrowed words from other associative meanings: 'segment,' 'section,' 'division,' 'liquidation' ("...a term used first by Mahler, then by Schoenberg."⁶⁵); and, 'element.' And, he invented new ones: 'after-sentence,' 'fore-sentence,' etc.

While Schoenberg presents a systematic approach to composition throughout this text, he also intersperses what he calls, "special articles" which question, admonish, and offer practical advice to the student: "Character and Mood;" "Monotony and Contrast;" "Coherence;" "Climax;" "Even and Uneven Structures;" "Climax;" "Melody;" "Homophony;" "Manners of Accompaniment;" "Use of Counterpoint in the Homophony;" and, "Advice for Self-Criticism." Of particular note are the graph drawings of melodic contours presented in "Melody and Theme" which strongly resemble compositional concepts postulated in Joseph Schillinger's *The Schillinger System of Musical Composition*⁶⁶ and as seen most recently in Leon Dallin's *Techniques of Twentieth Century Composition—a Guide to the Materials of Modern Music*.⁶⁷

⁶⁵ Milton Babbitt, *Composition Master Class—Music of Our Time*, quotation from author's personal diary, Indiana University, Bloomington, July 23, 1981.

⁶⁶ Joseph Schillinger, *The Schillinger System of Musical Composition* (New York: Da Capo Press, 1978).

⁶⁷ Leon Dallin, *Techniques of Twentieth Century Composition—a Guide to the Materials of Modern Music* (Dubuque, IA: W.C. Brown Co., 1974).

Always the practical pedagogue, Schoenberg lists in detail suggestions for the composer as “Advice for Self-Criticism”:

Self-criticism is necessary to a composer, gifted or not.

The best tool of a musician is his ear. Therefore:

1. Listen...
2. Analyse [sic]...
3. Eliminate Non-Essentials...
4. Avoid Monotony...
5. Watch the Bass Line...
6. Make Many Sketches...
7. Watch the Harmony; Watch the Root Progressions; Watch the Bass Line...⁶⁸

As the culmination of Schoenberg’s practical pedagogical texts, *Fundamentals* exhibits, once again, his flexibility to meet the needs of students. Schoenberg states this more directly:

In my three years’ contact with university students (I had to change many of my ideas which I developed within almost forty years of teaching) I have realized that the greatest difficulty for the students is to find out how they could compose without being inspired. The answer is: it is impossible.⁶⁹

Pedagogy through Essays

A study of the pedagogical methodologies of Arnold Schoenberg using his textbooks as sole source material would be very informative, especially from the literary viewpoint. However, other substantial materials exist which will help paint a clearer, more profound picture of this great teacher. First published in 1951 as a compilation of fifteen essays, *Style and Idea* was revised and greatly enlarged and published in 1975. It is from the latter edition that we find cited essays: “Problems in Teaching Art” (1911); “On the Question of Modern Composition Teaching” (1929); “Teaching and Modern Trends in

⁶⁸ Arnold Schoenberg, *Fundamentals of Musical Composition* (London: Faber & Faber, Ltd., 1967).

⁶⁹ Ibid.

Music” (1938); “Ear Training Through Composing” (1939); “The Blessing of the Dressing” (1948); and, “The Task of the Teacher” (1950).

Schoenberg’s essay “Problems in Teaching Art” shares the publication date of the *Harmonielehre*. The literary tone of this early essay indicates Schoenberg’s enthusiastic, self-responsible role as composer and teacher. Since Schoenberg was largely self-taught this ideology can be seen as an important role expected of each student:

So the genius really learns only from himself, the man of talent mainly from others. The genius learns from nature—his own nature—the man of talent from art. And this is the weightiest problem in teaching art. The art teacher believes he should pass on only artistic methods and aesthetics. Normally he mixes the two in a proportion that depends on his degree of insight; when he can get no further with the one, the other had better come to the rescue. When there are no more artistic methods to make available, then good taste, formal sense, sense of beauty must help out. So long as he provides artistic methods, thus remaining positive, it may in fact work. But when he turns to functions of feeling and sensitivity he becomes nebulous, unclear, and loses control. At that point the best course would be to turn straight to his talented pupil and simply ask him to find out for himself.⁷⁰

The essay continues with admonitions and thoughts on the teacher/student role:

For a teacher can show how to dance but not how to be inspired or how to invent an exceptional method for an exceptional case.

So what is the point of teaching how to master everyday cases? The pupil learns how to use something he must not use if he wants to be an artist. But one cannot give him what matters most—the courage and the strength to find an attitude to things which will make everything he looks at an exceptional case, because of the way he looks at it.

You don’t have technique when you can neatly imitate something; technique has you.

The kind of contribution the talented can make is best seen when they are forced to stick to the point.

...[T]he direction in which a true teacher of art would have to guide his pupils—toward this severe matter-of-factness which, more than anything else, is the distinguishing mark of everything truly personal. So doing, a teacher of art

⁷⁰ Arnold Schoenberg, “Problems in Teaching Art,” in *Style and Idea* (New York: St. Martin’s Press, 1975).

could help even the talented to reach the point where they can give voice to the kind of utterance that fittingly expresses a personality. Belief in technique as the only salvation would have to be suppressed, and the urge for truthfulness encouraged. Then it would even be permissible to call in examples from art and to pass on the methods of art. They would be recommended for imitation, but in a different sense. The pupil would have to gather from them the *fact* that one must come to grips with all the problems—not *how* to. Technique, too, could be demonstrated—but only as the grammar of a language might be. In the latter, one can find meaning, spirit—the spirit of a nation. But the ideas, the feelings—these are one’s own contribution.⁷¹

In the essay *On the Question of Modern Composition Teaching* Schoenberg address the issue of pedagogical approach regarding teaching ‘modern’ music. Schoenberg draws a distinction between the educated and the uneducated regarding art. For Schoenberg the uneducated is not cognizant of lasting, timeless elements of art, and, presumably, is always looking for a ‘better’ method under which to learn. The essay’s author then makes clear such an approach is useless:

For me, it is certain that the laws of the old art are also those of the new art. If you have correctly perceived and correctly formulated them, and if you understand how to apply them correctly, then you no longer feel the need for any other, any new teaching. A piece, an idea, its presentation are assessed in the same way as at any other time, by those truly informed. What was a discovery is still a discovery today, its logic has not changed, its beauty has stayed the same...⁷²

Schoenberg offers an interesting, hypothetical analogy of J.S. Bach as music composition teacher to his sons—C.P.E. in particular. While it is known that the father taught his sons the technique of musical composition, it is apparent that C.P.E. eventually advanced his own manner of composition. This supports the idea Schoenberg espouses that a music composition teacher doesn’t teach modern music composition, but rather music composition itself. The timeless elements, once again, are to be the focus of instruction:

⁷¹ Ibid.

⁷² Arnold Schoenberg, “On the Question of Modern Composition Teaching,” in *Style and Idea* (New York: St. Martin’s Press, 1975).

So even a new way of teaching composition, to be of use to many people, would simply teach again...how it's done, not what it is!⁷³

Schoenberg stresses throughout the essay the importance of *doing*: “You learn only the things you can do anyway.”⁷⁴ This *doing* is the act of composition. No ‘new’ method of composition instruction can substitute for the actual act of composing. He continues:

Composition, though, is above all the art of inventing a musical idea and the fitting way to present it...⁷⁵

With the admonition of Schoenberg to return to basic elements of music, and to teach music composition as such, he concludes:

And so I believe there are problems for the modern composition teacher, but none demanding a new way of teaching composition; rather the kind that demand an old one.⁷⁶

Schoenberg's essay *Teaching and Modern Trends in Music* is a short essay in which the issue of learning to write in a ‘modern’ style is addressed. The teacher states a possible scenario:

Often, a young man who wants to study with me expects to be taught in musical modernism. But he experiences a disappointment. Because, in his compositions I usually at once recognize the absence of an adequate background. Superficially investigating I unveil the cause: the student's knowledge of the musical literature offers the aspects of a Swiss cheese—almost more holes than cheese.⁷⁷

Only through a thorough knowledge of music literature and the several other music basics can a person even begin to understand where his or her music lies in relation to

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ Arnold Schoenberg, “Teaching and Modern Trends in Music,” in *Style and Idea* (New York: St. Martin's Press, 1975).

others' music. Therefore, composing modern music is not the focus of studying music composition.

Modernism, in its best meaning, comprises a development of thoughts and their expression. This can not be taught and ought not to be taught. But it might come in a natural way, by itself, to him who proceeds gradually by absorbing the cultural achievement of his predecessors.⁷⁸

What might first appear to be a reversal of intended phrasing, Schoenberg elaborates on the subject of *Eartraining Through Composing*. His argument of this essay begins by reminding us that while great works of art may invoke various responses, it becomes necessary to delve deeper into their constructs in order to fully appreciate their full value—a deeper understanding. The first step of this path toward a better understanding is the act of ‘remembering.’ This ‘remembering’ is most likely to occur when a person connects the subject with a mental image. In the world of art music, these mental images occur most effectively through studies of musical composition techniques: Harmony, Counterpoint, Form, Orchestration, and Composition. Succinctly put, “Composing trains the ear to recognize what should be kept in mind, and thus helps the understanding of musical ideas.”⁷⁹

Throughout his career as teacher Schoenberg taught over one thousand pupils. However, in this essay he concludes by acknowledging the fact that musical composition study does not always have as its goal the production of a first-rate, genius composer:

It is obvious that not even a small percentage of music students will become composers. They cannot and they should not. It is also evident that many would-be composers and musicians who, through some study, have acquired a superficial knowledge of music, may presume to judge the activities of good artists and real creators. This is where a correct attitude on the part of the teacher becomes important. He must convince his students that the study of composition will not

⁷⁸ Ibid.

⁷⁹ Arnold Schoenberg, “Eartraining Through Composing,” in *Style and Idea* (New York: St. Martin’s Press, 1975).

make them experts or acknowledged judges, that its only purpose is to help them understand music better, to obtain that pleasure which is inherent in the art.⁸⁰

He summarizes his thoughts about the subject:

The possession of an ear trained through composing...should give him only one pleasure: the pleasure of balance between the joy he expects from music and the joy he actually receives.⁸¹

In his essay *The Blessing of the Dressing* Schoenberg traces the evolution of the performing musician and composer from amateur to professional. The two were originally individual groups; but, the ambition of the former resulted in the circumstance becoming "...extremely destructive to the art of music."⁸² With an increase in the number of composers who were both amateur and professional came an increase in the number of amateur/professional teachers.

Schoenberg does acknowledge that some were fully professional teachers; however, the pedagogical situation of these teachers required them to accept most, if not all students interested in their tutelage.

In an interesting aside Schoenberg comments on personal thoughts regarding the composition process:

A composer...should conceive a composition as a totality, in one single act of inspiration. Intoxicated by his idea, he should write down as much as he could, not caring for little details. They could be added, or carried out later...I used to say that the composer must be able to look very far ahead in the future of his music...thinking at once of the whole future, of the whole destiny of the idea, and preparing beforehand for every possible detail.⁸³

In returning to his opening thesis of the essay Schoenberg relates his own expectations from composition students studying with him:

⁸⁰ Ibid.

⁸¹ Ibid.

⁸² Arnold Schoenberg, "The Blessing of the Dressing," in *Style and Idea* (New York: St. Martin's Press, 1975).

⁸³ Ibid.

I consider it as one of my merits that I did not encourage composing. I rather treated most of the hundreds of pupils in a manner that showed them I did not think too much of their creative ability...I do not mean to say that I made it intentionally difficult for my pupils...[Rather, creativity] is inborn or it is not there...⁸⁴

While Schoenberg taught many music students, relatively few became famous as composers of the first-rate. Only Nadia Boulanger could claim a horde of such progeny and Schoenberg alludes obtusely:

While I was not able to teach my students a style...there are other teachers [Boulanger?] who can do this and only this.

Thus we see a great number of composers of various countries and nationalities who compose about the same kind of music—music, at least, of such a similarity that it would be difficult to distinguish them from one another, quite aside from the question of their nationality. Advice for composing is delivered in the manner in which a cook would deliver recipes. You cannot fail; the recipe is perfectly dependable. The result is: nobody fails. One makes it as well as all the others.⁸⁵

Could this ‘cook’ imply a ‘Boulanger’ [i.e., ‘baker’ (French)]? Schoenberg’s analogy is also telling in manner of success of the ‘cook’: Many of Boulanger’s students were, and are, successful; and, indeed, few have failed.

Astonishingly, each considers it his national style, though different nationalities write the same...It is the true internationalism of music in our time.⁸⁶

The Task of the Teacher, in Schoenberg’s viewpoint, is one of a High Calling, though Schoenberg acknowledges the reason he taught music composition: “I had to do it in order to make a living,”⁸⁷ Nonetheless, he took tremendous pride in the accomplishment of such. Throughout the essay Schoenberg points out the tasks toward which the teacher of music composition should strive:

A teacher cannot help a student to invent many and beautiful themes, nor can he produce expressiveness or profundity. Instead, he can teach structural correctness

⁸⁴ Ibid.

⁸⁵ Ibid.

⁸⁶ Ibid.

⁸⁷ Arnold Schoenberg, “The Task of the Teacher,” in *Style and Idea* (New York: St. Martin’s Press, 1975).

and the requirements of continuity; he also may train a sense for the expansion and broadness, or, on the contrary, for brevity and limitation of the presentation, and a judgement [sic] of the productivity of an idea. He...can influence the taste, thereby excluding triviality, talkativeness, superficiality, bombast, complacency, and other poor habits.⁸⁸

He continues:

A true teacher must be a model of [for] his pupils; he must possess the ability to achieve several times what he demands of a pupil once. It does not even suffice here to give direct advice for better procedures; he must work it out in the presence of the student, improvising several solutions to a problem, showing what is necessary.⁸⁹

Of particular interest Schoenberg cites an example of an exact music compositional task required of many of his California students:

I succeeded in having every one of them compose a Rondo...I urged them to include in this form at least six to seven different themes, different in character and expression, in construction, in harmony, in length and intrinsic procedure. There was to be: a main theme (if possible a ternary form with a contrasting middle section); a transition, including a liquidation and bridge; one or two subordinate themes, and a codetta; and the C-section of this A-B-A-C-A-B-A form was to contain another subordinate theme plus a *Durchführung*—that is, a modulatory elaboration.⁹⁰

Schoenberg then addresses a method of responding to students' work, which, contrary to the accounts of Schoenberg student John Cage, was all but negative: "They all did not receive negative 'don't,' 'avoid,' and 'you must not,' but positive advice."⁹¹

The essay concludes with Schoenberg commenting on the issue of teaching toward a particular style. Some students were likely drawn to Schoenberg as a proponent of a 'modern' music compositional style, twelve-tone in particular, but soon found out from the teacher that:

⁸⁸ Ibid.

⁸⁹ Ibid.

⁹⁰ Ibid.

⁹¹ Ibid.

[One] must complain about teachers who teach their students nothing but the peculiarities of a certain style. Much harm has been done to an entire generation of high-talented [sic] American composers. It will probably require another generation of honest and profound instruction to repair this damage.⁹²

Pedagogy through Public Lectures

In keeping with his commitment for an informed musical audience, Schoenberg contributed to this cause by way of private and public lectures throughout his lifetime. These lectures varied in subject matter and intent of purpose. Many lectures accompanied a performance of one of his musical works, a kind of explanatory discourse about the work to be performed, including details of "...his compositional intentions."⁹³

His earliest documented lectures were held in Vienna in 1911 at the Stern Conservatory titled, "10 Lectures on the Aesthetics of Music and the Rules of Composition." According to one pupil present during these lectures, Edward Clark reports that:

Schoenberg never prepared the wording of his lectures in advance, and never stood on a podium. He would go back and forth between the rows of seats, smoked the whole time, expressing his views about his experiences and theoretical procedures in musical composition, and answered questions."⁹⁴

Other lectures included broader general music postulations, including such topics: "Problems of Harmony" (1927) and "Where is German Music Headed" (1927), among others. Most, however, were addressed to persons interested in Schoenberg's musical ideology and/or the music itself.

⁹² Ibid.

⁹³ Joseph H. Auner, "Arnold Schoenberg Speaks: Newspaper Accounts of His Lectures and Interviews, 1927-1933," in *Schoenberg and His World*, ed. Walter Frisch (Princeton, NJ: Princeton University Press, 1999).

⁹⁴ Edward Clark, as quoted in "Arnold Schoenberg's Stations as Teacher", *Arnold Schoenberg Center*, September 10, 2006, http://www.schoenberg.at/1_as/schueler/AS_lehrer_stationen_e.htm

As relates to music pedagogy, the bulk value of these speeches lies in the pedagogical *manner* of presentation, rather than the subject matter as such. One exception being found in the lecture “New Music, Outmoded Music, Style and Idea” of 1933. Of particular interest Schoenberg is found saying:

[M]ethods in music teaching, instead of making students thoroughly acquainted with the music itself, furnish a conglomerate of more or less true historical facts, sugarcoated with a great number of more or less false anecdotes about the composer, his performers, his audiences, and his critics, plus a strong dose of popularized esthetics [sic].⁹⁵

As lecturer, Schoenberg is portrayed by some as “...harsh, severe, ironic, cerebral, an isolated figure supported by only a small circle of enthusiasts...”⁹⁶ Others understood the presenter as “...witty, self-deprecating, and playful... surrounded by admirers, and greeted with affection by audiences as one of the most famous and venerated composers of the time.”⁹⁷ And, in a March 23, 1931 lecture in Frankfurt, Schoenberg made the impression upon the audience that he:

...is no “lecturer.” He lacks any rhetorical pathos, any desire to shine through words or a particular way of using them. When talking he is in the first place a thinker and a teacher. Over the years, in the course of his rise to prominence, he has like to argue forcefully. Yet he has opened up to show much innate humor and has become an entertaining conversationalist as he teachers. He can teach and explain complicated things in a pleasant as well as a clear manner without us really noticing the complexity of the material. He is a master teacher and a teaching master.⁹⁸

Toward the end of his life Schoenberg delivered four lectures in 1946 while serving as Visiting Professor at the University of Chicago, followed by lectures at the Music

⁹⁵ Arnold Schoenberg, “New Music, Outmoded Music, Style and Idea,” in *Style and Idea* (London: Williams and Norgate, Ltd, 1951).

⁹⁶ Ibid.

⁹⁷ Ibid.

⁹⁸ Joseph H. Auner, “Arnold Schoenberg Speaks: Newspaper Accounts of His Lectures and Interviews, 1927-1933,” in *Schoenberg and His World*, ed. Walter Frisch (Princeton, NJ: Princeton University Press, 1999).

Academy of the West near Santa Barbara, California. These speaking engagements culminated Schoenberg's lectureships.

Pedagogy through Interviews

As contrasted with public lectures, it is through interviews we find Schoenberg revealing himself more directly regarding musical pedagogy. Two particular interviews—both via live radio broadcast—aired shortly after Schoenberg immigrated to the United States.

The first occurred on November 19, 1933, only nineteen days following his arrival in his future homeland. The interview was officiated by William Lundell on NBC radio and was preceded by a performance of *Verklärte Nacht*. The interview sheds significant light on Schoenberg's thoughts regarding, particularly, the relation of pupil to teacher:

LUNDELL: It prompts me to ask if it is true...that you demand as an essential requirement that any pupil who wishes to study with you must have a thorough training in the classical tradition?

SCHOENBERG: Well, I prefer to instruct pupils which have learned something before coming to me. The degree of instruction he has before he comes to me is not always significant, for there is much instruction, and many teachers. It is not that I wish to criticize the teachers, or any method that they employ, for each teacher is a good teacher if he has a good pupil. And he is a bad teacher very often if he has a bad pupil...I have had bad pupils, and I have had good pupils. And I have always been the same teacher to both...I would prefer if the pupil knew Bach and Beethoven and Brahms, and Mozart. Even if he has not this classical training, but has musical ability and talent, I can sense it—I can see it.⁹⁹

The interview continues:

LUNDELL: [F]rom your knowledge of modern music—what would you say is the greatest need in contemporary music?

SCHOENBERG: I think what we need in music today is not so much new methods of music, as men of character. Not talents. Talents are here. What we need are men who will have the courage to express what they feel and think.¹⁰⁰

⁹⁹ Arnold Schoenberg, interview by William Lundell, NBC Radio, November 19, 1933.

¹⁰⁰ Ibid.

Schoenberg concludes by saying:

For it is my important intention to fortify the morale of my pupils. The chief thing I demand of my pupils, with their basic technical knowledge of music taken for granted, of course, is the courage to express what they have to say.¹⁰¹

A second interview of particular interest occurred in the Fall of 1934 shortly after Schoenberg's arrival in California. The interview was conducted by the Dean of the School of Music at the University of Southern California, Max van Leuwen Swarthout. The interview begins by addressing differences in music education between the United States and Europe:

SWARTHOUT: Mr. Schoenberg...I would like to ask you, if you can tell me why the American student of music goes to Europe to further his education. Is there, in your opinion, any great difference between the American and European school of music, which would justify an American student going abroad for study?

SCHOENBERG: In general, Mr. Swarthout, I find the organization of the schools here not very much different from that of the European schools...But concerning pedagogy I found out a difference for your credit. Whilst old Europe is resting somewhat on her tradition, America advances and develops pedagogy through very scientific means and with the ardent ambition of her happy youth...Their eagerness to learn is of the same youthful ardor and I feel young with them, when I feel the touch of their power...

For musicians the knowledge of the important works is as necessary as it is for a technician to be acquainted with the achievements of his predecessors. This knowledge is offered to a musician in Europe by the number of performances and by the nature of their programs which are built always according to artistic requirements.

SWARTHOUT: What do you think would be the influence of such an achievement on musical education?

SCHOENBERG: I find that the education of not only composers, teachers of harmony, counterpoint and composition, but also of conductors and other performers and of teachers of the different instruments *must* be based on an acquaintance with the works of the masters.

By some circumstance the musical teaching has become a little abstract, a little mechanical. It seems to me as if the teaching is by this way too technical, but not enough essential. Certainly the pupil is enabled by such a manner of training to conquer every technical difficulty he encounters.

¹⁰¹ Ibid.

To know how to make a modulation is of no use if the pupil does not know how to employ this in a composition. But even if he knows, he may perhaps be able to harmonize a given theme, but will *not* know how to invent themes on a basis, from which you can look forward to the further development and which guarantees the constructive purpose of harmony. The same is true in counterpoint: you have to write a canon or a fugue when you are a pupil. But in free composition you would write a canon or fugue only if you did not understand how to develop contrapuntal ideas according to their true nature and according to constructive purposes. And the same things happens with the knowledge of musical forms, if the student does not know the true meaning of musical formation, that is, to arrange and to build up one's ideas in such a manner that the pictures produced show one's ideas in an understandable and sound manner. In such a way the listener may be convinced, that one has spoken only of his ideas and has carried them out thoughtfully and fancifully.

I do not ask a pupil to write like Bach, or Beethoven, or Mozart or Brahms. But I *do* ask that he realizes how profoundly they carried out their ideas and how manifold the means were, by which these great masters did their work.

And therefore my teaching is based on the knowledge of the works of the masters.¹⁰²

Pedagogy through Group and Individual Instruction

In addition to methods of music pedagogy previously investigated (e.g., texts, lectures, interviews, & essays), Schoenberg was widely known and—depending upon personal musical preferences—sought out as music composition teacher both in the classroom setting and through private instruction.

Schoenberg's first experience in teaching music composition dates from 1898-1899 in which he privately taught Wilma Webenau who, then, later studied with him in Berlin in 1900. Dating from his earliest appointment to the Stern Conservatory in Berlin (incidentally, ... "one of the two best-known conservatories of the seventy-four privately owned music schools in this city,")¹⁰³ Schoenberg taught primarily toward the group. In

¹⁰² Arnold Schoenberg, interview by Max van Leuwen Swarhout, University of Southern California, Fall 1934.

¹⁰³ Warren Melvin Langlie, "Arnold Schoenberg as a Teacher" (Ph.D. diss., University of California, Los Angeles, 1960), 20.

fact, this appointment was not direct teaching of music composition, but rather as lecturer: specifically the series of lectures of 1911 previously mentioned in this paper.

Upon his return to Vienna in July, 1903 he succeeded in making significant strides as both composer and teacher. It was at this school of music, founded by Dr. Eugenie Schwarzwald, where Schoenberg taught harmony and counterpoint. His expanding reputation as outstanding private teacher of composition and theory drew in students from neighboring University of Vienna. Schoenberg took in some (Anton Webern) as private students and some (Alban Berg) as class members. Apparently, Schoenberg reserved the opportunity for private instruction to those advanced students in music, while relegating the classroom instruction to those with less advanced-to-no-experience in music:

Schoenberg's method of instruction was at times highly systematic, as it was with Berg, or flexible for more advanced students. In general, he began the instruction of composition with a thorough investigation of underlying theoretical disciplines. Harmony was studied first, followed by counterpoint, moving then as needed to orchestration, form, and analysis, and finally to free composition. Although Schoenberg did not insist that his students adopt any particular style of composition, his emphasis on motivic development, counterpoint, and richness of harmony produced in their works as advanced musical idiom akin to his own.

An especially impressive technique, upon which several of his students commented, was his dashing off a large number of continuations at a point in a composition where a student had reached a stumbling block. The student would then be expected to comment on which was the best alternative.¹⁰⁴

In commenting about Schoenberg's early attitude toward his students, Bryan Simms

notes that:

Schoenberg's personal relations with his students were intense. They were expected to assist in such chores as proofreading and making of arrangements and piano scores and even to help their master in nonmusical duties. Strict formalities were maintained between him and his students, and with them Schoenberg was

¹⁰⁴ Bryan R. Symms, "Arnold Schoenberg," in *Schoenberg, Berg, and Webern—a Companion to the Second Viennese School*, ed. Bryan R. Simms, 134-5 (Westport, CT: Greenwood Press, 1999).

often patriarchal and censorious. Nonetheless, a great camaraderie, producing the consciousness of a distinct “Viennese School,” soon arouse among them.¹⁰⁵

While still teaching at the Schwarzwald School, Schoenberg moved to the suburb of Vienna, Mödling, where many of his private students traveled for instruction. Max Deutsch, a Schoenberg student at the time, states that:

He taught us as a group at least twice a week. Schoenberg sat at the piano and we stood in a semicircle in back of him and gave him our compositions which he then corrected and discussed.”¹⁰⁶

While Schoenberg subsequently moved to-and-from Vienna and Berlin once more his activities as teacher always included both private and classroom instruction. Always a student of music alongside his pupils, Schoenberg continually evolved as both composer and pedagogue. His teaching especially affected his methods of instruction.

As early in his career as the Vienna & Berlin classes Schoenberg realized the need for effective texts in harmony, counterpoint, and other related instructional materials. During this time he wrote the *Harmonielehre* as an outgrowth of this perceived need. Interesting enough, it remains to be answered exactly *why* Schoenberg did not accept the traditional texts of counterpoint study, e.g., the Fux model, or the text found in his personal library, *Modern Harmony in its Theory and Practice*.¹⁰⁷ Perhaps the answer lies in the fact that Schoenberg himself never studied in a conservatory nor enjoyed formal music training, an opportunity wherein such a traditional text would likely be utilized as a basic theoretical text. Consequently, not having been presented a model for such study through an existing text, Schoenberg developed a system unique to his own autodidactic approach.

¹⁰⁵ Ibid.

¹⁰⁶ Max Deutsch, as quoted in “Arnold Schoenberg’s Stations as Teacher”, *Arnold Schoenberg Center*, September 12, 2006, http://www.schoenberg.at/1_as/schueler/AS_lehrer_stationen_e.htm

¹⁰⁷ Arthur William Foote and Walter R. Spalding, *Modern Harmony in its Theory and Practice* (Boston: Arthur P. Schmidt, c. 1905).

Such thoughts may shed light into the unique approach the *Harmonielehre* and the succeeding Schoenberg texts take as their starting point.

While Schoenberg's move to the United States in 1933 afforded him political and artistic asylum, the same demands were placed upon him regarding pedagogical responsibilities. Between his various intermediary teaching assignments in Boston and New York, and ultimately after settling in California, the role of composition teacher remained essentially the same as his earlier Vienna/Berlin days: private study for the more advanced students; classroom study for the less advanced students; however, some exceptions to note.

One interesting example documenting classroom instruction by Schoenberg comes by way of class notes made by Schoenberg student, and later assistant, Gerald Strang during 1935 while a student at the University of Southern California. It is likely the course to which these notes apply was titled "Composition I."¹⁰⁸ In order to more clearly understand the implied meanings of the page of class notes it will be helpful to consult Murray Dineen's analysis of those notes. In Dineen's analysis of one example page from Strang's notes (dates ranging from June 19-20, 1935) we find typical themed/ideas: "coherent idea;" "variety, variation necessary;" and, "Constructive effect of harmony."¹⁰⁹ It is by way of this last terminology that Dineen proposes a further dichotomy: "Construction and the Two Learnings:"

The term constructive or construction appears in the brief but puzzling essay "Constructed Music"...Schoenberg's principal aim here is to defend his music against charges that it is unnaturally contrived, and not spontaneous. Schoenberg

¹⁰⁸ Murray Dineen. "Gerald Strang's Manuscript Notes to Arnold Schoenberg's Classes (1935-1937)." *Journal of the Arnold Schoenberg Center* 4 (2002): 104-118.

¹⁰⁹ Gerald Strang. in the Gerald Strang Collection, folder 51 (USC classroom notes). Arnold Schoenberg Center, Vienna.

replies by addressing spontaneity. He senses the whole of a work, presumably spontaneously...¹¹⁰

In defining the term “Two Learnings,” Dineen states:

Schoenberg teaches construction, not preconception. In the first learning, compositional design is dictated by extant practices, by convention, by what Schoenberg generally called style. Starting without preconception, Schoenberg’s second learning aims at advancing the student’s individuality, at developing unconventional insight. Schoenberg called this idea.¹¹¹

Though this class note of one page is incomplete in details of written terms, the ideas and methodologies surrounding them are not alien in the larger picture of Schoenberg as both composer and pedagogue.

Another examination of an excellent example of Schoenberg’s teaching material titled, *Double Counterpoint in the Octave*¹¹² can be seen as Appendix A. Housed as a portion of teaching materials in the Arnold Schoenberg Center, this neatly prepared pedagogical example was completed in 1939 while Schoenberg taught at U.C.L.A., though whose hand authored the final copy is not given.

Other teaching materials include students’ work with comments by Schoenberg. Such an example appears as Appendix B, “Counterpoint: 3-Voice, 16 Bars.” Apparently a student homework assignment, Schoenberg writes comments on the student’s work: “g four times on 1st beats—very poor....A Sch[oenberg.]”¹¹³

Comments regarding compositional organization are found in yet another apparent student work found as Appendix C, “Counterpoint: “Zones: Statement, Neutralization,

¹¹⁰ Murray Dineen. “Gerald Strang’s Manuscript Notes to Arnold Schoenberg’s Classes (1935-1937).” *Journal of the Arnold Schoenberg Center* 4 (2002): 104-118.

¹¹¹ Ibid.

¹¹² Arnold Schoenberg, “Double Counterpoint In the Octave” (class handout, University of California at Los Angeles, 1939), Vienna: Arnold Schoenberg Center.

¹¹³ Arnold Schoenberg, “Counterpoint: 3-voice, 16 bars” (comments written on anonymous student work, n.d.), Vienna: Arnold Schoenberg Center.

Modulation, Cadence.” Here Schoenberg analyzes the musical assignment by classifying different “zones” of the work: “statement / neutralization / modulation / cadence.”¹¹⁴

An examination of Schoenberg’s teaching practices would not be complete without examples of the methods used in these examinations and scoring. Academic examinations applied to music composition are notoriously imprecise. Even yet, we find Schoenberg preparing academic exams: “Analysis Test, November 27, 1942” and “Midterm November 27, 1942, Four Modulating Melodies” found as Appendix D.

And the following semester Schoenberg provides instructions for an exam dated January 20, 1943 found as Appendix E.

To unveil more of this light shed on the nature of Schoenberg’s private teaching and classroom instruction it would be helpful to consider personal recollections of both the exact content and the overall flavor of these experiences from earliest to most recent:

People are of the opinion that Schoenberg teaches his style and forces the pupil to adopt it. That is completely and utterly false...Schoenberg teaches no style; he preaches the use of neither old nor new artistic means...Schoenberg demands above all that the pupil not write any old notes he wants to just to fill out an academic form, but rather that he execute these works as a result of a need for expression...Thus Schoenberg actually teaches as a part of the creative process...With the greatest energy he follows the traces of the pupil’s personality, attempts to deepen it, to enable it to achieve a breakthrough—in short, to give him “the courage and the strength to find an attitude to things which will make everything he looks at an exceptional case, because of the way he looks at it...This is an education in extreme truthfulness toward oneself.

*Dr. Anton von Webern*¹¹⁵

This genius is effective from the outset as a teacher. His words are instruction, his conduct is a model, his works are revelations.

*Alban Berg*¹¹⁶

¹¹⁴ Arnold Schoenberg, “Counterpoint: “Zones: Statement, Neutralization, Modulation, Cadence” (comments written on anonymous student work, n.d.), Vienna: Arnold Schoenberg Center.

¹¹⁵ Anton von Webern, “The Teacher,” in *Schoenberg and His World*, ed. Walter Frisch (Princeton, NJ: Princeton University Press: 1999).

¹¹⁶ *Ibid.*

...[T]his is the most wonderful part of these lessons—at some point or other of the compositional exercise, Schoenberg suddenly feels that something is forcing him away from the piece, that the path of the sound continues elsewhere, in order to flow together again further on. What is that? He listens for a while: “Didn’t you hear that part like this?” And he continues to play, differently of course, exactly what the pupil had been searching for but had not found—those measures where the logical sequence of the idea had gotten lost and could no longer be traced...

Schoenberg’s manner of teaching is built upon the following: he has the pupil find things out. And only after someone has found out something by himself does it belong solely to him...

It is remarkable that Schoenberg’s way of teaching coincides with the kind that Scharrelmann and other pedagogues actually demand for schools: to purge teaching of rigid formulae and deflect them from the person you have before you; because only in that way can learning become organic and fertile...

The goal of education can only be knowledge that the pupil somehow has to acquire on his own. The distinct task of the teacher can be only to show each student his own path there and to remove those inhibitions that would merely delay rather than promote the process.¹¹⁷

Karl Linke

[Schoenberg’s] main effort lies in training his pupils in the inventive power of rhythm, harmony and counterpoint. Above all, he demands mature technical skills as the foundation for composing...Within the confines of a technically faultless manner of writing he allows the pupil every freedom and in no way does he ever put forth his own style as a prototype.¹¹⁸

Dr. Robert Neumann

Dika Newlin, Schoenberg student, author, and lifelong Schoenberg enthusiast details many such personal experiences of study with the Master:

I find Schoenberg a very inspiring teacher...He teaches very methodically and concisely, partly by lecturing, partly by getting the students to discuss questions, partly by criticism of students’ work in class, and partly by writing his own examples and asking for suggestions, criticisms, etc. All written work must be of the greatest strictness. If someone says, “Can we do so-and-so?”, he replies, “Yes, in 10 years.”

¹¹⁷ Ibid.

¹¹⁸ Ibid.

When the class was a little slow in copying down something he had put on the board, he proclaimed, “A musician should be able to write music as fast as he uses the typewriter. Of course, I don’t know how fast you type; about twenty words per hour, I suppose.”¹¹⁹

“It is good that you write without using piano, but I think it would be nice that you play what you have written over and see how you like it.”¹²⁰

“Of course, I am *not* [sic] ordinary teacher; perhaps some of you have already realized this—hm?”¹²¹ [*Italics in original*]

“What I do, I teach the student what *he* must know; and this [is] hard!”¹²²

“The composer should not write to please the audience, he should write to please himself; and he should like what he writes so much that, even if audience[s] do not like it, they will respect and admire it.”¹²³

“They say I am mathematically minded because I write in the twelve-tone scale; but I do not think twelve is such high mathematics, do you?”¹²⁴

He delivered quite a little curtain-lecture on the great necessity of artistic morals, telling how all his great pupils had always been so sincere and straightforward and idealistic (i.e., perfectly devoted and loyal to him). “Of course,” he remarked, “this I cannot teach; oh, there are some things I can do to help, but one must be born with this!”¹²⁵

He spoke much about his philosophy of rules. To him, a rule is like a law of nature, and admits of absolutely no exceptions. Hence, he gives us but few rules for our counterpoint, but much advice. This latter is not meant to be followed slavishly, but rather to develop our ear so that we can use our own judgement. Such, for him, is the meaning of our entire contrapuntal training. He sees no sense in teaching us to write fugues in the “ancient style” or the “Palestrina style,” because our place in music history has already been taken by what he picturesquely calls “great mens [men]?”¹²⁶

¹¹⁹ Dika Newlin, Personal Diary Entry of Arnold Schoenberg Statement, Los Angeles, CA, January 10, 1939, in *Schoenberg Remembered—Diaries and Recollections (1938-1976)*, ed. Dika Newlin (New York: Pendragon Press, 1980), 17-18.

¹²⁰ *Ibid.*, February 1, 1939, 23-24.

¹²¹ *Ibid.*, February 17, 1939, 25.

¹²² *Ibid.*, November 3, 1939, 131.

¹²³ *Ibid.*, November 13, 1939, 140.

¹²⁴ *Ibid.*, December 13, 1939, 157.

¹²⁵ *Ibid.*, December 23, 1939, 159.

¹²⁶ *Ibid.*, March 22, 1940, 200.

Once he [Schoenberg] was asked if his brutal [pedagogical] methods didn't sometimes cause a student to drop composing for good. Yes, indeed they did, he replied; but, if the student couldn't "take it," he may not have belonged in that demanding career in the first place.¹²⁷

He [Schoenberg]...taught me, by example and action, to stick by my principles at whatever cost.¹²⁸

More recently, John Cage's studies with Schoenberg, beginning in 1934, shed further light into the approach of teaching by Schoenberg, particularly the aesthetic influence on Cage. When Cage was asked by Schoenberg if he could afford to pay for composition lessons, Cage stated:

I told him that there wasn't any question of affording it, because I couldn't pay him anything at all. He then asked me whether I was willing to devote my life to music, and I said 'I was.' [Schoenberg replied,] 'In that case, I will teach you free of charge.'¹²⁹

This commitment by Cage to devote his life to music attests to the fact of Schoenberg's enormous personal influence upon the student. Cage followed his private study in 1934 with an analysis class in 1935 in which eighteenth and nineteenth century music was studied:

As an instructor, Schoenberg emphasized the expression of musical ideas rather than any particular compositional style. Analysis helped Schoenberg's students understand universal compositional principles applicable to their own music.¹³⁰

Fellow Schoenberg student Pauline Alderman substantiates this idea, stating that Schoenberg emphasized "...the musical logic of every motivic usage."¹³¹ This concept of 'musical idea' is the same as previously presented in this paper, particularly, through the

¹²⁷ Ibid, July 13, 1977, 351.

¹²⁸ Ibid, July 13, 1977, 351.

¹²⁹ John Cage, interview by Jeff Goldberg, *Transatlantic Review*, nos. 55/56 (1976): 103-104.

¹³⁰ David W. Bernstein. "John Cage's Studies with Arnold Schoenberg." *Journal of the Arnold Schoenberg Center* 4 (2002): 325-338.

¹³¹ Pauline Alderman. "Reminiscences: Arnold Schoenberg at USC." *Journal of the Arnold Schoenberg Institute* 5, no. 2 (November 1981): 206.

text of *Der Musikalische Gedanke und die Logik, Technik, und Kunst seiner Darstellung*.

Significantly, it was during the period of Cage's studies with Schoenberg that this text was written. As we know, Schoenberg lectured, many times, extemporaneously. It is therefore possible that he postulated the concept of 'musical idea' in the presence of Cage.

Where, then, does this notion of 'musical idea' relate to the influence of Schoenberg upon Cage? This correlation can be explained by recognizing the role of inspiration as relates to composition: The composer receives through inspiration the 'musical idea' of a work. He must then set the idea in reproducible form, for example, as a notated music score. Throughout the process of setting his musical idea in this reproducible form he can only expect to fulfill a portion of the original musical idea. As Schoenberg explains:

[Composition] is a gamble. As when a dice-thrower relies on throwing the highest stakes. Certainly you must play well, but do you win at bridge with bad cards and without luck? Only one stroke of luck can help the chess player—a mistake by his opponent; everything else he must be able to do himself. The composer is better off: nine-tenths is luck, but only if he knows how to do the remaining tenth and has tried hard for eleven-tenth.¹³²

These words were clearly fodder for an inventive mind as fertile as Cage. And, with the enormous charismatic influence of Schoenberg upon Cage, likely led to a significant influence upon Cage's composition thinking. In succeeding years Cage, as history reveals, carries this notion of 'musical idea' revealed ultimately through 'chance' to a first, significant musical ideology, known most colloquially as 'chance music.'

¹³² Arnold Schoenberg, *The Musical Idea and the Logic, Technique, and Art of its Presentation*. Ed. & trans. by Patricia Carpenter and Severine Neff (New York: Columbia University Press, 1995).

Pedagogy through Indirect Methods: Original Compositions and Performance Advocacy

While Schoenberg's contribution to music composition pedagogy remains a fact, his enormous contributions as composer weigh heavier in the court of learned musicians' opinions. This direct relation of Active Composer to Active Teacher fostered the influence of the former upon the latter, at least in the minds of many students. To some, Schoenberg's reputation as composer preceded his reputation as teacher. Many students gravitated toward Schoenberg owing to his fame as composer, becoming, then, his student.

Schoenberg's influence as pedagogue can also be seen in his support of contemporary music, most notably early, through the Society for Private Musical Performances. These 113 concerts "form[ed] a time capsule of much of the best music of the period as well as many fascinating curiosities. The range of the programming [was] surprising."¹³³ This range of programming included works by Debussy, Poulenc, Mahler, Satie, Dukas, Mussorgsky, Bartók, and Stravinsky, among others. Clearly, Schoenberg, the musician *first*, was a prime advocate for presenting works to the public, albeit a private public. Such advocacy revealed the strength of Schoenberg as pedagogue.

As revealed throughout this chapter, Schoenberg was a pedagogue of the First Rate. With no educational degree in music, he personally attained a thorough knowledge of the classics of music, formulated theories of understanding them, postulated methods of composing, and revealed to his many students what many contemporaneous, professionally-educated pedagogues had not: the true art of music composition through mastery of skills and self revelation.

¹³³ Allen Shawn, *Arnold Schoenberg's Journey* (Cambridge, MA: Harvard University Press, 2003).

CHAPTER 3

NADIA BOULANGER: MUSIC PEDAGOGY TEXTS AND OTHER SIGNIFICANT TEACHING METHODS AND MATERIALS

Nadia Boulanger's contribution to music pedagogy—and particularly the pedagogy of composers—is, quite possibly, the most influential of the twentieth century. Many of her students have become renown in the fields of composition, performance and pedagogy, thus continuing a lineage of pedagogy philosophy and practice to the present.

Contrasted with Schoenberg, Boulanger generally shied from codifying in text form methods for harmony, counterpoint, and composition study. As Boulanger states:

I am often asked how I teach. One cannot generalize unless one has a plan and I have not a plan. I try to understand who they are. I try to help them, improve their techniques. On any other ground there is no action...[O]ne must go through the methods, not a system, but the methods which develop a logical mind, a control of this mind, because that is absolutely necessary. Without method nothing can exist.¹³⁴

However, one exception occurred:

During the summer of 1925, she [Boulanger] asked [Walter] Damrosch to inquire whether the New York music publishing firm of G. Schirmer would be interested in her method and the exercises that went with it. Nothing came of this inquiry. This rejection from Schirmer closed a door in Nadia's mind. Afterwards, whenever anyone asked her whether she would consider publishing her method, she denied that she had ever had any interest in doing so.¹³⁵

When interviewed on the subject, Boulanger would declare, "Writing is not my function. My function is to teach."¹³⁶

¹³⁴ Nadia Boulanger, "Dissonance is Today, Consonance is Tomorrow," *The Music Journal* XXVIII, no. 5 (May 1970): 26 & 55.

¹³⁵ Leonie Rosenstiel, *Nadia Boulanger: a life in music* (New York & London: W.W. Norton & Co., Inc., 1982).

¹³⁶ *Ibid.*

Boulanger chose Damrosch as the contact person with G. Schirmer apparently for at least two reasons: First, Boulanger recognized their shared interest of Franco/American relations both during and after World War I and the efforts to develop what would evolve into the Franco-American Conservatory at Fontainebleau; Second, Boulanger had demonstrated her talent which Damrosch acknowledged when he stated, “I have never met her equal in musicianship, and indeed there are very few men who can compare with her.”¹³⁷ However, Boulanger, quite possibly, posed a conflict of interest with Damrosch, particularly relating to a series of educational texts edited by Damrosch, Gartlan, and Gehrken first titled—before publishing— The New World School Music Series (1922), then changed to Universal School Music Series (1923). The series was then published in late 1923 and:

...was composed of eight books: Book One (grades 1 and 2), Primer (grade 2), Book Two (grades 3 and 4), Book Three (grades 5 and 6), Book Four (grades 7,8, and 9), Teacher’s Book Manual—Music Appreciation, and Accompaniments for Books Two and Three. The series also offered additional materials in the form of Supplementary Sight Singing Exercises, drill cards, charts, and a music writing notebook.¹³⁸

But, as Boulanger’s experience as teacher grew, her own inclinations toward a mobile, evolutionary pedagogical approach of materials became more apparent. Emile Naoumoff, Boulanger’s “last prodigy” explains:

I found that—in a way—she always adapted things of her own, old time but she never wanted to write something...from “A” to “Z” to be hers. And I think that if she didn’t it was because she was constantly adapting it.¹³⁹

¹³⁷ Walter Damrosch, *My Musical Life* (New York: Charles Scribner’s Sons, 1923).

¹³⁸ Sister M. Elaine Goodell, “Walter Damrosch and His Contributions to Music Education” (DMA diss., The Catholic University of America, 1972), 151.

¹³⁹ Emile Naoumoff, interview by Barrett Ashley Johnson, November 26, 2006.

One can speculate the outcome of Boulanger's proposition to Schirmer had not Damrosch's publication already existed. One could also speculate whether Boulanger was even aware of its existence. Nevertheless, with this experience she never returned to consider writing a music pedagogy text.

Pedagogy through Text Instruction

While music scores remained the staple of music reference and study throughout her long pedagogical career, Boulanger gravitated toward a few select texts by others for instruction in harmony and counterpoint: Théodore Dubois: Traité d'harmonie théorique et Pratique (1921); André Gedalge: Traité de la fugue (1904); Marcel Dupré: Cours de Contrepoint (1938); and, Paul Vidal: 178 Figured Basses¹⁴⁰ (not so much a text as a compilation of exercises in realizing figured basses.)

Additionally, Boulanger cited Casella's book The Evolution of Music as "admirable" in her lecture "Modern French Music" as part of the Rice Institute Lectures.¹⁴¹ In the same lecture she admonished members of the audience to see Charles Koechlin's "masterly essays" on the evolution of modern harmony in Lavignac's Encyclopédie de la Musique et Dictionnaire du Conservatoire, 2^o partie Vol. I.¹⁴² In her 1981 dissertation Teresa Walters continues:

Boulanger has recommended the "indispensable knowledge" which may be acquired in the classic French treatises...Traité de Composition of Vincent

¹⁴⁰ Paul Vidal, *Keyboard Harmony—178 Figured Basses by Paul Vidal—42 Basses from Other Sources—Edited and Corrected by Easley Blackwood* (unpublished, personal collection of Easley Blackwood).

¹⁴¹ Nadia Boulanger, "Lectures on Modern Music, delivered under the auspices of the Rice Institute lectureship in music," *The Rice Institute pamphlet* vol. XIII, no. 2. 1 (1926): 113-195.

¹⁴² *Encyclopédie de la musique et dictionnaire du Conservatoire*, ed. A. Lavignac & L. de La Laurencie (Paris: C. Delagrave, 1913-31).

d'Indy..., *l'Histoire de la Lange Musicale* of Maurice Emmanuel..., and, *Traité d'Improvisation* of Marcel Dupré.¹⁴³

Of the previously cited texts four are usually described by a cross-section of Boulanger's students as being employed for study more than the others: Texts by Dubois, Geldage, Dupré, & Vidal. While the Vidal is not a text per se I will examine its contents and merits in more detail to follow.

Author Rosenstiel cites the use of Hindemith's *Elementary Training for Musicians* at Fontainebleau. It is likely this text was used with students requiring a first, more rudimentary training, followed by the four more advanced texts.

In discussing the use of textbooks by Mlle. Boulanger, Naoumoff states:

The usage of them was not the regular kind because her realizations were not the ones that were in the "answer" books. And so, if one called for the books that she uses one could think that she was very, very old-fashioned already at the end of the twentieth-century...very academic, old French, old fashioned.¹⁴⁴

From the list of the four most used texts in Boulanger's long pedagogical career, more refer to the use of the *Traité D'Harmonique* by Dubois in her teaching. Dubois states his intention in the preface to the text:

The main goal of the content of studies that we offer is *rigorous style*, generally adopted in the contests of the Conservatoire de Paris, especially regarding the *Chants données* [given basses], a style based on the traditions of the classical masters. The goal is also the *style libre* [free style] or *moderne* [modern], that can be more freely developed in the given basses, according to their nature and their character.

We have banished any useless theoretical development as it clutters the student's spirit and prevents him from focusing his attention on the fundamental and essential points. However, we did not omit anything that could stimulate his

¹⁴³ Teresa Walters, "Nadia Boulanger, Musician and Teacher: Her Life, Concepts, and Influences" (DMA diss., The Peabody Conservatory of Music: Peabody Institute of The Johns Hopkins University, 1981), 126.

¹⁴⁴ Emile Naoumoff, interview by Barrett Ashley Johnson, November 26, 2006.

analysis spirit, his reasoning, and his artistic feeling. In one word, our goal has been to make an artist's work, not a pedant's work.¹⁴⁵

The author continues by giving instructions for the use of the book:

Theory without practice is nothing for such studies; we thus indicated a certain number of exercises to do on each chapter, as well as some basses and singings to be made. According to the given indications, the student will have to first realize these basses and these melodies with his own harmony, and then with the author's harmony that he will find in a small booklet: *Réalisations [Réalisations des Basses et chants du Traité D'Harmonie]*, essential complement to the *Traité*.

For this work, the student will first cautiously hide the realizations, only observing the figured bass indications always marked under the bass. Then, *and only then*, will he consult the author's realization, comparing it to his own and drawing the necessary lessons from it. We thus recommend him expressly to never consult it before completing—the best way he could—his personal work. What good could he draw from such a practice?

The student must be able, at the end of his education, to analyze boldnesses and licenses that are often found in the greatest masters' works and that appear in contradiction with the education he receives. The student must be able to realize everything and understand why the genius sometimes frees himself, with joy, from the rigor of rules necessary to classical studies.¹⁴⁶

Boulanger student-and later Resident Director of the Conservatoire Américain at Fontainebleau (1979-1983)—Robert Levin qualifies the usage of the Dubois text:

[Regarding the Dubois treatise:]...everyone started on [page] 24 with the root position basses...Everyone did Dubois...The Dubois, despite its lack of any real rhythmic flexibility or non-har[monic] tones has a musical flow...¹⁴⁷



Example One
ROOT POSITION BASS NUMBER TWO FROM THE *TRAITÉ*

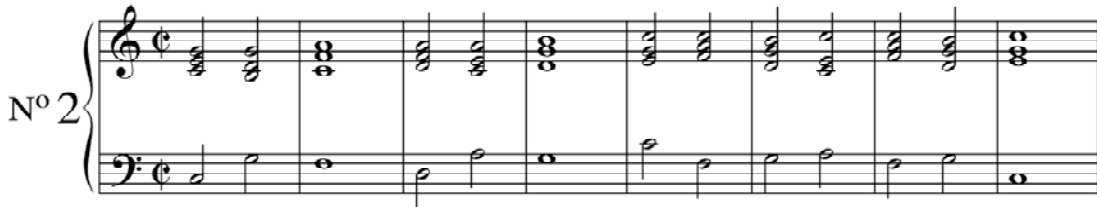
¹⁴⁵ Théodore Dubois, *Traité D'Harmonie: Théorique et Pratique*, preface trans. by Carole Salmon and Barrett Ashley Johnson (Paris: Au Ménestrel, 1921).

¹⁴⁶ Ibid.

¹⁴⁷ Robert Levin, e-mail message to the author, December 23, 2006.

The student is then admonished to “realize” the most appropriate harmony.

Following the instructions given in the preface, the student may, then, consult the accompanying text, *Réalizations des Basses et Chants du Traité D’Harmonie*. The realized “answer” is given as Example Two.



Example Two
RÉALISATION OF ROOT POSITION BASS NUMBER TWO

Naumoff, again, recalls his experience of working in the Dubois text with his teacher:

She was always wondering why I don’t ‘hear’ the right harmonization for the given melodic line that had to be harmonized...And that meant that you don’t ‘guess’ the harmonic progressions. The very usage of the textbook itself could be misleading: She liked to use them not for their aesthetics—not at all—but mostly for some of their strict rules...but then all the realizations were self-creative.¹⁴⁸

For a text devoted to the fugue—and more broadly, study of counterpoint—Mlle.

Boulangier called for the *Traité de la Fugue*. Published, like the Dubois texts, in 1921,

André Gédalge proposes in the preface:

I would like, with this treatise, to give the impression that the fugue is not, according to a few people, the art of making some—more or less—musical combinations; according to others, a pretext to keep trotting out a few formulas dear to those who did not even invent them and who hold them high however, all the more so since they constitute their only artistic background. I would like for the reader to be persuaded that the fugue is a powerful means, *even at school*, to express *musically*, some ideas and feelings in a language as rich as it is varied. I would like for the reader to be convinced that, *even and ESPECIALLY at school*,

¹⁴⁸ Emile Naumoff, interview by Barrett Ashley Johnson, November 26, 2006.

we look for the best examples of this language not in the past and present pedants, but in the masters.¹⁴⁹

Gédalge reveals his method of research in writing the text, which, considered in practice, addresses a practice of awareness of student/teacher transfer of information:

All the elements of this treatise have been gathered through a long period of teaching. They are the result of a daily contact with students...I have always written down, with great care, the questions I was asked, and I realized the weaknesses of treatises on the subject being used.¹⁵⁰

Gédalge organizes the treatise, recognizing the difference between mere musical exercises and musical/creative composition:

This treatise is divided into three parts: In the first one, the general principles of the fugue are studied in detail, and more specifically, those regarding the *academic fugue*. The second part is dedicated to the *different forms* that the fugue can take, *when considered as a process of composition*; Finally, the third one deals with the *links between the fugue and the art of musical development*.

If I have hence distinguished the *academic fugue* from the *fugue: musical composition*, it is because I consider the first one not as a compositional genre, but as an exercise of musical rhetoric, of an arbitrary, conventional form, and which, in practice, does not find its absolute application.¹⁵¹

While the first edition can be rarely found in libraries, the original message remains unchanged. A more recent edition¹⁵², translated and edited by Ferdinand Davis, offers the opportunity to, once again, offer the general public this important text.

The fourth text claimed by many Boulanger students as being used in their studies is Marcel Dupré's *Cours de Contrepoint*. Fellow Paris Conservatory classmate to Nadia Boulanger, Dupré describes his text in a simple, straight-forward manner:

¹⁴⁹ André Gédalge, *Traité de la Fugue*, preface trans. by Carole Salmon and Barrett Ashley Johnson (Paris: Enoch & Cie, Editeurs, 1921).

¹⁵⁰ Ibid.

¹⁵¹ Ibid.

¹⁵² André Gédalge, *Treatise on the Fugue* trans. & ed. By Ferdinand Davis (Norman, OK: University of Oklahoma Press, 1965).

One cannot, in counterpoint, only consider the rigorous counterpoint that is in accordance with the aesthetic rules followed by the Masters of the sixteenth century. The study of free counterpoint is pointless.

It is impossible to have a complete idea of the sixteenth century's Art if modal counterpoint, presently studied in Central Europe, is ignored. Modal counterpoint must be worked in the four authentic modes. The student will limit himself to species counterpoint in rounds and in florid counterpoint. One must start studying counterpoint after the first year of analytical harmony. Two years will be necessary for the study of counterpoint.¹⁵³

Paul Vidal, fellow classmate of Claude Debussy (each studied harmony with Émile Durand), and, later Boulanger's Professor of *classe d'accompagnement* at the Paris Conservatory, taught a series of harmony exercises referred to as the *Vidal Basses*. Boulanger carried on this tradition using the same exercises, with additions, in her own teaching:

NB [Nadia Boulanger] did not wish to have these basses published, asking her students to copy them out...Vidal's basses are abstract. They...reflect the hyper-didactic French approach to harmony, in which you work through the entire harmonic vocabulary in written exercises and keyboard harmony without a SINGLE passing tone, neighboring tone, suspension, etc. Then after finishing the most exotic altered chords you suddenly learn non-harmonic tones through exercises that have little else, so to speak. It is an approach against which I rebelled as a teacher. [A]ll students had to learn the cadence sheets (which contained progressions in root position illustrating the tonal function of every triad of the major and 3 minor scales) by memory as well as the dominant 7th sheets and were called on to play them by memory as written as well as in various prestidigitations such as starting each progression on the very same chord (thus resolving in different keys), in canons, singing and playing, etc.¹⁵⁴

While the intent of the Vidal Basses were not to be used as *published* pedagogical materials, one version—the Easley Blackwood version—was, however, *informally published* as Levin describes:

¹⁵³ Marcel Dupré, *Cours de Contrepoint*, foreward trans. by Carole Salmon and Barrett Ashley Johnson (Paris: Alphonse Leduc, 1938).

¹⁵⁴ Robert Levin, e-mail message to the author, December 23, 2006.

...[I]t was an open secret that Easley Blackwood had depos[it]ed the [onion]skins¹⁵⁵ at a shop owned by one M. Vadot (if memory from over 40 years ago is accurate) at 9, rue Foyatier in Paris. I purchased a printout and had it bound by a Parisian bookbinder.¹⁵⁶

However, three versions of the exercises are cited by Levin:

[1.]...[A] manuscript, probably on onion skin transparencies (like all 20th c. compositions prior to the invention of computer notation programs), scribe unknown to me...I saw a copy in the possession of Louise Talma...The original Ms. [manuscript] in possession of Louise Talma also had MELODIES by Vidal, which NB did not use during my time with her in the 1960's, if ever...[2.] In the 1950's Easley Blackwood studied with NB and decided to prepare a fresh manuscript of the Vidal basses, again on transparencies...[3.] I prepared a new onion skin ms. of these which I still own, though I never printed it out or used it in my teaching.¹⁵⁷

The Blackwood version of “Vidal Basses” include the following contents:

| | |
|------------|---|
| Part 1 | Triads in Root Position (29 Basses) |
| Part 2 | Sixth Chords (31 Basses) |
| Part 3 | Six-four Chords (20 Basses) |
| Part 4 | The Leading-tone Triad (14 Basses) |
| Part 5 | Dominant Sevenths (28 Basses) |
| Part 6 | Major and Minor Sevenths (15 Basses) |
| Part 7 | Dominant Ninths (9 Basses) |
| Part 8 | The Leading-tone Seventh (8 Basses) |
| Part 9 | Diminished Sevenths (18 Basses) |
| Part 10 | Partimenti (6 Basses) |
| Appendix 1 | 16 Figured Basses by Nadia Boulanger |
| Appendix 2 | Altered Chords and Suspensions (10 Basses) Author Uncertain |
| Appendix 3 | Miscellaneous (16 Basses) ¹⁵⁸ |

Robert Levin notes his opinion of the Vidal bass exercises:

[T]he Vidal Basses...some of the most dreadful stuff ever put down on paper...And so it was a strange thing, in a way, that she [Boulanger] combined this astonishing standard for quality in everything and put us through this sandpaper of

¹⁵⁵ “Onionskin”: a strong, translucent paper

¹⁵⁶ Robert Levin, e-mail message to the author, December 23, 2006.

¹⁵⁷ Ibid.

¹⁵⁸ Paul Vidal, *Keyboard Harmony—178 Figured Basses by Paul Vidal—42 Basses from Other Sources—Edited and Corrected by Easley Blackwood* (unpublished, personal collection of Easley Blackwood).

some of those exercises... We understood the Vidal basses have a certain place in a certain context, but they weren't sacred. All of those things were a means to an end.¹⁵⁹

Besides the 178 Vidal basses of Blackwood's compilation, sixteen basses are found by Nadia Boulanger. Owing to the conceptual organization of this collection (i.e., simple toward more sophisticated) the Boulanger exercises are a *tour de force* in figured bass realization. These sixteen exercises are included as Appendix F.

Most recently, however, another version of the Vidal Basses is being published at the time of this writing with Narcis Bonet as editor. The publication *A Collection of Given Basses and Melodies*¹⁶⁰ is presented in two volumes and in four languages. Bonet, also a student of Boulanger:

...copied down these same exercises from a manuscript that was itself surreptitiously taken from the American Conservatory at Fontainebleau... In the library of the Conservatory, I discovered a complete copy which I later found out from Nadia to be in the hand of Cécile Armagnac... In this copy... I found several corrections in Nadia Boulanger's hand.¹⁶¹

In the Introduction to the text, Bonet describes the approach to the publication:

It seemed to me preferable not to present all of Vidal's numerous exercises, but to present a selection of the best and most useful ones—those which I use in my own harmony classes.

Thus I selected 20 of the 29 basses and 12 of his 19 melodies for root position chords; 20 of his 30 basses and 6 of the 8 melodies studying first inversion chords. I chose however to keep all 20 Basses and 6 melodies which study the second inversion (six-four) chord.

Of the 14 basses on the diminished triad, I chose 10 though both of the 2 melodies Vidal writes to study this chord are kept. The 28 basses on Dominant seventh chords are reduced to 20, the 15 basses dealing with the other seventh chords are

¹⁵⁹ Robert Levin, "Boulanger's Pedagogy" (paper presented at: Nadia Boulanger and American Music—a Memorial Symposium, University of Colorado, Boulder, CO, October 7, 2004).

¹⁶⁰ Paul Vidal, *A Collection of Given Basses and Melodies*, ed. Narcis Bonet (Barcelona: DINSIC Musical Publications, 2006).

¹⁶¹ *Ibid*, Introd.

reduced to 10; the 9 basses on the dominant ninth chord are reduced to 8; the 8 basses on the leading-tone dominant chord reduced to 5, and the 18 basses on the diminished seventh chord reduced to 15. I kept it [in] their entirety the “Partimenti” (basses with occasional melodic suggestions) which deal with all chords and the 2 basses which deal with the augmented-sixth chord.

The purpose of these exercises is to help students acquire the reflexes necessary to realize [realize] immediately these basses and melodies at the keyboard. This explains the repeated use of certain sequence patterns and progressions. One should not seek to vary needlessly their realization which inevitably leads to errors, but to seek their best and most natural realization.¹⁶²

Of particular note, at least two harmony texts have been subsequently written based upon the model of these basses: Robert Levin, co-authors with James Harrison and Louise Talma: Functional Harmony; later revised into The Syntax and Structure of Tonal Music. That publication is joined by a privately published manuscript A Practical Musician’s Guide to Tonal Harmony¹⁶³ by Easley Blackwood. Blackwood’s text is an exhaustive, 523-page text developed during his years as Professor of Music at the University of Chicago.

Pedagogy through Essays

While Nadia Boulanger made use of texts written by others, she occasionally wrote publicly, usually through a concert review, musical work review, a mixture of music and social/political concerns, text recommendation by way of preface or foreword, or—to be covered later in this paper—pedagogical materials for her own use. She was *not*, per se, an essayist nor author. Fortunately, though, her contributions can be found in the journals [*Le*] *Monde Musical* and *Spectateur des arts*. These articles/essays chronicle contemporaneous musical events, works, and personalities and reveal a personal aesthetic

¹⁶² Ibid, Introd.

¹⁶³ Easley Blackwood, *A Practical Musician’s Guide to Tonal Harmony* (Chicago: Blackwood Enterprises, 1992).

which continued consistently throughout her life. Her later articles appear in *Music Journal*, *Fontainebleau Alumni Bulletin*, and *Harper's*. In one exemplary music review the reader is given a rare glimpse into a yet-to-be-performed Stravinsky work:

By its nature itself, the *Symphony in Three Movements* by Igor Stravinsky is of capital importance. It is in the tradition of the great masterpieces that mark a victory of the spirit over matter, an unlimited knowledge of the possibilities offered by this matter and an absolute consciousness, uncompromising of its limits...The polyphony is from a marvelous science and freshness. The rhythmic progression has an irresistible strength. The instrumental writing is of prodigious invention...Such means are never given. They are the result of a constant effort, of an intellectual enthusiasm always alert, of an energy always tensed. No one ever made a greater testimony of it than Igor Stravinsky.¹⁶⁴

Appearing in *Le Monde Musical* in 1926, Boulanger wrote a short essay/book review of a new text written by her fellow classmate, Marcel Dupré. Her own pedagogical preferences shine through in lauding *Le Traité D'Improvisation*:

By explaining the reasons motivating obedience and those justifying independence, Dupré has put the young musician in a position where he can understand these reasons and know when to submit himself and when to free himself. With an extremely fine knowledge of the human heart and soul, Marcel Dupré strives to make the discipline strict enough to—having forced the student to submit himself to it—give him the need to escape from it while, on the other hand, making sure the discipline is flexible enough to make the student love it. The author succeeds in showing the security it brings, the control it has and the freedom that it eventually gives.¹⁶⁵

Following the rejection of a proposed pedagogical publication through G. Schirmer (mentioned just prior in this paper), the closest Boulanger came to actually penning an instruction textbook can be seen in the front matter portion of other authors' texts: First, in the foreword written for Marcel Dupré's *Cours de Contrepoint*. This brief foreword

¹⁶⁴ Nadia Boulanger, "La Symphonie D'Igor Strawinsky," music review trans. by Carole Salmon and Barrett Ashley Johnson, *Spectateur des arts*, November 17, 1945 [sic; rather 1946 ?].

¹⁶⁵ Nadia Boulanger, "Le Traité D'Improvisation de Marcel Dupré", book review trans. by Carole Salmon and Barrett Ashley Johnson, *Le Monde Musical* no. 1, January 31, 1926.

includes the assertion that “It is impossible to have a complete idea of the sixteenth century’s Art if modal counterpoint, presently studied in Central Europe, is ignored.”¹⁶⁶

The second example, a preface, appears in Jacques Chailley’s *Traité Historique d’Analyse Musicale*. Once again, Boulanger flavors the writing with words of approval that mirror her own thoughts of teaching:

It is above all—the author tells it to us explicitly—about grammatical analysis, agreement, sound aggregation, playing the role of the word. For all of those who could and should have an interest in this book, the slow dissection of harmonic elements will be the equivalent of acquiring a vocabulary which meaning, etymology, and usage will have been learnt beforehand. The ear, thus trained to perceive more clearly the superimpositions of sound, will be even more sensitive to the surprises that the latter will always have in store. Hearing better, which means dissociating more finely the elements of its perception, the ear will be surprised altogether less easily and more judiciously...

Does it mean that the agreement with Jacques Chailley’s point of view will be unanimous? Not at all—and that is good.

Such a work gets its value almost as much from the contradictions and the controversies it generates than from the solutions it brings. One of the most salutary effects is to awaken the reader’s curiosity by making him notice some angles of observation that, most of the time, he wouldn’t have sought of. It is predictable that some of the propositions contained in this book will provoke some violent reactions, and bitter discussions; but reactions and discussions will lead the reader to think about other answers, to refine his own position, to revise his values. Even in that extreme case, that he has planned and maybe wished for, Jacques Chailley has, once again, shown us a favor for which we must be thankful.¹⁶⁷

The only remaining writings in essay form are those delivered in lecture format at the Rice Institute. Those essays will be treated as lectures and examined in the following chapter segment.

¹⁶⁶ Marcel Dupré, *Cours de Contrepoint*, foreward trans. by Carole Salmon and Barrett Ashley Johnson (Paris: Alphonse Leduc, c. 1938).

¹⁶⁷ Jacques Chailley, *Traité Historique d’Analyse Musicale*, preface trans. by Carole Salmon and Barrett Ashley Johnson (Paris: Alphonse Leduc, 1951).

Pedagogy through Public Lectures

Throughout her long career as music pedagogue Nadia Boulanger contributed uniquely also by way of her public lectures. For sake of organization of this paper I will include Boulanger's public lectures and speeches as those delivered to either professionals or non-professionals—or a combination of both; and, private lectures and speeches delivered to either classroom students or non-professionals—or a combination of both as well. A fine line of distinction between these “lectures/speeches” and group study—to be investigated later in this paper—should be made. Group study represents—for the sake of this paper—a dialogue of action between the teacher and student(s), often times requiring performance of music or answer of questions from the instructor. Whereas the lectures/speeches discussed here represent a monologue—though a lively and informative one—directed toward an audience, themselves, students of a sort.

One of Boulanger's first lectures delivered to a specific music audience occurred January 1, 1925 in New York City to a meeting of the American Guild of Organists.

Boulanger was quoted from that meeting:

American composers and students of composition whom I have known . . . show certain characteristics in common. I would say they are distinguished by a very marked feeling for the rhythmic element of composition and for the cultivation of individuality. Their work is very direct and shows power in handling the element of form. . . These things lead to the creation of a type of composition which will eventually be recognized as distinctively American. I do not believe it will arrive as the result of any external influences but will simply be the expression of the national characteristics in music.

Would jazz be considered a distinctively American musical expression? I am sometimes asked. Yes, of course it would; that is, it expresses a certain part of American feeling. Some of my students have played it for me, and I am anxious to study it here on its native soil. It has interesting possibilities. It will not necessarily be a basis for American music, however.¹⁶⁸

¹⁶⁸ “[Boulanger] Predicts National School of Music,” *New York Times*, January 2, 1925.

Particularly interesting was the announcement of Boulanger's trip plans to not only lecture and perform, but to fulfill, "...a mission from the French Minister of Fine Arts to study the system of musical instruction in the United States."¹⁶⁹

Nearly three weeks following, Boulanger's Town Hall lecture in the United States was given January 19, 1925. It was not *just* a lecture, but, rather, a *lecture/recital*:

Miss [Mlle.] Boulanger... discussed with zest and with exceptional information the works of composers of the present day. She did not confine herself to France, but summarized all of the principal aspects of modern music and illustrated her remarks by playing and singing at the piano.

Miss Boulanger insisted that most modern composers were not only entirely sincere in striving to express themselves in their own way, but consistent with the great lines of musical development...In the last thirty or forty years, she said, there had been a special activity in music, and special discoveries which had opened many new paths to...composers. These discoveries, as exploited notably, for instance by the great Debussy, were based on the utilization of many different scales, a resultant enrichment of harmony and a constantly growing freedom of counterpoint. Atonal and polytonal harmony were in reality contrapuntal harmony.

Miss Boulanger regarded Schoenberg as one of the most significant of modern composers.

Miss Boulanger played and sang many passages from French composition, including Debussy, Roussel, Florent Schmitt, Ravel and part of the setting of the 129th Psalm by her lamented sister, Lili Boulanger...¹⁷⁰

Boulanger included a statement about the music of Stravinsky in the lecture; however, occurring *after* the mention of Schoenberg. As author Rosenstiel mentions, Boulanger had stated in a lecture at Vassar College only a few days prior that..."No one form is better than another...Stravinsky, the most representative man today, musically speaking, has experimented chiefly with rhythm...[while]...[t]he experiments of

¹⁶⁹ Ibid.

¹⁷⁰ "Nadia Boulanger Lectures," *New York Times*, January 20, 1925.

Schoenberg...have given a new impetus to music all over the world.”¹⁷¹ To many of the gathered crowd her lecture favored Schoenberg to Stravinsky.

Boulanger’s next major lecture series were given at the Rice Institute (since 1960 “Rice University”) in Houston, Texas. The series title of “Lectures on Modern Music” contained three separate lectures: “Modern French Music;” “Debussy: The Preludes;” and “Stravinsky.” It is striking to hear Boulanger’s outright praise for Schoenberg only one week prior, to not be included as a subject of the Rice lectures.

In the lecture “Modern French Music” Boulanger later acknowledged that it should have been titled, “A Few Figures in Recent French Music.” The lecture/recital began with an explanation of the evolution of music, as opposed to the contemporaneous viewpoint that held that modern music was radically different and broke with all tradition:

The history of harmony is the history of the development of the human ear, which has gradually assimilated, in their natural order, the successive intervals of the harmonic series...¹⁷²

Continuing that:

...[T]here are no acoustical reasons why any combination of notes should not be used harmonically, that is as a chord...The beauty of a chord, or of any other musical element, depends on its context.¹⁷³

Boulanger then systematically presented a discussion of, and musical example of, each “church mode.” This lively and informed manner of presentation was most effective since the spoken word could be supplemented with a live performance—be it brief—of exemplary music. The lecture continued with a discussion of recent French composers and

¹⁷¹ Leonie Rosenstiel, *Nadia Boulanger: a life in music*. (New York & London: W.W. Norton & Co., Inc., 1982).

¹⁷² Nadia Boulanger, “Lectures on Modern Music, delivered under the auspices of the Rice Institute lectureship in music,” *The Rice Institute pamphlet* vol. XIII, no.2, 1 (1926): 113-195.

¹⁷³ Ibid.

representative music from each. Boulanger concluded by citing a personal letter received from Albert Roussel:

The tendencies of contemporary music indicate a return to clearer, sharper lines, more precise rhythms, a style more horizontal than vertical; to a certain brutality, at times, in the means of expression—in contrast with the subtle elegance and vaporous atmosphere of the preceding period; to a more attentive and sympathetic attitude toward the robust frankness of a Bach or Handel; in short, a return, in spite of appearances and with a freer though still somewhat hesitating language, to the traditions of the Classics.¹⁷⁴

Boulanger then turned to discuss the life, influences, and music of Claude Debussy. The presentation of Debussy's musical life is both revealing and important to note: particularly the comments relating to his musical influences—and, more important to this study—the digested thought process of Debussy, both macro-musically and micro-musically:

The man [Debussy] had the rare knack of recognizing his spiritual ancestors at first sight, of knowing just where to turn for stimulus when stimulus was needed. The same infallible instinct which perceived his artistic kinship with Moussorgsky and which realized so clearly the dangers to a Frenchman of the Wagnerian influence, led him with equal insight to the symbolist and impressionist poets and painters.¹⁷⁵

The speaker continued with musical examples to more clearly make the point, particularly noteworthy examples of music of Mussorgsky and Debussy, each example being remarkably similar. Boulanger then introduced the Debussy "Préludes" (books One and Two) and commented musically and anecdotally on each work. She concluded with a remark on Debussy's performance technique—one that, while not entirely technical from a pedagogue's viewpoint, is unique and historic for understanding the composer's intent:

It would be difficult to read over the "Préludes" without remembering what those who had the good fortune to hear Debussy play have said about his touch. His

¹⁷⁴ Don G. Campbell, *Master Teacher: Nadia Boulanger*. (Washington, D.C. : The Pastoral Press, 1984).

¹⁷⁵ Nadia Boulanger, "Lectures on Modern Music, delivered under the auspices of the Rice Institute lectureship in music," *The Rice Institute pamphlet* vol. XIII, no.2, 1 (1926): 113-195.

manner of playing was quite inimitable. So exquisite was the delicacy, the richness of his sonorities, and so masterly were the effects of color which he conjured forth from his pedals, that one forgot that the piano was an instrument with hammers.¹⁷⁶

“Stravinsky” was the title of the third, and last, of her Rice lectures. This time her admiration of the composer is strongly worded: “[Stravinsky] is everywhere acknowledged to be the foremost figure in contemporary music.”¹⁷⁷ In her own words, Boulanger “...endeavor[ed] to sketch in the general outlines of Stravinsky’s art, its underlying tendencies and to give the more important of the influences under which it has evolved.”¹⁷⁸ Her more detailed assessment of his art is clearer when she states:

In Stravinsky’s music, we are not only confronted by counterpoint, but by counterpoint whose vertical concordances are new and which, being new, naturally draw out attention so forcibly to them that we lose sight of the lines which produced them and which ought to be our chief concern.¹⁷⁹

Again, Boulanger, the lecturer/performer drew out examples of the subject, performing a transcription on the piano—even commenting:

One has only to try to play these measures to realize how ill-equipped we are to cope with the rhythmical problems of Stravinsky’s music. Yet we shall never fully understand it until we have mastered them, until we have acquired the physical sensation of his rhythms and made them our own.¹⁸⁰

This advocacy of a tactile sense of music-making, of actually playing written notes as a part of music study, continued throughout her career as pedagogue.

The Rice lectures were delivered at a point in music history when several cited composers were still creating, but when, also, a new, evolved music was being born. Her monumental understanding of the presented musics combined with a hands-on approach of

¹⁷⁶ Ibid.

¹⁷⁷ Ibid.

¹⁷⁸ Ibid.

¹⁷⁹ Ibid.

¹⁸⁰ Ibid.

lecture/recital demonstration came at a time and place where (relatively) objective information was well served.

Upon her return to France Boulanger returned to a rigorous schedule. She made time to lecture to a visiting group of American music teachers who were touring centers of European music making.

Owing to the popularity of her lectures Boulanger took leave from teaching her regular courses at L'École Normale. Author Rosenstiel describes:

Nadia's public lectures were regularly announced in the musical press and enjoyed such acclaim that she soon concentrated all her energies on her lecture series, and other instructors were assigned to teach her other courses.

She prepared her lectures with the greatest care, laboring over every word, writing out each one in painstakingly precise longhand, scratching out a word here, a phrase there, until they looked as one imagines a Balzac manuscript must. She even wrote out her musical examples, inserting each in its appropriate place in her lecture. Then she memorized the entire text, examples and all.¹⁸¹

Boulanger's first lecture course was titled, "Modern Music" (note the similar title to her Rice Institute Lecture series). Again Rosenstiel:

"Nadia divided the characteristics of "modern music" into five categories—the enlargement of the concept of tonality, harmonic changes, rhythmic changes, experiments in orchestration, and "diction." "I won't say *Forms* at all," she insisted, "because it seems that Forms don't change very much. In the course of the History of Art they are modified a little but they are, nevertheless, the things that change the least."¹⁸²

It was during these lectures that:

She glossed over Schoenberg, pausing scarcely long enough to mention his insistence on critical listening and his "stretching of tonality"...Nadia's commitment to Stravinsky led her to devote much class time to his works. Most frequently, she based her analyses of his compositions not on her own observation, but rather on articles written by others in the *Revue musicale*...In these lectures, she

¹⁸¹ Leonie Rosenstiel, *Nadia Boulanger: a life in music*. (New York & London: W.W. Norton & Co., Inc., 1982).

¹⁸² Ibid.

synthesized the best available material in her discussions of composers and their music.¹⁸³

During the following year, 1926, Boulanger presented three lectures at L'École Normale covering three composers and a select work of each composer (Dukas: "Ariane et Barbe-Bleue"; Debussy: "Pelléas et Mélisande"; and, Fauré: "Pénélope." These lectures continued the tradition of lecture/recital with one exception: Boulanger now enlisted the services of professional musicians to aid in the recital portion of her music lectures. Rosenstiel characterizes these presentations as "mini-dramas." As an additional teaching tool Boulanger made use now of a blackboard as a visual aid to the presentations.

Only the lectures of 1928 at L'École Normale featuring a series of nine lectures on the Beethoven quartets surpassed these several series of lecture engagements. For these lectures Boulanger analyzed the harmonic structuring of the quartets with the quartets being performed by the Calvet Quartet. Again, Rosenstiel, "Nadia's inimitable delivery, her dramatic diction, entranced her listeners."

For Boulanger's next important lecture she introduced a performance by pianist Beveridge Webster and violinist Samuel Dushkin. Again, Boulanger spoke from a prepared text and was pressed upon by the editors of *Monde musical* to publish it. However, owing to Mlle's reticence of the publication of her words she insisted that the lecture would *not* be published. However problematic, the use of the lecture/recital was an enormous success. The financial income resulting from these and other lectures delivered by Boulanger greatly benefited both she and her mother's financial stability.

Owing to her now publicly-stated affirmation of Stravinsky as the greatest living composer, Boulanger was privy to perusal of the composer's scores, many times before the

¹⁸³ Ibid.

day of premiere. This was the case with the “Symphony of Psalms.” She lectured on the work three days before the premiere. This lecture was to be published in *Monde musical* but, once again, was not permitted by Boulanger.

During the remainder of spring 1931 Boulanger lectured twice: First, at the Université des annals wherein she presented—with members of her music history class—a lecture/demonstration with the aid of Henri Expert, a Renaissance music authority; and, Second, to yet another traveling group of music educators from America who gleaned teaching methods toward elementary students.

With the beginning of the Autumn term at L'École Normale Boulanger was selected to teach a comprehensive music history course to be presented in the span of two years: Year One: ancient Greece through sixteenth century; Year Two: sixteenth century through twentieth century. These lectures were transcribed but not publicly published.

The next lectures of importance came beginning on November 4, 1936 at the Hotel George V—a series of four contracted concerts per season; on November 6, 1936 a lecture/recital of French choral music beginning with the Middle Ages and continued through the twentieth century; beginning November 22, 1936 in a series of other private musicales; the November/December 1936 British Broadcasting Company broadcasts of lecture/recitals; then, three radio lectures on National Broadcasting Company from the Mannes College of Music in 1937. These were followed by a course taught at Radcliffe in Boston (now wholly part of Harvard University) titled, “Early and Modern Music—A Comparative Study.” The next series of 102 lectures and/or lecture/recitals occurred within a period of 118 days covering many major American cities from Boston to Detroit.

A later trip in 1945 brought Boulanger to America where she visited, among

several places, Potsdam, New York, headed by Helen Hosmer a former Boulanger student and ardent follower. Of the many Boulanger lectures most have not been published, and few are readily available. However, her lecture on Fauré—and more specifically Fauré’s *Requiem*—delivered at the Potsdam State Teachers College survives in text form and sheds insights into Boulanger as lecturer.

It is difficult to determine whether the lecture was delivered from a prepared text or whether it was delivered extemporaneously. The approximate first one-half of the lecture could have been spoken from a prepared text; however, Boulanger followed with comments clearly stated to segue into a demonstration at the piano: “So, if I play major, everybody will understand me—will recognize in major more than in minor which makes one scale...or this scale...or this scale.”¹⁸⁴ A demonstration at the piano—to make clear the point—would have not been out of character for this teacher. In any case, the surviving text was either typeset by she or Helen Hosmer—or, more likely, a typed transcription of the oral lecture itself.

The lecture preceded a performance of the *Requiem* which was conducted by Boulanger and sung by students at the college. Boulanger praised her former teacher (Fauré) at the Paris Conservatory as both musician and humanitarian. She relates his superior technique and command of music composition with his serene approach toward life and creative endeavours.

In recalling a story told to her by Fauré, Boulanger elaborates on the rigorous world of discipline experienced by Fauré as a student, then, presumably, continued in Boulanger’s studies:

¹⁸⁴ Nadia Boulanger, “Gabriel Fauré” (lecture, Potsdam State Teachers College, Potsdam, NY, December 15, 1945).

When Mr. Fauré was a very little boy, his father was a very modest man, of moderate means. You will discover that the child had a very great gift for music and one day it was to bring him to an eminent position in the school. His ear was excellent but something else was excellent for the whole development of the students of this school. I was a very good school and, in fact, when Gabriel Fauré arrived there when 11 or 12 years old, all the studies were made in a book [back?] room where I call your attention, my dear friends, to the ten pianos. On the ten pianos together were little boys making scales all together. And, on the top of the pianos, one on one end and one on another, were other students who were doing their harmony, their counterpoint, and their fugues. When the last boy heard that, he was at first a little confused. But, he had already been brought up to the fact that life was to be faced and so he was in the school. He had been accepted. And, I remember one day when Mr. Fauré was very old and very famous he said to me, “What I owe to my school is that nobody can disturb me. I can concentrate anywhere if it is necessary.”¹⁸⁵

Boulanger, then, divulged more of her ideology of music education when she stated:

What is a way to education? It is to get as much technique as possible, as many means as possible, and when one has gained a vocabulary, one can do without what you can do today...When you study music, you have to make your mind keen to the extreme, to one phenomenon which is one of the most tremendous, one of the most extraordinary phenomenon...Listen well...¹⁸⁶

Relating Fauré’s connection with tradition she follows with:

Mr. Fauré liked, loved, to be one part of the chain. He had not the slightest idea to be original. He was. And that is another question. When a man is original he works at everything and what he does is original but when one tries to be original, one simply copies.¹⁸⁷

Addressing form in music composition she then stated:

You all know that form is one of the necessities of any activity, of any human activity. If a man is willing to convey a lot, he has to give it a form. The form in music has been for a long time the very beautiful, the very wise, the very important form of the masters...Any very great artist has considered to supplement restraint, or economy as one of the absolute necessities of producing a lasting work of art...¹⁸⁸

¹⁸⁵ Ibid.

¹⁸⁶ Ibid.

¹⁸⁷ Ibid.

¹⁸⁸ Ibid.

She then combined a concept of music composition as relates to Fauré's *Requiem*:

Naturally one is interested in life and it would be very nice to see success. Many artists would like to have success. He has written a very beautiful piece in saying there are two ways of composing. One for which it is useful to have a good technique, a certain text, and one which shows an increasing income in every year but when the year has passed, it is finished. There is another way to compose which is next—one in which you may never attain success, in which you may not reach the point that you want but when you have reached the point that you want, you will have reached fame that will be for generation after generation. You will know that the "Requiem" is one of these. When you consider with what simplicity of means all that is attained it will bring you first to respect your own minds because your mind is one of these minds that you evidently do with so little so much. When the purpose is very high, is very deep, and is very well defined, it is very likely that the means will have to be very simple because if one complicated a very deep subject with complications, it would no more be understood at all.¹⁸⁹

A full text version of the 1945 Potsdam lecture is included as Appendix G.

Probably the most surprising lecture of her career came in 1962 on her last American tour. Upon receipt of the Howland Medal from Yale University, Boulanger granted a lecture—this time on electro-acoustic music. By nature of the musical medium her presentation included recorded music. Rosenstiel explains:

The hall was filled when her lecture began, but when the audience heard the assorted bleeps, grunts, and squawks issuing from the loudspeakers, those who had not been required to attend began to leave the auditorium surreptitiously. Nadia finished her lecture to a half-empty hall. Some of the less musically sophisticated thought that Nadia was simply having trouble with the sound equipment and wondered why she did not dispense with the musical examples since the machines appeared to be uncooperative....However, she believed that a musician should listen to everything.¹⁹⁰

The lectures and lecture/recitals presented by Boulanger mark a consistent manner of music education: the presentation of music as a living, aural entity, and, as a living, understood communication of thought and/or idea.

¹⁸⁹ Ibid.

¹⁹⁰ Ibid.

Pedagogy through Interviews

Though a reticent writer, Nadia Boulanger was slightly more receptive to being interviewed. While the setting of interviews varied, the basic theme persisted: music. The earliest interviews were conducted mostly by the general media, usually as publicity for a planned appearance and/or performance.

One such early interview was conducted during her first visit to America in 1925. Put in perspective of time, Boulanger answered questions and followed with statements that, even today, hold true to a solid concept of musicianship:

The thing to be faced is that the word [‘]modern[‘] means ‘us.’ We are living today; it is the product of musical evolution that belongs to this century and our duty is not to condemn or go into ecstasies over it, but to judge it as fairly as we can with the limited perspective which time allows for all things new.¹⁹¹

In a now-famous statement which revealed Boulanger’s awareness of contemporaneous influences, which would—at least partially—be revisited again the following year in her Rice Institute lectures:

Turn rather and grapple with the will of a Stravinsky, the tremendous scope of a Schönberg, or the complexity of a Milhaud. The time to feel their music is in the next few generations, when the mind will have grasped the vocabulary.¹⁹²

An interview follows in 1939 in which she discusses the amateur musician:

It is this small minority who are indispensable to the creative musician...Amateurs belonging to this minority should receive every cultural advantage. Every one should have education, but culture should be granted only to those ready to receive it. It is useless to attempt to give culture to the majority—to those not born to receive it.¹⁹³

She then discusses musical creation:

¹⁹¹ H.H. Miller, “Learn the Vocabulary of Modern Music Before Judging It, Pleads Mlle. Boulanger,” *Musical America* XLI, no. 14 (1925): 36.

¹⁹² *Ibid.*

¹⁹³ Noel Straus, “Nadia Boulanger Discusses the Moderns,” *The New York Times*, April 2, 1939.

The greatness of a work of art always depends on the judicious progress employed in its creation. What is important is how it is made...It is in epochs during which emotion is under the control of the intellect that great art emerges...Even in the most romantic epochs those works rank highest that succeeded in escaping the imprint of the composer's self.¹⁹⁴

It was, however, in a 1945 interview that she defined the role of the teacher (as paraphrased by the interviewer):

[A] teacher must develop first consciousness, second memory and means or tools, and third expectation. He must study his pupil also to find out what specific nourishment is needed. Then...when the pupil has the necessary tools and knows how to employ them with skill, what he has to say will be up to him.¹⁹⁵

The many other interviews include those made on radio, of particular note, the British Broadcasting Corporation interviews of 1937; interviews made by (then) current students; and, interviews made by researchers. In speaking with her former student, Doda Conrad, Boulanger talked of many things musical, including those of teaching:

It's frightening...It's frightening...It's frightening because you know that you can change nothing...You know that you cannot give talent to the one who has not...you cannot take it away from the one who has it. And,, nevertheless, you can impress the necessity of some struggles, of some disciplines...That is what is so fascinating in teaching is to find where you will find the part in a man which is *really of the man*...You are afraid to have not seen the best part...And then not to bring him through struggles for the best part...¹⁹⁶

Transcribed excerpts from the full interview are available as Appendix H.

Another interview, unknown interviewer, preserved as audio recording, reveals yet other ideas of humanity and approaches to teaching:

If I am quite honest there are two things that I don't believe: I don't believe that it is true that somebody does not hear. I have to see that it is true, but I don't believe

¹⁹⁴ Ibid.

¹⁹⁵ Pearl Strachan, "A Great Teacher of Music Stresses Self-Discipline and Integrity as Basic Goals—Condemns 'Vagueness,' Counts Teaching 'a Privilege'," *The Christian Science Monitor*, October 6, 1945.

¹⁹⁶ Nadia Boulanger, "Focus on Nadia Boulanger: a Famous Musician Discusses the Great Composers She Taught," interview by Doda Conrad, n.d., transcribed by Barrett Ashley Johnson (N. Hollywood, CA: The Center for Cassette Studies).

it—as I have heard all my life. And, I don't believe that somebody believes in nothing. Because I can't see, positively I cannot conceive how one could really believe in nothing. I feel that all of what we observe in life is related with an idea which is about ourselves.

I think that the great tragedy, and I *mean* tragedy is that one does not give the right to everybody to hear, if possible. And, if one trains small children to hear—not in fooling them with little tunes and little dances—but to listen, really to know what they hear as they recognize a color from another...¹⁹⁷

Of the many interviews given during her lifetime, Nadia Boulanger's legacy as interviewee is probably most fully realized in Bruno Monsaingeon's *Mademoiselle: Conversations with Nadia Boulanger*¹⁹⁸. The book is a compilation of quotations organized and edited, as the author states, in the "form of a dialogue." The book is organized by subject matter and is indispensable in more fully realizing Boulanger's thought process regarding the given subjects. Quotations from this text are found throughout this paper.

Remaining interviews can be found in other research documents, particularly in theses, dissertations; and, in documentaries through various media (see bibliography).

Pedagogy through Group and Individual Instruction

While Boulanger extended her teaching role well beyond the classroom, it was there—both the classroom of pupils and in private instruction—that her teaching was most focused. It can be said that every one present in such a circumstance was there by choice for serious study, not present for a superficial glossing of musicalia nor for trivial pursuits. It was in these settings that Boulanger's true artistry as teacher was most pronounced. In her own words:

¹⁹⁷ Nadia Boulanger, "The Influence of Nadia Boulanger: A Discussion of the Teaching Techniques of a Musical Giant," unknown interviewer, n.d., transcribed by Barrett Ashley Johnson (Tucson, AZ: Music Concepts Inc.).

¹⁹⁸ Bruno Monsaingeon, *Mademoiselle: Conversations with Nadia Boulanger*. (Manchester, UK: Carcanet Press Ltd., 1985).

In my view having a group class is important in more than one respect. Not to see pupils separately is a fatal error, but on the other hand, to give them the sense of thinking or arguing in a group, of knowing what others think, is humanly, if not musically, very necessary. To meet people often, to exchange ideas, to communicate without loss of individuality.¹⁹⁹

Boulanger taught in a group setting at a number of institutions and in a variety of pedagogical situations: First, in Autumn 1907 at the Conservatoire Femina-Musica, a private school of music funded by the periodicals “Femina” and “Musica.” Here Mlle. taught what was known at the Paris Conservatory as “Accompagnement au Piano”, a music multi-task which included solfège, score reading/transposition, & realization of figured bass. Boulanger also taught elementary piano at this small and socially envied Parisian institution.

Following her engagement in teaching at the Conservatoire Femina-Musica, Boulanger was appointed to teach at the newly-created L'École Normale de Musique—beginning in 1919—where her duties included teaching music harmony, analysis, counterpoint, and music history. These academic/artistic classes were supplemented with Bach cantata singing. According to Rosenstiel: “Students flocked to the narrow little auditorium...to watch the chunky, monocled woman in the austere dark suit dissect music with rare fervor and a growing stage presence.”²⁰⁰ Her duties at L' École changed according to circumstances. To these responsibilities were added teaching organ; and, then, upon the death of Dukas in 1935, the teaching of composition. Of particular note, Boulanger served as co-professor of composition with none other than Stravinsky.

¹⁹⁹ Ibid.

²⁰⁰ Leonie Rosenstiel, *Nadia Boulanger: a life in music*. (New York & London: W.W. Norton & Co., Inc., 1982).

Boulanger was the clear hands-on pedagogue, as Stravinsky would appear about once monthly, and, usually discussing only his own works.

The curriculum and approaches to teaching were more flexible at L'École Normale than at the rival Paris Conservatory. This unique opportunity for the young pedagogue, Boulanger, allowed for personal growth and experimentation as teacher, though she continued to pursue a professorship at the latter and follow its model of rigorous study of music.

According to Caroline Potter:

Students [of Boulanger's three-year-long harmony course] were provided with a handout detailing what they were expected to achieve by the end of each academic session, and all students were expected to recognize and use the full standard complement of figured bass symbols. The traditional French music education system requires students also to read and write in all clefs, four-part fugal exercises often being notated with a different clef for each voice (soprano, also, tenor, bass).

She often required students to draw up a list of the possible functions of a single chord: a list that catalogued the different keys in which the chord could appear and specified, if necessary, the required resolution of the chord in a particular context. The harmonization of Bach chorales was a favourite exercise that Boulanger gave to students of all standards, although elementary-level students were expected to use only the tonic, dominant and subdominant chords in root position.

The harmonization of given melodies (known as 'chants donnés) often in a prescribed style, was another task often undertaken by Boulanger students; not only did the student have to harmonise the given melody, but he or she also had to explain the reasons why a particular harmonization was chosen. Some of these 'chants donnés' were clearly old favourites that had been used in many classes. Melodies by nineteenth-century composers such as Delibes and Dubois were frequently used, reflecting the French bias of the Paris Conservatoire curriculum.²⁰¹

Potter also cites verbal notations inscribed in Boulanger's hand on elementary harmony class materials which Boulanger produced, presumably, for the same class:

²⁰¹ Caroline Potter, "Nadia Boulanger (1887-1979): The Teacher in the Marketplace," in *The Business of Music*—Liverpool Music Symposium no: 2. (Liverpool, UK: Liverpool University Press, 2002).

The student should study the progressions every day, working part by part, and transposing them. One should be able to write and play them by heart, and to analyse them by ear.²⁰²

Potter continues with a description of the same teaching materials:

The concept of harmony is introduced in this first lesson via the harmonic series, for Boulanger subscribed to the theory that tonal chords could be derived from this. More than once in her teaching material, Boulanger quotes Aristotle's dictum: 'Low notes contain high notes, but not vice versa.' She stressed the importance of the fundamental note of any chord, and gave her students several basic exercises focusing on the recognition of chord inversions. In a nutshell, she impressed on her students that Western harmony had its basis in Nature, thereby implying that harmony is a given, something with which one should not tamper. No doubt, she resorted to this rationale to justify her distaste for serial music. Another expression she was fond of using—'The history of music is the history of overtones'—likewise proceeded from the notion that music is an evolutionary art based on natural principles.²⁰³

While pedagogue at L'École Normale it can be assumed Boulanger drew upon at least three publications for teaching foundations—all published in 1921—mentioned just prior in this paper: Dubois: Traité D'Harmonie—Théorique et Pratique; Dubois: Réalisations des Basses et Chants du Traité D'Harmonie; and, Gedalge: Traité de la Fugue.

Additionally, for her classes at L'École Normale Boulanger created handouts, one encompassing thirteen lessons on the history of early music, now in the Boulanger Collection at the University of Lyons. Again, Potter explains:

Most of Boulanger's French contemporaries ignored music composed before J.S. Bach, but her course starts from the Ancient Greek modal system...Subsequent lessons cover such topics as the development of the Catholic liturgy, Gregorian chant, the troubadours and organum. Each class briefly surveys about a century, and the course illustrates the development of the musical language from monody to polyphony. It focuses on Boulanger's belief that 'the history of music is the history of overtones', since the teacher demonstrates that the earliest music was monodic and that composers gradually introduced the harmonization of this monody first at

²⁰² Caroline Potter, *Nadia and Lili Boulanger*. (Burlington, VT: Ashgate Publishing Co., 2006).

²⁰³ Ibid.

the octave and then at the fifth, adding more intervals progressively as and when these were considered consonant.

This history course emphasizes sacred music, partly because, as Boulanger stated, little was known about secular music of the period, but also doubtless because religious belief was assumed to be shared by the teacher and her students. In this history class outline, Boulanger also briefly mentions contemporary historical events and artistic achievements (emphasizing contemporary cathedral construction) and suggests further reading. Music is therefore viewed within a historical context, and the teacher nods towards the notion of general culture. In her handouts Boulanger often praises symmetrical musical forms and shows a predilection for musical forms based on imitation and varied repetition rather than simple repetition.²⁰⁴

Courses V and IIX of these thirteen lessons are included as Appendices I and J, respectively. Each lesson is twofold: First, a musical concept and/or musical—historical idea is described either in prose or through a musical notation example; Second, an actual musical example is presented. When appropriate, Boulanger uses musical examples from the literature as in the Guillaume Dufay example of Course IIX.

With these handouts of the history of (Western) music Boulanger was creative in drawing a chart of the history of Western music, titled, “Tableau Résumé de la Filiation des Formes Musicales par Mlle Nadia Boulanger avec la collaboration de Mlle Annette Dieudonné (“Chart Summarizing the Branched Relationships of Musical Forms by Mlle. Nadia Boulanger in Collaboration with Mlle. Annette Dieudonné”, and first appeared in *Le Monde Musical* on November 30, 1935. This chart—in its probable original large format—was likely used in conjunction with the aforementioned history of music handouts and appears as Appendix K. The author has compiled a re-drawn chart complete with a scholarly translation—likely the first translation into English—and appears as Appendix L.

²⁰⁴ Ibid.

While texts and handouts gave concrete form to a plan of study there is, no doubt, that Boulanger's focus of teaching material was the music itself. Boulanger remained at L'École Normale until 1939.

While teaching at L'École Normale, Boulanger was privy to the beginnings of a new music institution: the Conservatoire Américain. Founded jointly by both French and American governments its original purpose was to train American army musicians. Shortly after its opening in Chaumont in 1919, the success of this school was so pronounced that both Boulanger and Walter Damrosch (another Conservatoire Américain founder and American conductor) realized the need for a dedicated music school for Americans. This change in focus brought with it a more conservatory-style approach to training. The conservatory was in session only three months per year: summer months. An edict was spoken at the dedication ceremonies on June 26, 1921 by Damrosch:

Learn French and the French people, they have the civilization of the ages... Their civilization must be kept for the benefit of the world and it is a supreme privilege for you to share in its rich rewards.²⁰⁵

Boulanger was made faculty member of this new school, teaching harmony.

And, as Aaron Copland explains:

I had no interest in studying harmony, having already completed its necessary requirements. But I went to her class. I expected an elderly lady reconstituting the harmonic laws of the past, but I found a brilliant young woman analyzing *Boris Godunov* by Modeste Moussorgski. I was impressed. I needed a teacher in Paris for the year, but was uncertain that I should study with a woman. No composer had ever studied with a lady. But I bravely asked her for lessons. I was not afraid of her, but of my reputation. The fear soon stopped. She took me to the basics of all music. She never made me go back. She only took me forward. She commanded everything, she ignited everything.²⁰⁶

²⁰⁵ Leonie Rosenstiel, *Nadia Boulanger: a life in music*. (New York & London: W.W. Norton & Co., Inc., 1982).

²⁰⁶ Don G. Campbell, *Master Teacher: Nadia Boulanger*. (Washington, D.C.: The Pastoral Press, 1984).

Fontainebleau was an artistically invigorating place for study, not only academically, but for the music performed, as Boulanger comments:

Besides the concerts, there are—because that is the real purpose of Fontainebleau—master classes. Students keep pouring in to pursue courses in singing, piano, violin, cello, organ, choral singing, conducting and so on. In composition too, of course. All branches of theory. And all these people spend an exhausting, unbearable and delightful summer, from the first of July until the first of September, a summer during which I barely have time for Mass on Sundays.²⁰⁷

Boulanger's personal enthusiasm for the experience of Fontainebleau reverberated even through her teaching of subjects many would associate as uninspiring:

She transformed the usually dry subject of harmony into an exciting experience for her pupils because she passionately cared about every note and sought the reasons why the composer placed it where it was...Each exercise had to “sound like music”...Her attitude was often a revelation for American students, most of whom had previously approached harmony as a purely mechanical process.²⁰⁸

The standard text used by Boulanger while at Fontainebleau was Paul Hindemith's *Elementary Training for Musicians*.

While for many students the opportunity to study with Mlle. became the real reason for attending Fontainebleau, the summer session ended with jury “auditions”, usually manned by outstanding French musicians. The winners of the contest then gave a concert at the Fontainebleau Casino which ended the school year.

The year 1921 held yet more musical opportunities for the still young Boulanger:

In the fall of 1921, Nadia began to give a Wednesday afternoon class in analysis and sight-singing. Her students sat in a semicircle around the Pleyel grand piano near the left-hand window in her salon. For about three-quarters of the two-hour session she would look over each student's homework. Nadia, ramrod straight as she stood by the piano, glancing at the exercises, would speak with machine-gun rapidity, switching from English to French and back as she pointed out the flaws in the latest student work. The rest of the session was spent on whatever music Nadia

²⁰⁷ Bruno Monsaingeon, *Mademoiselle: Conversations with Nadia Boulanger*. (Manchester, UK: Carcanet Press Ltd., 1985).

²⁰⁸ Leonie Rosenstiel, *Nadia Boulanger: a life in music*. (New York & London: W.W. Norton & Co., Inc., 1982).

wanted to discuss that day; any composer from Palestrina to Stravinsky might be studied, with Nadia going to the piano to illustrate a point from time to time.²⁰⁹

And, as author Don Campbell notes:

At her Rue Ballu apartment, she taught all branches of music. It was not a detached or separate study. It was simply a necessity to know everything...The Wednesday afternoon classes varied from Bach cantatas, Beethoven quartets, and Gesualdo experiments, to Mahler and Schönberg songs. Nothing was predictable except the growth of the musical mechanisms of the selected students.²¹⁰

Caroline Potter further explains the activities of these Wednesday classes:

Teaching schedules drawn up in the last five years of her life show that in these sessions Boulanger led discussions that concerned works by living composers, who included Olivier Messiaen, Henri Dutilleux, Maurice Ohana and Iannis Xenakis.²¹¹

When the author asked Emile Naoumoff, Boulanger's last prodigy, about the last years of these Wednesday classes he commented:

On Wednesdays she had what we called an analysis class which was a generic name for anything that was sort of musical retreat. She called it "Class D'Analyse." It should be translated "Analysis Class" which was everything but analysis in the strict sense of what [one] would learn in school. It was more like three or four hours of reflection of a musical masterpiece, that was performed by us, singing and playing on the piano various sections of it, parts of it, or portions of it...Directed by her so we can discover its "inner life." During those classes the programs were very varied. We had generally a Bach Cantata a week, sort of like a leit motif; and, then we had pieces by Xenakis, as well as pieces by Messiaen, who was, by the way, also, someone who she didn't really care musically for...But still I remember that she did not only indulge with him her own aesthetic which would be only Stravinsky's neoclassicism, Fauré's later second period, and her sister's music. As a matter of fact, she made it a point not to have her sister's music. It was like to avoid any criticism.

And so within these Wednesday gatherings we would cover music of dodecaphonic structure...mostly connected to works of her own students.

In the group of thirty students—from which twenty-five were American who were privately studying with her during the winter in the apartment in Paris—she would

²⁰⁹ Ibid.

²¹⁰ Don G. Campbell, *Master Teacher: Nadia Boulanger*. (Washington, D.C.: The Pastoral Press, 1984).

²¹¹ Caroline Potter, "Nadia Boulanger (1887-1979): The Teacher in the Marketplace," in *The Business of Music*—Liverpool Music Symposium no: 2. (Liverpool, UK: Liverpool University Press, 2002).

have one of them play one of his pieces and inevitably one of them was dodecaphonic or serial in one aspect or another. And then in order to exemplify this then we would read, or *try* to read a Schoenberg score or something like that...But she was not, per se, politically correct in the sense that she would try to say, “All music is so beautiful, meaningful and nice.”—Not at all. Formal music is—like she used to call it—“A Rule of the Game.” And many composers didn’t need to change the rules in order to fulfill their own personality: they felt free enough within the system. With later alterations of the “system” became their “signature.” But then she said, “Some composers needed to re-write the alphabet in order to express themselves.” She did not promote it, she didn’t criticize it; But, it was clear that it was, for her, the difference between an “intellectual stipulation” as she would like to use it, the term...compared to a lineage.²¹²

Another important development in education came when Boulanger initiated a series of childrens’ concerts in the Fall of 1930 at L’École Normale. As Rosenstiel explains:

She had a wonderfully winning way with children, direct and without condescension. In exchange for their full attention, she treated them to a careful, thorough introduction to each orchestral instrument in turn, prefacing her remarks with a readily understandable analogy: learning to appreciate music was like learning to ride a bicycle. It was far more satisfying to have ridden yourself than simply to have watched others. Similarly, even if all you learned was to read music and to sing, you would enjoy the art more than those whose only knowledge came from listening. The well-brought-up French children sat politely as each soloist demonstrated the capacities of his flute, oboe, clarinet, violin, or kettledrum, and they all listened with rapt attention to the grand-motherly woman on stage. In the France of 1930, this was an innovative concept in general education. There were conservatories for talented musicians, classical academic courses for the intellectually gifted, and vocational courses for those whose aptitude seemed to lie in those areas. The idea of combining these systems for the sake of “enrichment” simply did not then exist.²¹³

The latter part of the 1930’s saw still other opportunities for Boulanger: an invitation to teach in the Boston area, particularly at Radcliffe and Wellesley. Announced in the New York Times “Education” section:

²¹² Emile Naoumoff, interview by Barrett Ashley Johnson, November 26, 2006.

²¹³ Leonie Rosenstiel, *Nadia Boulanger: a life in music*. (New York & London: W.W. Norton & Co., Inc., 1982).

Mlle. Boulanger will give both a seminar for advanced students and a course in “Early and Modern Music—A Comparative Study,” in which she will show the relationship of very old and very new compositions.

No technical preparation is required for admission to the course, but the ability to read music will be presupposed, and some acquaintance with the literature and history of music will be advisable. Members of the class will be expected to participate in the singing of the works under discussion.²¹⁴

The engagements to teach at Radcliffe and Wellesley were only few compared to others locally (including the Longy School of Music and Harvard) as well as regionally, Washington College of Music and Preparatory School in Washington, D.C. Author Rosenstiel notes that in these courses Boulanger’s “...courses mixed beginners with advanced pupils and sometimes even professional musicians.”²¹⁵

Rosenstiel also cites Jeanette Eyre’s report while attending one of Boulanger’s classes at the Longy School:

Some [students] are still in the process of learning harmony...The inexperienced learn from the more advanced students, who in turn have the opportunity to criticize the work of their less proficient fellows. And all the students...can benefit from Mlle. Boulanger’s broad discussion of musical method, aims, and achievements.²¹⁶

In the same courses:

...Nadia would digress from the technical materials at hand, speaking instead about her concept of music education. Then she would ask her students open-ended, thought-provoking questions. Inevitably, questions such as “How should one approach the problem of teaching harmony, especially to young children?” or “Just how much training in the ‘accepted’ thing, in classical harmony, should the student acquire who is anxious to break away from tradition?” were meant to stimulate discussion, at the conclusion of which Nadia would utter her oft-repeated dictum that each case had to be decided on its own merits.

...[S]he invariably emphasized the importance of accurate hearing, of repeating the materials of music until they became second nature to the student, and of the

²¹⁴ Barnard, “Harvard Goes to Radcliffe,” *New York Times*, December 12, 1937.

²¹⁵ Leonie Rosenstiel, *Nadia Boulanger: a life in music*. (New York & London: W.W. Norton & Co., Inc., 1982).

²¹⁶ *Ibid.*

absolute necessity of recognizing individual differences. Above all, she demanded commitment. She was extremely impatient with people who had no opinion, or who were afraid to express preferences...Nadia was quick to point out how inferior American music education was to that available in France.²¹⁷

Boulanger's return to France in late 1938 was short-lived as the threat of war loomed on the continental horizon. In July of 1940 Boulanger was contracted to teach for three years at the Longy School of Music. There she began her teaching assignment in November of the same year. There she taught harmony, fugue, counterpoint, and advanced composition. Each student received one private composition lesson weekly. This was all possible, logistically speaking, owing to the fact that enrollment was limited to only twelve students, a modest number compared to what Mlle. had experienced in recent times.

While at the Longy School Boulanger continued her tradition of Wednesday classes, however, with this location and situation emphasized instead the singing of Bach cantatas, piano playing. As Rosenstiel states, "She was trying to teach them to read at sight in the fashion of the Paris Conservatory."²¹⁸

While at the Longy School from 1952-1955, Joyce Mekeel studied music with Boulanger. She subsequently followed her teacher to the Conservatoire National de Musique and studied in Paris from 1955-1957. Included in the Joyce Mekeel Collection at the Eda Kuhn Loeb Music Library, Harvard College Library, one finds a notebook whose entries begin with the title, "Nadia Boulanger—Harmony Class."²¹⁹ The title on the first of eight pages of the document indicate the subject matter as "Chords of the Sixth." Perhaps this is a handwritten copy of the "chords of the sixth" as mentioned by Levin:

²¹⁷ Ibid.

²¹⁸ Ibid.

²¹⁹ Joyce Mekeel, "Nadia Boulanger—Harmony Class", Joyce Mekeel Collection of Musical Scores, Eda Kuhn Loeb Music Library, Harvard College Library, Cambridge, MA.

There is a direct relationship between the voice leadings employed in the Vidal basses and NB's [Nadia Boulanger's] sheets on 6th chords, 6/4 chords, and, by implication, the dominant seventh chords. In effect, the NB 6th and 6/4 sheets explain the voice leadings required to execute the Vidal basses. These, and NB's dominant 7th sheets, included all enharmonic dominant sevenths and therefore are not merely diatonic or functional. The figuration employed by the basses is schematic; e.g., a dominant seventh in root position is 7 with a + below it (which stands for the leading tone), the first inversion 6 with 5 slashed (upper right to lower left), 2nd inversion +6 (again denoting the location of the leading tone), 3rd inv. +4. There are similar figurations for the diminished seventh. These forms of figuration ignore all necessary accidentals.²²⁰

The ninth and tenth pages of the Mekeel document are titled "Cadence Progressions Utilizing Major Triads" and "Cadence Progressions—Minor Triads", respectively, reflecting upon the mention of "cadence sheets" mentioned by Levin, prior in this paper. The Mekeel documents appear in the original hand as Appendix M.

With her professional relations not on par with Longy School administrators, Boulanger sought and found employment teaching music history, counterpoint, fugue, harmony, composition, and orchestration at the Peabody Conservatory of Music, Baltimore. This position was short-lived, however, owing to Mlle's. outspoken opinions of students' works. Again, Rosenstiel:

They [Peabody students] were confused when she suggested ideas rather than stating them categorically, and they vigorously protested to the administration when, after telling them how little they knew, she announced a test.²²¹

The remaining years in America—through the Fall semester of 1945—saw Mlle. teaching at the Longy School, supplemented by tours, lectures, lessons, appearances, etc. just prior to her return to France.

Upon her return to France, Boulanger was appointed full professor of *Accompagnement au Piano* at the Paris Conservatory in 1946, a post she held until

²²⁰ Robert Levin, e-mail message to the author, December 23, 2006.

²²¹ *Ibid.*

mandatory retirement at age seventy in 1957 (Boulanger had held a minor post as assistant to Paris Conservatory harmony professor, Henri Dallier in 1909). During these remaining years she continued at the re-opened American Conservatory at Fontainebleau, with her private teaching and her famous Wednesday classes.

In addition to these group instruction settings Boulanger offered, to the very privileged few, an invitation to the Boulanger private country home of Gargenville, a tradition begun early in her career. There, select students could enjoy a more private setting of work, intermingling with famous personalities of the arts. More than anything, it was a high complement, almost a reward for work very well done:

A hierarchy eventually arose among Nadia's students; her private pupils always considered themselves the elite; next were those who attended her Wednesday classes in Paris. Third were those who had only been with her at Fontainebleau. To have studied with Nadia at Gargenville as well as in Paris was the ultimate accolade, because this came about by invitation only.²²²

It is interesting to note that while the music itself was the overriding subject of study—and the most consulted of teaching sources—that private study differed from the group setting. Boulanger student Easley Blackwood states, “Of course she was one thing in the class, and she was something quite else in private lessons...With some she was very indulgent and with others she was very domineering.”²²³ It is through personal accounts of private instruction that we find the most important direct accounts of her thought process of both pedagogy and concepts of composition.

Nadia Boulanger first began teaching private music composition in 1903 while still a student at the Paris Conservatory. While not her first student, she taught her younger sister Lili for a brief time. But it was not until a teaching appointment at L'École Normale

²²² Ibid.

²²³ Easley Blackwood, interview by Barrett Ashley Johnson, January 27, 2007.

and the founding of Conservatoire Americain that a steady stream of student composers began to appear. From these early years through her entire lifetime, Boulanger's approach to teaching composition changed little. In a letter to Teresa Walters, "Boulanger claimed that she utilized no specific methods or theories of pedagogy."²²⁴ However claimed or denied, Boulanger's œuvre remains a testament in itself.

In a first meeting with a new pupil, Boulanger began with a test of aural abilities—pitch recognition and memory. She sat at a piano and asked the pupil, at a second piano, to replay the pitches and melodic patterns which she played. Then, with the pupil beside her at the first piano, she began a procedure in which, in effect, she changed roles with the pupil. She informed him that she would play the role of a pupil and he the teacher; then she commenced asking him questions about all aspects of music theory, history and literature. From the quality of the student's responses, she was able to evaluate his level of musical preparation and then proposed a point at which they might begin work together.

For Nadia Boulanger, the pupil's age was an important factor in the acquisition of musical skills. She believed that musical disciplines should be acquired at an early age, during those years she defined as "formative."²²⁵

And, relating this idea further in her own words:

If one can be concerned with small children and immediately give them simple instruction, yet solid enough so that it retains its meaning, the essential values, but which permits them also to remain individuals who love music, individuals who make music, or individuals who create music.²²⁶

It was, however, her diagnostic exam of a potential student regarding his or her aural ability that ultimately determined her judgment of the student's potential:

The growth of talent is unpredictable, certainly, but the ear--, if there is no ear, if I sing "Do" and they sing "Fa" then I am obliged to say to them, "It will displease you, or make you sad for a while, but it is better that I tell you now—you are no musician."²²⁷

²²⁴ Teresa Walters, "Nadia Boulanger, Musician and Teacher: Her Life, Concepts, and Influences" (DMA diss., The Peabody Conservatory of Music: Peabody Institute of The Johns Hopkins University, 1981), 241.

²²⁵ Ibid.

²²⁶ Nadia Boulanger, "Français de Notre Temps," [Recording] No. 83.

²²⁷ Robert Dumm, "Nadia Boulanger at 75," *Christian Science Monitor*, April 14, 1962, 4.

If the Master accepted the student it was understood a serious and rigorous attitude would be taken by the student. Again, in Boulanger's words:

...[T]he role of the pupil is essential, for it is a question of a collaboration. A lesson, in order to be good, demands the participation of the one who gives it as of the one who receives it. If it is necessary that the master brings to life what he teaches, the pupil, in his turn, ought to understand that the results depend, above all, on his own effort; it is necessary that the work that one tries to make him understand, that he gives the impetus that is demanded of him.²²⁸

With a pupil now accepted to study with Boulanger it was likely that the student would be thoroughly re-trained in harmony and counterpoint, a usual scenario with most of her students from America:

Because they are brilliant students, very talented people, but the grounding isn't secure in many cases, their ear isn't developed: the basics haven't been drummed into them.²²⁹

Composer Philip Glass notes that:

...[S]he set me on a program that started with beginner's lessons in counterpoint and harmony and continued with analysis of music, ear training, score reading, and anything else she could think of. Her pedagogy was thorough and relentless. From a young man of twenty-six, I became a child again, relearning everything from the beginning. But when I left Paris in the fall of 1966, I had remade my technique and had learned to *hear* in a way that would have been unimaginable to me only a few years before.²³⁰

Elliott Carter relays a similar experience:

I must say that, though I had taken harmony and counterpoint at Harvard and thought I knew all about these subjects, nevertheless, when Nadia Boulanger put me back on tonic and dominant chords in half-notes, I found to my surprise that I learned all kinds of things I'd never thought of before. Every one of her lessons became very illuminating, as she would point out how the parts could have done this or this.²³¹

²²⁸ Zygmunt Mycelski, "La Visite de L'École Normale de Musique de Paris," *Conferencia*, 1933, 642.

²²⁹ Bruno Monsaingeon, *Mademoiselle: Conversations with Nadia Boulanger*. (Manchester, UK: Carcanet Press Ltd., 1985).

²³⁰ Philip Glass, *Music by Philip Glass*, (New York: Dunvagen Music Publishers, Inc., 1987), p.15.

²³¹ Elliott Carter, *Flawed Words and Stubborn Sounds: a Conversation with Elliott Carter*, ed. Allen Edwards (New York: W.W. Norton & Co., 1971).

With the student now thoroughly trained in the important basics, Boulanger set out in a variety of methods of training the composer.

[Aaron Copland]...followed Boulanger's prescribed regimen, composing choral works, a passacaglia for piano, and eventually a whole ballet score. All the while, he studied orchestration, score reading, and analysis with her as well. His orchestration assignments included arranging other composers' piano music (including Mussorgsky's *Pictures at an Exhibition*) for orchestra and composing little original pieces for specified instrumental combinations. He also was required to make his way through orchestral scores at the piano at sight as Boulanger brought attention to details of harmony, rhythm, counterpoint, and form.²³²

In his paper *Boulanger and the Passacaglia* author E. Douglas Bomberger systematically analyzes the process by which Boulanger led the young Copland through the composition of "Passacaglia [for Piano.]":

...Boulanger found the genre [passacaglia] to be fruitful as a teaching tool. Copland was correct in his assertion that *all* her students wrote passacaglias, while there is ample evidence that many of them did. Copland and Virgil Thomson both worked in the genre during 1922...Other Boulanger students who penned passacaglias during or after their studies with her include Walter Piston, Easley Blackwood, Paul Katz, Clair Leonard, Israel Citkowitz, David Diamond, Irving Fine, and Jean Françaix.²³³

A driving force in the dynamic personality of Nadia Boulanger was the insistence of the student composer to find his own musical personality. The purpose of learning harmony, counterpoint, solfège, etc. was to learn the language of music. Without this language the would-be composer could not speak. The composer's personality can only be made known through his mastery of this language.

²³² Julia Smith, *Aaron Copland: His Work and Contribution to American Music* (New York: Dutton, 1955), pp.46-47.

²³³ E. Douglas Bomberger, "Boulanger and the Passacaglia" (paper presented at: Nadia Boulanger and American Music—a Memorial Symposium, University of Colorado, Boulder, CO, October 9, 2004).

While her approaches to individual students varied according to the student's progress, personality, and aptitude, Boulanger was not patient with those who did not produce enough:

...[I]f there's a pupil who hasn't done enough work, I say: 'I am not here to make you work. If you don't want to work, don't work, I don't care. I'm only interested in you at the moment when you come alive. At that moment, I try to live with you and to help you live.'²³⁴

And, as Emile Naoumoff states:

She would insist that...when I would present her a piece...and I don't think of an exercise, or a harmony [exercise] but of a composition—that it's *always finished*. She would never want to hear something "in-progress." It could be a movement, but it had to be finished. She wanted to see the beginning of the thought and the...reaching of the thought.

And then what she would immediately [say] at the speed of light—a remark that is not specifically towards a certain bar number or chordal progression, or—God knows what kind of specific detail—it would be immediately something like, "There is so much usage of this or not enough usage of that..." She didn't say it's "wrong" or it's "ugly" or it's lazy to write an ostinato. She explained to me that it's very specific to Slavic music, that most Russian music has an ostinato complimenting a harmonic structure. *She tried to explain to me why I was doing it*. But she didn't encourage me to pursue it only without to make me feel like it's wrong. In a way it was like a tolerance and guidance. And in the next project when I came to the same necessity [Mlle. would say], "Would I be able to avoid it?" And not that it's doctrinal and that I have to avoid it all the time.

Of course as since I was a child she used all kinds of allegories to explain it to me [but] at the end she did not force me to become a post-Fauré-style aesthetic composer. But I realize the respect toward the student—in that case though it was me—was extreme beyond her own aesthetic or the desire to transmit an aesthetic that she might think is more important to transmit rather than other possible diversions that one can get when one is young.²³⁵

Regarding methods of evaluating a student's composition as a means of assigning a letter grade, Donald Grantham states:

²³⁴ Bruno Monsaingeon, *Mademoiselle: Conversations with Nadia Boulanger*. (Manchester, UK: Carcanet Press Ltd., 1985).

²³⁵ Emile Naoumoff, interview by Barrett Ashley Johnson, November 26, 2006.

There was not a grading system at the Conservatoire Americain, but no one ever had any doubt about Mlle. Boulanger's opinions of his or her work!²³⁶

Emile Naoumoff agrees with Grantham:

Be it as it may I think her way of so-to-say "grading" was in the degrees of comments. She was so worried—as many people were—that because I was so young and so gifted that I would become intolerably self-centered. So whenever I would do something halfway decent it would be stated in her way to speak to me as "It wasn't that bad." When she cared more she would [give] less compliments. But generally I would say that—with distance I have now in time—I would say that perhaps she would [be prone to have more] aggravating situations with female students for whom she had less tolerance than for a male. And if the male happened to be very gifted, she gave *zero* tolerance. So the ideal would to be a male student who is not very gifted. Then you survive very well her classes because she kind of puts you on the side road, on the service lane, you don't have to worry about it. But if you're not [on the side road] you're constantly harassed by her questions. You have to find answers from within yourself [and] if you don't you have to argument [argue] and she would like to know why you don't agree. She could be rhetorically extremely like...she would almost like to have a contradiction with a student and see how long a student can withhold it. Her charismatic presence was so striking that it would be very difficult for anyone to start arguing with her. They [students] knew that her intellect [was] so developed that they could not sustain [an argument with] it.²³⁷

While not receiving a letter grade for a composition, students occasionally received markings directly onto their score. This seems to be sporadic in practice by Boulanger. An early work, *Theme and Variations for Piano*, by her sister, Lili, bears Nadia's large "X" and exclamation, "Ouf!" on its last page as a spirited indication to remove the music material indicated. This is confirmed by Emile Naoumoff and appears as Appendix N.

Lennox Berkeley recalls that she was always writing on his exercises—as she did with those of Marcelle de Manziarly—under places that she had underlined, or where she had put a cross because there was a mistake. Very often, he recalls, she wrote: 'Very musical, but forbidden.'²³⁸

²³⁶ Donald Grantham, e-mail message to the author, October 3, 2006.

²³⁷ Emile Naoumoff, interview by Barrett Ashley Johnson, November 26, 2006.

²³⁸ Alan Kendall, *The Tender Tyrant: Nadia Boulanger—a Life Devoted to Music*. (Wilton, CT: Lyceum Books, Inc., 1977), 95.

The many musical elements Boulanger looked for in a student's work were generally within a context of balance of freedom and constraint: "A great work, I believe, is made out of a combination of obedience and liberty. Such a work satisfies the mind, together with that curious thing which is artistic emotion."²³⁹ This balance was in conjunction with what she called *la grande ligne* (the 'grand' or 'long' line.) This she described as a continuance of a musical thought process throughout a work that carried the listener's ear from one idea to the next, culminating in a logical termination.

Boulanger, while an ardent musical supporter of Stravinsky, "...never sought to impose any definite kind of style on her pupils." Her range of interests was meteoric.

Regarding this, Boulanger student Robert Rodriguez comments:

Boulanger's greatest contribution for so many of us Americans was, therefore, *not* so much to fill our heads with Frenchness but, conversely, to *free* us from the overwhelmingly European load of traditions and expectations we were all carrying around. Rather than let us sink in watered-down Europeanism, she wanted each of us to rise to find his/her uniquely American voice. It was with this concern for individualism that she had refused to take Gershwin as a student. She explained to me that "by then, he was already Gershwin."²⁴⁰

The musical elements of composition study with Mlle. Boulanger were only a portion of the overall goal of her instruction. Always a part of her lessons was a questioning of the intent of the composer, whether it an Old World Master or the student composer in her presence, she emphasized the importance of looking inward to find the voice of the individual:

²³⁹ Bruno Monsaingeon, *Mademoiselle: Conversations with Nadia Boulanger*. (Manchester, UK: Carcanet Press Ltd., 1985).

²⁴⁰ Robert Xavier Rodriguez, *Nadia Boulanger*, Essay for Santa Barbara Concert Program, March 7, 1996.

You can squash people. One remark made in a certain way, on the other hand, can encourage and give confidence. One must tell the truth, but with a view to inspiring confidence and liberating the inner self...²⁴¹

And, again Robert Rodriguez:

What was her secret? She had the technical mastery and critical insight to make her Self disappear in the practice of her Art. Having given up composition, she was like a mirror with no face of her own to cloud the issue when considering the work of others. As she said in her last letter to me, “My great satisfaction is not to have hindered you.” Much of the magic of Boulanger was, thus, that she had the uncanny capacity simply to reflect back to the student no less than an accurate picture of his own music...As she put it...in her own inimitable English, “You are either a profound mystery to me or you are a nuisance.” With her we had no choice.²⁴²

As an educator who traveled the world over, and, with years of experience in a great variety of teaching circumstances, Boulanger had definite opinions regarding the educational system, particularly music education:

Our gratuity in colleges now giving everything to everyone is a crime. For when it was more difficult, people of real power have always come out.²⁴³

There is much talk of reforms in teaching. I don't know what ought to be done, but I know that there is something I should like to see enforced. It would be simply asking the question, “What do you think, my friend?” What is important is that he should indeed think something; whether it's crazy, intelligent, or odd doesn't really matter as long as he can express it properly.²⁴⁴

In his presentation at the *Nadia Boulanger and American Music—a Memorial Symposium*, held in 2004, Robert Levin's select comments about Nadia Boulanger warrant repeating:

²⁴¹ Bruno Monsaingeon, *Mademoiselle: Conversations with Nadia Boulanger*. (Manchester, UK: Carcanet Press Ltd., 1985).

²⁴² Robert Xavier Rodriguez, *Nadia Boulanger*, Essay for Santa Barbara Concert Program, March 7, 1996.

²⁴³ Nadia Boulanger, “Letter to Howard Hinnens”, reproduced in Teresa Walters: *Nadia Boulanger, Musician and Teacher: Her Life, Concepts, and Influences* (DMA diss., The Peabody Conservatory of Music: Peabody Institute of The Johns Hopkins University, 1981).

²⁴⁴ Bruno Monsaingeon, *Mademoiselle: Conversations with Nadia Boulanger*. (Manchester, UK: Carcanet Press Ltd., 1985).

I know of *no* teacher who does not distinguish between the very gifted, the somewhat gifted, and the ungifted. And I know of *no* teacher who spends the same amount of time on patently ungifted people as on gifted people.

I'd like to say a few things about her personality: ...She was not somebody who existed in the sweaty practice rooms of music theory...She...had... exchanges with leading poets, philosophers, authors, and journalists. And anybody who studied with Dr. Boulanger did not merely study music. They studied *life*. They studied *ethics*. They studied the mysteries of creation. They studied cosmology. All of that was there for the asking. And one scarcely had to ask because it was thrust upon us.

One could not—at any time—say the demands of Nadia Boulanger which grew exponentially the more she trusted the abilities of her pupils. One could never say Mlle's demands were extravagant because she asked nothing of anyone else that she did not ask of herself tenfold.

Anybody who attended Nadia Boulanger's classes knew that there was one human being that determined to lift all the veils and to reveal those secrets to all of us. Those secrets involved mastering of the large scale form, mastering...the narrative at all of its levels, mastering of the rhetoric, of the style...An intense, an unyielding fascination with elegance of thought.

Life in Nadia Boulanger's composition class was a constant search for and delight in the revelations of those amazing [philosophies?] of imagination.

The first thing that we [students] had to understand—if we were going to get anywhere as musicians—that if we did not have *that* sense of wonder about the unfathomable secrets of genius, of the unfathomable spiritual depth of a dominant resolving down a fifth to a tonic—that there were certain things about the meaning of music and the meaning of life that would ever be posed to us. She was somebody for whom quality was everything. She had no patience for the slipshot. She had no patience for sloppy thinking. And she let all of us know. She felt that we, in fact, had to understand that everything was an instrument. That [pointing to a back stage wall] is an instrument. But this [motioning with hands playing a keyboard] is an instrument. And this [pointing to his head] is an instrument and this is the most important [instrument] of all. And so we went to Annette Dieudonné to perfect our ears because you cannot do what you cannot hear. And in the end you might think that you can write things that you cannot hear but someday you will be found out! There was no way to hide when you wrote a piece of music and brought it into Nadia Boulanger.

Some people who want to see the surface of her teaching may not be able to understand these incongruables. But they are the essence of who she was. She saw inside a piece of music because she had that kind of spirit of inquiry. She had that kind of sensibility. She had a sense of instrumentation, of texture, of rhetoric,

the importance of rests as much as the importance of sounds. And beyond that she displayed a contradiction—which to me this very day—remains completely inexplicable. Which is that she relied—for the most part—on teaching materials that in some respects are thoroughly unremarkable and, indeed, mediocre. Nadia Boulanger sang the praises of [the theory texts of] Theodore Dubois and she celebrated his musicianship. She lived with that contradiction because that was the way it was taught to her. She did not challenge it.

In the naked face of musical genius Nadia Boulanger's voice faded to a quivering whisper and one could feel the tears welling up in her eyes...

There wasn't anything that she couldn't invent that wasn't reflected by the music of her time. She might not have liked Boulez ['s music] but she heard that stuff and she *knew* it and she knew what a complete musician needed.

There has *never*—I am quite sure...—in the history of music been *anything* like Nadia Boulanger. There will *never again* be anything like Nadia Boulanger...Nadia Boulanger made us understand what geniuses create. She gave us an insight that none of us had when we [began our studies with her,] and that all of us had glimpsed when we left. We might not think that we could write like a Stravinsky, but we *saw* how Stravinsky wrote.

If we listened, we learned...If we complained: shame on us.

If there is no remembrance of this astonishing legacy, this unbelievable human being who saw deeply within human nature, and, yes, *was* a tender tyrant, who punched me in the ribs when I did not sight read the full score of the Symphony of Psalms...perfectly, but behaved like an indulgent mother when I started to cry...and apologized. If we don't remember the essence of this philosophy then by the time the pendulum swings back they'll be nobody left to revive the message. So all of us have a sacred opportunity to keep that message fresh—to remember, that despite all these contradictions, we saw something, we were witnesses to something which is *without parallel* in the intellectual history of the culture. And that *must* continue to animate us now and forever.²⁴⁵

Pedagogy through Indirect Methods: Original Compositions and Performance Advocacy

The concept of pedagogy through indirect methods takes on an additional area of interest when examining Boulanger's contributions to the world of music. While denouncing herself as a composer early in her musical career, Boulanger's early

²⁴⁵ Robert Levin, "Boulanger's Pedagogy" (paper presented at: Nadia Boulanger and American Music—a Memorial Symposium, University of Colorado, Boulder, CO, October 7, 2004).

experience as composer, nevertheless, predisposed herself toward the vision and challenges of her future students. Boulanger was, however, not absent from always channeling her efforts toward the goals of her students.

The most important indirect method of her pedagogy were her prodigious efforts toward the performance and publication of her students' works. This was most pronounced with her American students; and, particularly apparent early in her teaching career with the now famous commissioning of Aaron Copland's *Symphony for Organ and Orchestra*. Boulanger's persuasion of Damrosch to commission the work for her American debut with the New York Symphony Orchestra was but one effort in a long list of similar causes.

Another method of this manner of pedagogy was her continual correspondence with former students. This came in many forms, particularly through hand written letters. A significant extension of this continuance of master/student relationship can also be seen through the return visits made to Boulanger by former students when in France, usually stopping by Rue Ballu for Wednesday afternoon class, or more hopefully, a once-again, cherished private conversation and/or lesson with Boulanger herself.

With Nadia Boulanger, a student who dedicated his life to Art/Music was always a member of her musical family and was always welcomed.

CHAPTER 4

EXEMPLARY MUSIC EDUCATION PHILOSOPHIES AS RELATE TO THE TEACHING METHODS OF SCHOENBERG AND BOULANGER: BENNETT REIMER AND DAVID ELLIOTT

While the practice of music education and the evolution of various philosophies of education have been seen as separate entities over many centuries of Western Thought, and, more particularly, Western Art Music culture, it was not until recent times—particularly the second half of the twentieth-century—the two merged into the growing force that is contemporaneously known as “Philosophy of Music Education.”

Reasons for teaching music are many. Historically, one can cite the ancient Greek practice of music training to elevate the character of the individual (Doctrine of Ethos); another, to train persons to serve a religious or belief system role of music leadership; and, more commonly, to train musicians for the sheer enjoyment of experiencing music. In any of these roles, a philosophy of music education exists, whether formally or informally.

Within these evolving philosophies of music education, a parallel, yet inclusive philosophy of music education can be found in the pedagogy of music composition. Paramount to the inquiry of pedagogy of music composition are several important elements: a pedagogy firmly established in the mastery of music fundamentals, the use of musical masterworks as a basis of all meaningful musical analysis, and, instruction from an inspiring pedagogue who is a practicing musician, to name but a few. If we examine the basic premises of music education philosophies we can apply these in a more focused manner: toward an inquiry of the pedagogy of music composition.

While several distinguished education philosophers have contributed important writings on the subject (Susanne Langer, Leonard Meyer, Howard Gardner, and John

Dewey to name a few), two contemporary philosophers of music education are exemplary to this discussion: Bennett Reimer and David Elliott. Reimer exhibits his philosophy of music education through three texts: *A Philosophy of Music Education* (1970); *A Philosophy of Music Education*, 2nd ed. (1989); and, *A Philosophy of Music Education—Advancing the Vision*, 3rd ed. (2003). Elliott demonstrates his thoughts of music education in the text, *Music Matters—A New Philosophy of Music Education* (1995).

Reimer's philosophy evolves with each successive edition of his texts. Since a comparison/contrast of these three text editions is not within the parameters of this discussion I have chosen to focus on the third edition text since it can be presumed that the most recent edition of the text serves to reveal Reimer's most recent thoughts on the subject. A more recent publication *Praxial Music Education—Reflections and Dialogues* (2005), David Elliot, editor, includes essays and papers which examine and comment upon Elliott's philosophy.

For the purpose of this inquiry I will examine three chapters of Reimer's third edition text which most specifically address issues of creativity and curriculum: "The Creating Dimension of Musical Experience," "Advancing the Vision: Toward a Comprehensive General Music Program," and, "Advancing the Vision: Toward a Comprehensive Specialized Music Program." The content of Reimer's text is substantial in its treatment of a philosophical inquiry of music and music education. And is, as David

Elliott confesses, “The most complete statement of the aesthetic concept of music education.”²⁴⁶

Of Elliott’s text I have chosen five chapters to examine: “Musicing,” “Music Listening,” “Musical Works,” “Musicing in Context,” and, “Musical Creativity in Context.”

While exact parallel chapter subjects are not found in the cited texts of Reimer and Elliott, I have found it most beneficial to select chapters from each writer relevant to Schoenberg’s and Boulanger’s methodologies of music education.

It is also important to note the difference between music education groups and individuals discussed by Reimer and Elliott as compared to the groups and individuals actually taught by Schoenberg and Boulanger: Reimer and Elliott focus their writings primarily toward a standardized kindergarten through twelfth-grade (K-12) system of music education. Whereas, Schoenberg and Boulanger taught in music education in a variety of settings, some which include students from such an age group.

However—owing to the nature of traditional European music education—that is, private music study or conservatory study—the greater majority of Schoenberg and Boulanger students were not taught in a K-12 approach. (If one can stretch the boundaries of the K-12 approach, it could be imagined some similarities with Schoenberg’s university/conservatory teaching and Boulanger’s conservatory teaching in comparison to the writings of Reimer and Elliott.)

Reimer’s inquest into the definition of creativity begins by asking the question: Who qualifies to be called creative? Two authors are cited who believe the “creative” are

²⁴⁶ David J. Elliott, *Music Matters—A New Philosophy of Music Education* (New York & Oxford: Oxford University Press, 1995).

those who, in Reimer's words are "world-renowned, historically eminent exemplars—the ones whose achievements have altered the course of their domain's history."²⁴⁷ These persons could be known as Creatives with a capital "C." Howard Gardner, himself an eminent philosopher of education whose "Theory of Multiple Intelligences" has influenced many in the latter half of the twentieth century, espouses this theory of "big-C" Creatives. In Gardner's words, "There is little dispute about those few individuals who represent the summit of creativity in a particular field [, therefore,] it is prudent to begin on solid ground—with individuals and with bodies of work that are uncontroversially creative."²⁴⁸

Reimer clearly states his position in the debate over who, or what, is creative: To Reimer, "*The difference is not in kind—only in degree.*"²⁴⁹ (emphasis in original) This definition includes a broader array of creative individuals, whether professionals or novices—and not just a broader array—but, as he cites, "a continuum, from what children do to what the greatest exemplars do."²⁵⁰ This shift in traditional thinking, that is, from defining creativity as assessing creativity based upon *exhibited skills* to one of judging creativity by what "a person must think and act to accomplish such things"²⁵¹ is crucial in understanding Reimer's philosophy.

Such a definition of creativity and who actually *is* the creative, while inclusionary in scope, is more realistic and, as Reimer concludes, "provides a role for education." Reimer infers that all Creatives were educated at some point in their lives, and so,

²⁴⁷ Bennett Reimer, "The Creating Dimension of Musical Experience," in *A Philosophy of Music Education—Advancing the Vision*, 3rd ed. (Upper Saddle River, NJ: Prentice Hall, 2003).

²⁴⁸ Howard Gardner, "Creative Lives and Creative Works: A Synthetic Scientific Approach," in *The Nature of Creativity*, ed. Robert J. Sternberg (Cambridge: Cambridge University Press, 1988), 298-99.

²⁴⁹ Bennett Reimer, "The Creating Dimension of Musical Experience," in *A Philosophy of Music Education—Advancing the Vision*, 3rd ed. (Upper Saddle River, NJ: Prentice Hall, 2003).

²⁵⁰ Ibid.

²⁵¹ Ibid.

therefore, all music education serves to point the student toward his or her individual, optimum potential.

The investigation into defining the artist continues when Reimer states:

Two assumptions...First, that there are some general attributes of creativity applicable to all forms of creativity. Second, that the general attributes do not exist in a vacuum, that they exist only as theoretical until manifested in *some particular way*.²⁵² (emphasis in original)

In further relating this notion of creativity to composing: Reimer states that a set of standard expectations are present in a creative act or creative endeavour. Acted upon, then, these creative actions can take various directions and degrees of “divergent thinking.”²⁵³ Within these culturally-appropriate expectations, divergent thinking manifests itself in a variety and intensity of products. Central to this argument, then, is the notion that no one is *equally creative*: All creative acts, processes, and products are the result of varying degrees of divergent thinking—the amount of variance from a standardized expectational system.

Unique to his discussion of creativity, Reimer follows with an investigation into “Performing Creatively,” “Improvising Creatively,” and, “Listening Creatively.” Of these concepts, “Listening Creatively” is most relevant to this inquiry.

Unique to the characteristics usually associated with musicianship, listening creatively—as defined by Reimer—can be associated with non-musicians alike. While the process of composing, improvising, etc. are acts which bring sounds into “sonic existence,”²⁵⁴ listening creatively is an activity wholly unto itself.

²⁵² Bennett Reimer, “The Creating Dimension of Musical Experience,” in *A Philosophy of Music Education—Advancing the Vision*, 3rd ed. (Upper Saddle River, NJ: Prentice Hall, 2003), 109.

²⁵³ Ibid.

²⁵⁴ Ibid.

This “other” listening kind of creative experience is described by Reimer as a musical experience, experienced within the listener entirely. This experience owes its creative nature to the fact that its process is one of gathering, assimilating, and discerning perceived, organized non-chaotic sounds. The degrees of creative listening, however, are relative to the degree of ability to process the incoming data, “from little to much.”²⁵⁵

This act of processing aural information becomes a mental exercise. As Reimer notes: “Meaning-making...in music...is a core need in the human condition.”²⁵⁶ This “core need” can be seen as an extension from basic survival instincts. And, within a concept of listening as a survival mechanism, listening becomes a most important human thinking activity.

Closely related to “listening creatively” Reimer advocates the necessity toward developing, musically speaking, a “good ear.” As he acknowledges, “Such an ear, of course, is a mind; a mind in action in the meaning-system we call music.”²⁵⁷ We find, then, a similar, if not nearly identical, emphasis on the importance of an aware, educated, and active listening.

When addressing “Teaching for Knowing How to Create Music,” Reimer addresses the significance of individual instruction. As part of this individualized study approach, accuracy of execution of the given task is significantly important. One can recall students whose musical technique is stronger in one particular area from another (e.g., sight-reading vs. improvisation) and conclude that any given student will *always* be more inclined one direction compared to the other. However, Reimer dispels that thinking: “Artistic

²⁵⁵ Ibid.

²⁵⁶ Ibid.

²⁵⁷ Ibid, 119.

precision, or definiteness, never interferes with or competes with the spontaneity of artistic creation. Instead, it makes spontaneity meaningful.”²⁵⁸

In a closely related issue, Reimer also advocates including teaching for creativity in the earliest music lessons:

That misconception—technique now, musicianship later—has plagued performance teaching in music education throughout its history, accounting for much of the convergent, rule-learning-and-following, technique-dominated, rote nature of the enterprise.²⁵⁹

Reimer advocates the incorporation of technique, i.e., skills, with actual creative tasks as an interdependent approach in teaching creativity. However, he acknowledges the necessity of a full command of technical skills in order to achieve creative tasks—further underscoring the importance of their interdependence.

Another important element of creative instruction for Reimer includes study directed to include many styles of music, of “making meaning in the tradition, belief-system, constraints, and generative possibilities each style operates within.”²⁶⁰ Such an approach is not only an attempt to explore pre-conceived musical elements but also serves as yet another mental exercise.

Upon addressing direct methods of teaching music, Reimer presents two approaches: through a Comprehensive General Music Program, and through a Comprehensive Specialized Music Program. Each approach is valid and necessary, as advocated by Reimer, and should run concurrently in a school music program.

By “Comprehensive General Music Program” Reimer means a music education program wherein music studies are broadly comprehensive in content. A “comprehensive”

²⁵⁸ Ibid, 129.

²⁵⁹ Ibid, 130.

²⁶⁰ Ibid.

music program might train in areas of composition, conducting, listening, sight-reading, improvisation, etc. Furthermore, a “general” music program is one in which the broader public is educated in a broad range of music subjects.

By “Comprehensive Specialized Music Program” Reimer means a music education program wherein music studies are focused, or specialized, on one or more music study areas such as composition or improvisation. Within these specialized study areas, then, a broad, deep, and comprehensive approach is taken.

While the focus of this paper is to examine methods of training the composer (which one could assume to be covered under the subject, “Comprehensive Specialized Music Program”), Reimer’s discussion of a Comprehensive General Music Program serves our purpose to help further define the specifics of the latter.

Reimer unequivocally begins:

What we need is a music curriculum sufficiently comprehensive to encompass the diverse opportunities music offers people to share its special satisfactions. Nothing less than inclusiveness, in both our concept of what an effective curriculum is and how our programs can best carry it out, will be sufficient for accomplishing what people learning music deserve—the broadest possible opportunities to discover and fulfill their potentials to incorporate fulfilling musical experiences in their lives.²⁶¹

Reimer states that a narrow focus of interest in the music curriculum has resulted in an equally narrow result with students.

Reimer first presents a “seven-phase model of the total school curriculum,” which, he states has exact ramifications for the music curriculum. (See Figure One) Four questions apply to this example to further define its intent: “why?”, “what?”, “when?”, and, “how?”. This model is standard for education in general and can be applied to various fields of study.

²⁶¹ Ibid.

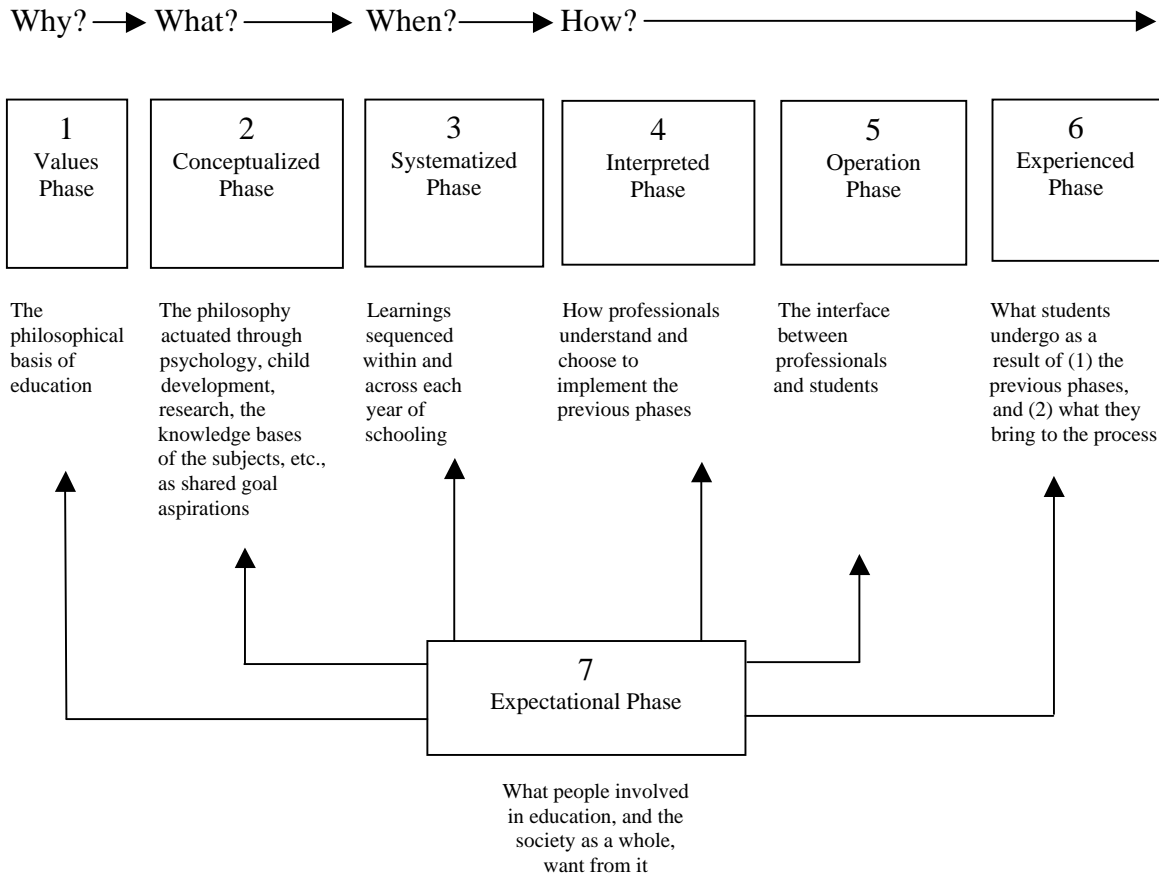


Figure One:
SEVEN-PHASE MODEL OF THE TOTAL SCHOOL CURRICULUM

The first question, “why?”—heading the values phase (1)—can be construed as asking the simple philosophical question, “Why study music?” When we understand the importance of studying music we can then ask the question, “what?”—being interpreted as “what education must do to fulfill its purposes.”²⁶² The conceptualized phase (2) can include understandings in child development, psychology and, most usually, actual skills to be transmitted. “When?”—the systematized phase (3)—addresses the questions of what

²⁶² Ibid.

is the appropriate time to study the “what?”, and in which order to study. Reimer correctly derides the lack of consistent systemization of an educational process: one wherein, typically, a thread of consistent learnings are carried from youth through the following years.

The fourth question, “how?” relates the manner and approach taken by teachers in interpreting the “why?” “what?” and “when?” of the curriculum. Clearly, a great deal of curriculum choices are the responsibility of the teacher. This interpreted phase (4) further points toward the importance of solid teaching. In direct application to teaching music, Reimer states that there exists a great deal of variety of approaches in teaching music. This is acceptable only if the body of teachers were to have deeper understandings of the goals of music education. Within an ideology of foundational consistency, teachers would have wide berth for individual approaches—a pedagogical example of unity within variety.

Still asking “how?” we see Reimer addressing the actual workings of teaching: How are teachers claiming the interest of students? How are students responding? Are the students learning? The operational phase (5) is seen by Reimer as historically lacking the foundational phases preceding. He applauds music teachers, however, adding that these very teachers are only teaching what they have been taught to teach.

The experienced phase (6) again asks the question, “how?” How are students using their newfound knowledge? In relation to music education, Reimer points out shortcomings of the current system:

[S]kills and understandings [have been taught which have] little to do with the knowings and doings students would find influential for a lifetime of musical enjoyment.²⁶³

²⁶³ Ibid, 248.

The seventh, and last of the “seven-phase model of the total school curriculum,” the expectational phase (7), can be thought of as a monitoring idea, or set of ideas. This monitoring can be both macro (e.g., what is expected in test scores nationally) and micro (e.g., what a teacher expects from his/her student.) Musically, “the educational system has not been actively aware of “community musical life and representative of a comprehensive perspective of musical knowings and doings.”²⁶⁴ And, second, that “those who teach music in schools tend to be people who poorly represent the musical realities of the communities they serve.”²⁶⁵

Clearly, to Reimer, educating the music teacher is much more than the training of musical skills to be passed on to students. An equal, if not greater, asset of great music pedagogy rests on a strong pedagogical philosophy of music, followed by skills training.

Another model for music pedagogy excellence advocated by Reimer can be seen in his “restructured” set of standards first published by the Music Educators National Conference in 1994, known as the “U.S. National Content Standards for Music Education.”²⁶⁶ Again, while not directly a model for the teaching careers of Schoenberg nor Boulanger, the conceptual content serves as an illuminating example and is seen as Figure Two.

Reimer’s advocated “restructured” set of standards does not differ in the number of proposed standards first published by the M.E.N.C., but differs from the original in that the nine standards of the “restructured” version are divided into two roles areas: musicianship roles and listenership roles. “Reading and notating music” is graphically shown between

²⁶⁴ Ibid, 248.

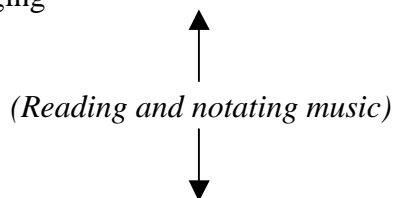
²⁶⁵ Ibid.

²⁶⁶ *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts* (Reston, VA: Music Educators National Conference, 1994).

the two intelligences because—as he suggests—“reading” and “notating music” are activities of both. This restructured version further defines the possible approaches of music pedagogy. Of particular importance to this study is the musicianship role of “composing.”

A. *Musicianship Roles (Intelligences)*

- | | |
|---------------------|--------------|
| 1. Singing, Playing | (Performer) |
| 2. Improvising | (Improviser) |
| 3. Composing | (Composer) |
| 4. Arranging | (Arranger) |



B. *Listenership Roles (Intelligences)*

- | | |
|--|---|
| 5. Listening | (Listener) |
| 6. Analyzing, Describing | (Theorist) |
| 7. Evaluating | (Critic) |
| 8. Understanding relationships between music, the other arts, and disciplines outside the arts | (Psychologist, Philosopher, Neuroscientist, Educational Theorist, etc.) |
| 9. Understanding music in relation to history and culture | (Historian, Ethnomusicologist, Anthropologist, Sociologist, etc.) |

Figure Two:
U.S. NATIONAL CONTENT STANDARDS FOR MUSIC EDUCATION
(RESTRUCTURED)²⁶⁷

Reimer’s definition of composer education within this set of standards rests on several tenets: First, the importance of the composer to be a practicing musician/performer. Performance experience informs the composer in many ways,

²⁶⁷ Ibid, 253.

particularly practical/logistical ones. Second, the composer should learn the interrelationship among composing, arranging, and improvising. Third, various methods of notation are important to learn and utilize. Fourth, understanding the relation of music composition creation with other forms of artistic creation is important. Fifth, the relation of the composer in history and human culture adds another dimension to the composer's perspective. Sixth, inclusion and practice of various related musical studies further strengthen the composer's knowledge base.

In closing remarks regarding a proposed general music program, Reimer advocates a program "of inclusiveness, of nonuniformity of outcomes as a goal, of diversity..."²⁶⁸

In turning his focus from a "Comprehensive General Music Program" to a "Comprehensive Specialized Music Program," Reimer makes a clear distinction between the two:

The specialized music program, meaning elective experiences beyond general music...needs to be comprehensive but in a different sense. Here rather than study being inclusive of all musical roles in an equitable, feasible balance, comprehensivity means including as many specialized involvements as possible as choices for focused delimited attention.²⁶⁹

One way in which the comprehensive general music program can be compared to the comprehensive specialized music program is through the seven-phase curriculum model presented above. In the values phase (1), Reimer cites possibly two reasons a student may value specialized study not offered in the general music program: personal and societal. Both reasons are closely akin in purpose and intent. A "conceptualized" curriculum phase (2) of specialized music study follows with Reimer's advocacy reiterated

²⁶⁸ Ibid, 272.

²⁶⁹ Bennett Reimer, "Toward a Comprehensive Specialized Music Program," in *A Philosophy of Music Education—Advancing the Vision*, 3rd ed. (Upper Saddle River, NJ: Prentice Hall, 2003), 275.

from the general music program: “Building a general music program fully representative of our culture’s musical roles is one foundational task...The other is to do the same for elective offerings.”²⁷⁰

The third, “systematized” phase (3) of a comprehensive specialized curriculum can be seen to have two important elements for its success:

“...skill development—the accumulation and refinement of culturally relevant techniques of singing and playing, increasing in control and finesse as students are presented with gradually increasing challenges. The second sequential dimension of performing is the graduated difficulty of the literature chosen, expanding in both interpretive and technical challenges as craft, sensitivity, and imagination become available to meet those challenges.”²⁷¹

Reimer reinforces the differences between the general and specialized curriculum:

“Remember, in the specialized performance program, unlike the general music program, performance creativity and intelligence, dependent on and grounded in the skilled doings of the body, is the point and purpose of all learnings.”²⁷²

The “interpreted” phase (4) is then revealed as a most important step in the specialized music program. Reimer examines the “level of inclusiveness of the elective program” when suggesting a possible need for each role—or area of study (e.g., “composing”), be a program of study on its own. Another suggestion is for the incorporation of all roles (areas of study) into one body of study. Still, yet, Reimer challenges us with the possibility of rethinking the locations of teaching: rehearsal hall, classroom, etc. Whatever interpretation of the previous two propositions, a very possible change of teaching venue may be in order.

With the “operational” phase (5) Reimer simply reminds the educator that he/she must surely modify entrenched, hackneyed approaches of delivering pedagogical material.

²⁷⁰ Ibid, 277.

²⁷¹ Ibid.

²⁷² Ibid.

With this change, however, Reimer suggests a possibly encouraging effect: namely, as the more effective materials presented bear more effective fruit. With the proposed specialized general music program curriculum the “experienced” phase (6) can be, perhaps, the most exciting part of the learning. Reimer relates:

When we have in the past expanded our offerings to embrace a previously unavailable, opportunity, such as, notably, performance of jazz, many students have leaped to the chance and have benefited enormously by our expert instruction, a whole new school music undertaking having come into existence. This has been healthy both for all the students who would never otherwise have become involved and for our profession, which has expanded its contribution in a culturally grounded, musically important way.²⁷³

Reimer explains what can be gleaned through the “expectational” phase (7) of this specialized curriculum. On one hand a greatly revamped approach to music instruction is likely to perplex many involved in its administration and tutelage. However, the necessity for such a change is becoming increasingly more and more important as Reimer states:

“We are facing a growing crisis of dispensability, as music in our culture thrives while music education faces constant uncertainty as to its value. Every change we have succeeded in making toward relevance to our culture’s musics and musical practices has kept us long-standing worth. But change has occurred faster and more diversely than we have been willing to acknowledge. We need to be more courageous in what we expect of ourselves, what we can offer including, but going beyond our traditions.”²⁷⁴

Once again, Reimer turns to his proposed “restructured content standards” in relation to composition, and, more particularly, the training of composition teachers. He offers an optimum training scenario for the teacher of composition:

[F]uture composition teachers in the schools would have taken the opportunity to begin elective study with specialists at some appropriate point (perhaps at the upper elementary level). They would have continued their study in both group and individual settings through high school, majored in music education at the college level and studied composition as their primary emphasis, taken supportive courses

²⁷³ Ibid, 280.

²⁷⁴ Ibid, 281.

in the teaching of composition in the schools, done their student teaching in composition settings, and then taken jobs as composition specialists at whatever school levels best suited their temperament. That would put the teaching of composing in the schools in parity with the level of expertise presently existing in performance. **If teaching composing is indeed comparable to teaching performing in its challenges, as I believe it certainly is, we should expect nothing less than comparable competence to what we have achieved in our excellent performance programs.**²⁷⁵(bold print added)

In conclusion, Reimer states the basic principles he has advocated throughout the book:

A valid curriculum in music, then, needs to satisfy three long held and often articulated conditions: it needs to be comprehensive, sequential, and balanced. It is comprehensive when it regards all substantive musical roles in a culture as worthy of cultivation, both at the general education level of inclusiveness and at the specialized education level of focused learning. It is sequential when human developmental factors and the particular ways and progressions of learning in each musical role interact to nurture capacities and provide challenges effectively. It is balanced when all substantive musical roles are accessible to be experienced, when all culturally significant musics and as many as possible of other cultures are represented fairly, treated with respect, and studied accordingly, and when each level of musical involvement—aficionado, amateur, and professional—is cultivated with the fullest devotion and expertise the music education profession can bring to bear.”²⁷⁶

David Elliott’s text, *Music Matters—A New Philosophy of Music Education* urges the view that musicianship equals musical understanding and that musicianship (which always includes listenership) is a multipartite form of working understanding (or *praxis*) that is procedural and situated in essence.²⁷⁷

Upon first examination of the cited chapters, David Elliott presents a new term, “musicing,” which will prove to be a springboard for his proposed thoughts on music and

²⁷⁵ Bennett Reimer, “Toward a Comprehensive Specialized Music Program,” in *A Philosophy of Music Education—Advancing the Vision*, 3rd ed. (Upper Saddle River, NJ: Prentice Hall, 2003).

²⁷⁶ Ibid, 296.

²⁷⁷ Ibid, 70.

music education throughout the text. By definition, Elliott intends the word to represent *music in action*, that is:

...the...fundamental reality of “music!” as a form of deliberate doing and making...It serves to remind...us that long before there were musical compositions there was music making...²⁷⁸

Elliott continues by examining the elements of musicianship. In this definition he states that music making is “...essentially a matter of *procedural* knowledge.”²⁷⁹ Defining this procedural essence of musicianship he states: “When we know how to do something competently, proficiently, or expertly, our knowledge is not manifested verbally but practically...*our musical thinking and knowing are in our musical doing and making.*”²⁸⁰

Within this procedural knowledge, or procedures, are four “kinds of knowing”: formal musical knowledge (factual, textbook information), informal musical knowledge (knowledge as experienced), impressionistic musical knowledge (a certain feeling for an ability or musical action), and supervisory musical knowledge (the ability to self-monitor one’s musical practice and progress). These “four kinds of knowing” comprise what Elliott calls “musicianship.”

Elliott continues his examination of “musicianship” by proposing five levels: “Novices,” “Advanced Beginners,” “Competent Music Student,” “Proficient Music Student,” and, “Musical Expert” *or* “Artist”—each level of musicianship progressing from least competent to most competent.

And, of particular significance to this paper, Elliott lists “principles of music teaching and learning”: “The Teaching-Learning Context,” “Progressive Musical Problem

²⁷⁸ Ibid, 49.

²⁷⁹ Ibid, 53.

²⁸⁰ Ibid, 56.

Solving,” Targeting Surplus Attention,” “Problem Finding,” “Problem Reduction,” “Music Teachers and Music Students,” and, “Evaluation.”

In the “Teaching-Learning Context” Elliott states that “musicianship develops only through active music making in curricular situations that teachers deliberately design to approximate...genuine musical practices.” He names this approach “*curriculum as practicum*.”²⁸¹

“Progressive Musical Problem Solving,” then, is the accumulation of greater and greater musical challenges with the intent to increase ability with these accumulated challenges.

By the phrase “Targeting Surplus Attention” Elliott defines an important, yet frequently overlooked reality of the developing musician: As the musician progresses through ever more sophisticated musical techniques (as evinced through “progressive musical problem solving”), mastered techniques, then, allow the musician more time to focus toward current and future challenges.

“Problem Finding” and “Problem Reduction” are similar concepts: the first being the ability of the musician to discern areas of musical practice or performance wherein changes are needed. The second, finely-nuanced concept, “Problem Reduction,” is described: much as a performer would deal with a performance issue such as “breath control issues”, “fingering issues,” etc.

²⁸¹ Ibid, 72-75.

To Elliott, the concept of “Music Teachers and Music Students” focuses on “the music educator’s role [as] principally one of mentoring, coaching, and modeling for music students conceived as apprentice musical practitioners...”²⁸²

Lastly, Elliott’s concept of “Evaluation” as part of the principles of music teaching and learning holds that the true evaluation of a student’s work is exhibited in his or her musical “doings”, that is, not what is understood, spoken, or written about music, but what is shown through *actual music making*.

In addressing the concept of “music listening” Elliott holds specific beliefs:

Competent, proficient, and expert levels of music listening involve active listening-for. Intelligent music listening requires that we deploy our powers of consciousness deliberately to achieve an intention...Music listening requires us to interpret and *construct* auditory information in relation to personal understandings and beliefs.²⁸³

To Elliott, “listening is never direct or immediate. Personal understandings and beliefs (tacit and verbal) always mediate our auditory processes. Listening is thought-full and knowledgeable.”²⁸⁴ This in direct opposition to the idea that listening may be construed as “thought-less.”

Elliott continues by introducing the concept of “procedural essence of music listening” in which “coherent musical patterns” are manipulated by first, the composer; and, then—upon hearing the music—are detected by the listener in either abstracted or transformed incarnations.²⁸⁵

²⁸² Ibid, 72-75.

²⁸³ Ibid, 80-81.

²⁸⁴ Ibid, 80.

²⁸⁵ Mary Louise Serafine, *Music as Cognition: The Development of Thought in Sound* (New York: Columbia University Press, 1988), 80-83.

Elliott cites Serafine in her additional concept of *hierarchical structuring* “that likely pertains to musicing and listening across music cultures.”²⁸⁶ As composers or listeners this structuring of sounds is all-important to the clear perception of our message. Apart from an aesthetic argument for organic unity within a work, the fact remains that “our powers of attention, awareness, and memory are aided tremendously when music makers limit and differentiate the auditory materials of music.”²⁸⁷

Elliott directly relates these concepts—and one additional—to the “design dimension” of musical works: citing Leonard Meyer who categorizes elements of music into two categories: the “syntactic” and “non-syntactic.” Meyer includes melody, harmony, and rhythm as syntactic elements; whereas, “nonsyntactic parameters of musical design include timbre, texture, tempo, articulation, and dynamics.”²⁸⁸ Syntactic elements can be thought of, in laymans’ terms, the “cake”; and, the non-syntactic elements can be thought of as the “icing.” That is, the syntactic elements are the core elements and the non-syntactic elements are those which further refine the core ideas of the musical work. Understanding these differences can be a valuable aid in developing thorough listening abilities.

Elliott continues with an examination of how listening is employed in music education. In this area he draws a clear distinction between an *aesthetic education* and an *artistic education*: an aesthetic education is one of an “outside” view of a subject area, an objective valuing and experiencing:

²⁸⁶ David J. Elliott, *Music Matters—A New Philosophy of Music Education*, (New York & Oxford: Oxford University Press, 1995), 85.

²⁸⁷ *Ibid*, 88.

²⁸⁸ *Ibid*, 93.

Aesthetic educators insist that the primary focus of general music programs should be listening—listening in the peculiar sense of perceiving and reacting to recordings according to the axioms of aesthetic perception. But this focus is wrong for several reasons.²⁸⁹ Put another way, **aesthetic curricula prepare students for what MUSIC is not: the isolated, asocial consumption of aesthetic objects.** In sum, learning to perceive and react to the aesthetic qualities of recordings by following call charts listing bits of formal knowledge (e.g., first theme, second theme) will not lead to competent listenership, let alone musicianship.²⁹⁰ (bold type added)

On the other hand, an artistic education—and more specifically, artistic listening—is “listening for what one is attempting to achieve musically...”²⁹¹

In evaluating a student’s music listening abilities Elliott suggests:

One of the most musical ways of assessing a student’s listenership is to assess his or her performances of specific works (or relevant portions of works). An artistic performance is the ultimate nonverbal description of a work. Only in an artistic performance (rendition or improvisation) of a work do all its relevant dimensions come together as a whole. This is partly what we mean when we say that music is a performing art.²⁹²

Elliott, then, presents an exciting proposal to the educator (and listener, and—to another degree—composer) with a list of elements common to all musical works. He states that all works involve at least four of these elements (that is, elements one through three, plus one additional) but can include all six as “interrelated dimensions of musical information to listen for (and, therefore, to teach and learn).²⁹³ These interrelated elements include: (1) a performance interpretation; (2) a composer’s previously organized musical design, or an improvised design; (3) specific standards and traditions of musical practice; (4) [elements] expressive of emotion; (5) [elements] that are representational in the sense

²⁸⁹ Ibid, 102.

²⁹⁰ Ibid, 103.

²⁹¹ Ibid, 102.

²⁹² Ibid, 105.

²⁹³ Ibid, 92.

that they describe or characterize subjects of various kinds, including people, places, and things; (6) the apprehension of various kinds of cultural-ideological information.²⁹⁴

Regarding *music in context*, and, applied to the *act of composing*, Elliott notes there are several things occurring when one begins a composition. First, “the musicianship required to compose particular kinds of music develops in relation to the thinking of other composers and performers, past and present who have immersed themselves in the achievements and the authority...of particular compositional practices.” Second, that “composing is highly contextual in that composers do not generate and select musical ideas in abstraction.” Third, consideration of “performance practices.”²⁹⁵

In turning his focus to *musical creativity in context*, Elliott explains that “[c]reating is a particular kind of making or doing that results in tangible products or achievements that people deem valuable, useful, or exceptional in some regard.”²⁹⁶ Elliott then elaborates at length several aspects of creativity with a purpose in directing the educator in developing creativity in a student. He outlines six primary principles: (1) enabling and promoting musicianship; (2) a receptive environment that encourages risk taking; (3) involving students in formulating...worthwhile musical projects; (4) to evaluate performances and compositions; (5) sustained periods of time for students to generate, select, rework, and edit their performances, improvisations, interpretations, compositions, or arrangements; (6) guiding students [as] a music teacher-as-coach, adviser, and informed critic.²⁹⁷

²⁹⁴ Ibid, 192.

²⁹⁵ Ibid, 23.

²⁹⁶ Ibid, 216.

²⁹⁷ Ibid, 234.

Elliott makes clear in his philosophy that no one is born creative. All is dependent on his or her musicianship training. He uses analogies to literacy and numeracy, saying that no one is born literate nor numerate. And, so, in parallel, no one is born musical. The degree to which someone is trained in musicianship and other mitigating factors (e.g., cultural support, opportunity, etc.) determine the extent to which one can become creative.

Rounding out his philosophy of music education Elliott addresses curriculum development. He proposes an expanded set of seven curriculum commonplaces as first proposed by Joseph Schwab: (1) aims, (2) knowledge, (3) learners, (4) learning processes, (5) teacher, (6) evaluation, and, (7) learning context. These commonplaces can be employed as objective guidance and referential elements when designing a curriculum.

Applying these commonplaces to a more tangible approach, Elliott proposes a model which is malleable according to the situation: “Music Curriculum Making: A Four-Stage View.” This model for curriculum development has as its hallmark the notions of being “interactive, context-dependent, and flexible.”²⁹⁸ For example, Stage One (“Orientation”) has, as its overriding principles, the seven curriculum commonplaces mentioned above, which are referenced throughout the development and implementation of the curriculum itself by the remaining three stages. That is, during the preparation and implementation of Stage Two (“Preparing and Planning”) the curriculum designer can “orient” himself/herself with Stage One (“Orientation”—i.e., the seven curriculum commonplaces) principles; During the preparation and implementation of Stage Three (“Situated Action: Teaching & Learning”) the curriculum designer can orient, once again, himself/herself with Stage One principles; And, during the preparation and implementation

²⁹⁸ Ibid, 256.

of Stage Four (“Evaluation”) the curriculum designer can orient himself/herself with the same, seven curriculum commonplaces found in Stage One.

While Elliott describes this model as “interactive (not linear)”²⁹⁹ it holds a true linear aspect as well: That is, in addition to being interactive, as described immediately prior, curriculum development can follow the Four Stages in order from One through Four: “Orientation,” “Preparation & Planning,” “Situated Action: Teaching & Learning,” and, “Evaluation.”

With an explanation of the operational features of Elliott’s proposed Four Stage model of curriculum making it would serve our purpose to examine an in-depth description of the elements of each of the four stages of music curriculum making:

Elements of Orientation³⁰⁰ (Stage One), more specifically, can be seen:

1. Aims: Self-growth, self-knowledge, and flow are the central values of MUSIC and, therefore, the central aims of music education.
2. Knowledge: Musicianship is the key to achieving the values, aims, and goals of music education.
3. Learners: Musicianship is a form of thinking and knowing that is educable and applicable to all. Accordingly, all music students ought to be taught in the same essential way: as reflective musical practitioners, or musical apprentices.
4. Learning Processes: An essential part of our task is to teach students how to continue developing their musicianship in the future.
5. The Teacher: To teach music effectively, a teacher must possess, embody, and exemplify musicianship. This is how children develop musicianship themselves—not through telling, but through their actions, transactions, and interactions with musically proficient and expert teachers.
6. Evaluation: There is a distinction between evaluation and assessment...The primary function of assessment in music education is not to determine grades but to provide accurate feedback to students about the quality of their growing musicianship. [Whereas “evaluation” can be thought of as a final score given for coursework.]
7. Learning Context: By treating all music students (including “general” music students) as apprentice musical practitioners and by teaching all

²⁹⁹ Ibid, 256.

³⁰⁰ Ibid, 259-294.

students how to find and solve musical problems in “conversation” with ongoing musical practices, music educators situate students’ musical thinking and knowing.

Elements of Preparing and Planning the Practicum (Stage Two):

1. Decide the kinds of *music making* your students will pursue. (The values of MUSIC arise in the actions of musicing and listening.)
2. Decide (a) the musical *practices* and (b) the musical *challenges* to be taught and learned in relation to your decisions at point (1) above and point (3) below.
3. Decide the components of the *musicianship* your students will require to meet the musical challenges you selected at point (2) above
4. Decide your teaching-learning *goals* in relation to decisions made at (1), (2), and (3) above.
5. Reflect on alternative teaching-learning *strategies* in relation to your decisions at points (1) to (4) above.
6. Reflect on alternative *sequences* you may require to achieve your teaching-learning goals.
7. Decide how to *assess and evaluate* students’ developing musicianship.

Elements of Music Teaching and Learning (Stage Three):

This is the heart of the music curriculum: a musical teacher inducting students into musical practices through active music making...A musical practicum is a social collective; it is a deliberately created community of aspiring music makers. In this context “an excellent curriculum is an excellent teacher interacting with students in educationally sound ways.”³⁰¹

The mentor-student relationship at the center of the practicum has several practical, psychological, and developmental advantages. When students are learning to make music under the guidance of teachers who are themselves musically proficient, this relationship establishes “personal bonds as well as a sense of progress toward an end.”³⁰² This is so because the effectiveness of the teacher’s musicianship is clearly recognized by his students. His musical expertise is honest and real. It has clout because it carries the weight of practical achievement. Hence, the teacher’s feedback also has clout. This is why the feedback that students receive from a proficient teacher can be powerfully motivating. When musical goals and standards are clear and when teachers and students know they are meeting important musical challenges, the curriculum-as-practicum is charged with enjoyment and growth...³⁰³

³⁰¹ Ibid, 258.

³⁰² Howard Gardner, *The Unschooled Mind*, (New York, NY: Basic Books, 1991), 124.

³⁰³ David J. Elliott, *Music Matters—A New Philosophy of Music Education*, (New York & Oxford: Oxford University Press, 1995), 289-290.

Elements of Evaluation (Stage Four):

The approach of an holistic and humanistic approach toward evaluation is advocated...[t]hat is, “[e]ducators are urged to view curriculum evaluation as a means of improving and renewing the teaching-learning process by taking all the curriculum commonplaces into consideration.”³⁰⁴

Elliott’s approach to music curriculum making—like his approach to all music making—centers on the act of *doing*. To Elliott, Music is an activity—an artistic action—not just an aesthetic concept. In this light he reminds us that music curriculum making should, then, be conceived as a curriculum-as-*praxis*: “This praxial philosophy of music education holds that all music education programs ought to be conceived, organized, and carried out as reflective musical practicums.”³⁰⁵

³⁰⁴ Ibid, 259.

³⁰⁵ Ibid, 267.

CHAPTER 5

COMPARISON AND CONTRAST OF TEACHING METHODS OF SCHOENBERG AND BOULANGER IN RELATION TO THE PHILOSOPHIES OF MUSIC EDUCATION OF BENNETT REIMER AND DAVID ELLIOTT

Uncle Arnold [Schoenberg] saw my string quartet this afternoon—all finished now, save for a few measures of the elaboration which still need to be carried out—and pronounced it *good*. Its main fault is that it relies too exclusively, in its development, on the “noodling” (Boulanger) method instead of on the “blooming” (Schoenberg) method. Elucidation: instead of creating new motive-forms from old ones, it elaborates and re-elaborates the same forms incessantly till nothing is left...[However,] there are places where it “blooms,” which he characterizes as “very nice” and “good;” and believe me, when he praises you in those terms, he is outdoing himself!³⁰⁶ (*Italics and parenthesis in original*)

A study of the teaching methods of each Schoenberg and Boulanger would not be complete without a comparison and contrast of the two pedagogues’ approaches. While either teacher may have relied more heavily on one technique-approach over another technique-approach, the similarities and differences between the two pedagogues are revealing.

Examined previously in this paper, both Schoenberg and Boulanger contributed to training the composer (and other musicians for that matter) in at least six particular ways: Pedagogy through text instruction, Pedagogy through essays, Pedagogy through public lectures, Pedagogy through interviews, and Pedagogy through group and individual instruction. Each of these areas will be examined in this chapter, where appropriate and enlightening, in relation to the philosophies of music education of Bennett Reimer and David Elliott.

³⁰⁶ Dika Newlin, Personal Diary Entry of Arnold Schoenberg Statement, Los Angeles, CA, May 20, 1940, in *Schoenberg Remembered—Diaries and Recollections (1938-1976)*, ed. Dika Newlin (New York: Pendragon Press, 1980), 225.

Both Schoenberg and Boulanger authored materials for use in teaching music. Schoenberg was—by far—the more prolific and willing of the two as bona fide author. Each authored teaching materials arising from a perceived and/or actual need in the curriculum: Schoenberg’s role as educator in mostly traditional university settings profoundly shaped the content and organization of his writings; Boulanger’s role as educator in both traditional educational settings (e.g., L’École Normale) and the later, more flexible academic settings (e.g., Fontainebleau) influenced her contributions of original materials and in her use of others’ materials.

Regarding this inquiry of music pedagogy we are reminded of Reimer’s proposed two approaches to teaching music: through a Comprehensive General Music Program, and through a Comprehensive Specialized Music Program. Schoenberg’s teaching materials address both such categories. For example, the *Harmonielehre* addresses a broad musical subject, i.e., “music theory,” a subject likely to be covered in a comprehensive general music program. Whereas, “*Structural Functions [of Harmony]* stands in direct lineal descent [of] *Harmonielehre*”³⁰⁷ and would likely be implemented as part of an advanced, more specialized training aspect of music theory and/or composition.

Schoenberg’s *Double Counterpoint in the Octave* (Appendix A) also serves as an example of targeted educational materials: examples likely used in a *specialized* music pedagogy setting.

Schoenberg’s contribution of music pedagogy texts serve both as useful tools and as windows into his approach to pedagogy. As a direct outgrowth of his lack of formal music education, Schoenberg wrote these texts from a unique vantage point: “Everything

³⁰⁷ Arnold Schoenberg, *Structural Functions of Harmony*, preface the revised edition by Leonard Stein (New York: W.W. Norton & Company, Inc., 1969).

was formulated as instructions that were no more binding upon the pupil than upon the teacher.”³⁰⁸ Reimer reminds us with the admonition:

That misconception—technique now, musicianship later—has plagued performance teaching in music education throughout its history, accounting for much of the convergent, rule-learning–and–following, technique-dominated, rote nature of the enterprise.³⁰⁹

We see this ideology echoed in Schoenberg’s approach of teaching harmony, counterpoint, and form with a singular goal, or “singular purpose,” that is, the development of compositional skills. Pedagogy of each harmony, counterpoint, and form should be presented as compositional exercises “right from the start,” according to Schoenberg.

Not unlike Schoenberg, Boulanger produced teaching materials for both general music study and specialized music study. Recall Boulanger’s collaboration with Annette Dieudonné in assembling a chart of (Western) music history. This chart, intended for use by music history students is accessible to students of a broad range of musical interests and abilities. Conversely, the “History of Music—Class Handouts” comprising both text and musical examples could be seen as a more detailed, more specific examination of the same subject.

Boulanger’s use of the *Vidal Basses*, along with the inclusion of her *Sixteen Basses* represent yet another specialized approach. The additional exercises contributed by Boulanger can be attributed to, possibly, her recognition of a need for yet un-presented skill exercises. This malleability of teaching materials—even with the “semi-sacred” “Vidal Basses”—by Boulanger, exhibits both her discerning mind and a willingness to alter music pedagogy materials long held as an icon of their kind.

³⁰⁸ Arnold Schoenberg, *Harmonielehre*, trans. Roy E. Carter (Berkeley: University of California Press, 1983).

³⁰⁹ Bennett Reimer, “The Creating Dimension of Musical Experience,” in *A Philosophy of Music Education—Advancing the Vision*, 3rd ed. (Upper Saddle River, NJ: Prentice Hall, 2003), 130.

Reimer's advocacy of a seven-phase comprehensive curriculum runs parallel with both Schoenberg's and Boulanger's teaching materials. This curricular model emphasizes the necessary mutable aspects of pedagogy: 1) Values Phase, 2) Conceptualized Phase, 3) Systematized Phase, 4) Interpreted Phase, 5) Operational Phase, 6) Experienced Phase, and, 7) Expectational Phase.

Both pedagogues developed their materials based upon personal experiences as teachers and *not* as would-be pedagogues working from an educational theory model. Recall Schoenberg's opening statement of the *Harmonielehre*, "This book I have learned from my pupils."³¹⁰

In both the preface to the first edition and Chapter One of the *Harmonielehre* we find Schoenberg mirroring these seven phases:

Values Phase (the philosophical basis of education):

"In my teaching I never sought merely 'to tell the pupil what I know'. Better to tell him what *he* did not know. Yet that was not my chief aim either, although it was reason enough for me to devise something new for each pupil...Hence, I never imposed those fixed rules with which a pupil's brain is so carefully tied up in knots. Everything was formulated as instructions that were no more binding upon the pupil than upon the teacher. If the pupil can do something better without the instructions, then let him do so...Had I told them merely what I know, then they would have known just that and nothing more. As it is, they know perhaps even less. But they do know what matters: *the search itself!*"³¹¹

Conceptualized Phase (The philosophy actuated through psychology, child development, research, the knowledge bases of the subjects, etc., as shared goal aspirations):

³¹⁰ Arnold Schoenberg, *Harmonielehre*, trans. Roy E. Carter (Berkeley: University of California Press, 1983).

³¹¹ *Ibid.*, 1.

Only action, movement, produces what could truly be called education or culture (*Bildung*): namely, training (*Ausbildung*), discipline and cultivation (*Durchbildung*). The teacher who does not exert himself, because he tells only 'what he knows', does not exert his pupils either. Action must start with the teacher himself; his unrest must infect the pupils. Then they will search as he does. Then he will not be disseminating education (*Bildung*), and that is good. For 'education' means today: to know something of everything without understanding anything at all...It should be clear, then, that the teacher's first task is to shake up the pupil thoroughly.³¹²

Systematized Phase (Learnings sequence within and across each year of schooling):

Where in the system can we find logical, mutually consistent answers...?

These systems! Elsewhere I will show how they have really never been just what they still could be: namely, systems of presentation (*Darstellung*). Methods by which a body of material is coherently organized and lucidly classified, methods derived from principles which will assure an unbroken logic. I will show how quickly this system fails, how soon one has to break into it to patch up its holes with a second system (which is still no system), in order even halfway to accommodate the most familiar facts...A real system should have, above all, principles that embrace all the facts. Ideally, just as many facts as there actually are, no more, no less. Such principles are natural laws.

I have aspired to develop such a system here, nothing more; I do not know whether I have succeeded or not. But it seems to me as if I have at least managed to escape those straits where one has to concede exceptions. The principles of this system yield possibilities in excess of those that have actually been realized [in music]. Those systems that do not account for all the facts also have this shortcoming. Thus, I have to make exclusions, just as they do. However, they do it through aesthetic judgments: something sounds bad, harsh, not beautiful, etc. They do not take the much more modest and truthful way: to affirm that the exclusions simply have to do with what is *not common usage*...And with this...the teaching of composition is relieved of a responsibility that it could never have fulfilled, and can restrict itself to that which is really its task: to help the pupil attain such skills as will enable him to produce something of *established effectiveness*. It will not have to guarantee that what he produces will be new, interesting, or even beautiful. It can give assurance, however, that through attention to its directions the pupil can produce something which in its materials and techniques resembles older compositions—that is, up to the point where, even in the technical, mechanical aspects, the creative mind forsakes every [conventional] control.³¹³

Interpreted Phase (How professionals understand and choose to implement the

³¹² Ibid, 2-3.

³¹³ Ibid, 10-11.

previous phases):

The materials involved in the teaching of musical composition are commonly divided up into three subjects: Harmony, Counterpoint, and Form... This division is advantageous; for it is thereby possible to study separately the factors which together constitute the technique of musical composition. Nevertheless, the necessity for training in each division of the material, apart from the other, creates excessive separation. The separate subjects then lose their relationship with one another, that affinity which should reunite them in the interest of their common goal: courses in harmony and counterpoint have forgotten that they, together with the study of form, must be the study of composition; and the pupil, who in his harmony course has presumably learned to think and invent harmonically, in counterpoint, polyphonically, is helpless before the task of combining these individual abilities he has acquired and making them serve that common purpose [composition]. Therefore, here—as in all human endeavors—a middle way must be chosen; the question is, what viewpoints should guide us in determining it?

It will lighten the task of both teacher and pupil if everything presented is so clearly coherent that one thing grows out of another... Nevertheless, it will occasionally be necessary even at the most elementary stage to give directions whose application will not be fully realized until a higher stage is reached. After all, this work [*Harmonielehre*] is supposed to be preparation for the study of composition.³¹⁴

Schoenberg follows by stating his position of two elements of this study:

It is...clearly wrong to assign the pupil, without preparation, the task of harmonizing chorales; for he has spent most of his time merely writing parts over harmonic progressions whose effectiveness was determined by someone else.³¹⁵

And:

The realization of a thorough bass may have had value formerly, when it was still the keyboard player's task to accompany from figured basses. To teach it today, when no musician needs it any more, serves no purpose and is a waste of time, hinders more important work, and fails above all to make the pupil self-reliant. The principal aim of harmony instruction is to connect chords with an ear to their individualities, to arrange them in such progressions as will produce an effect suitable for the task at hand; and to achieve this aim, not much skill in voice leading is required.³¹⁶

Operational Phase (The interface between professionals and students):

³¹⁴ Ibid, 13.

³¹⁵ Ibid, 14.

³¹⁶ Ibid, 14.

...I prefer the older method, which from the outset required the pupil to determine the sequence of chords himself. I start with simple phrases whose purposes grow along with the pupil's skill, from the simplest cadences, through modulation, to some exercises in applying the skills acquired. This procedure has the advantage that from the very beginning the pupil is himself, in a certain sense, composing. These phrases which, guided by the instructions, he sketches out himself can lay the foundation upon which his harmonic sense of form can develop... Thus he learns not merely to understand the means, but also to apply them correctly.

I do not allow the abrupt modulation that is found in most harmony texts, where to modulate means simply to juxtapose a few unprepared, modulatory chords. On the contrary, it will be our aim to modulate gradually, to prepare the modulation and make it evolve, so as to form the basis for motivic development... [T]he teacher's task can only be to impart the technique of the masters to the pupil and to stimulate him thereby wherever possible to go on to composing on his own, every other purely theoretical method is then clearly irrelevant.³¹⁷

Experienced Phase (What students undergo as a result of (1) the previous phases, and (2) what they bring to the process:

[T]he pupil learns from the outset to use the means at his command to the greatest possible advantage, that is to say, he learns to exploit his means fully and not to use more of them than necessary. Here we are teaching composition, as far as it can go in a harmony course.³¹⁸

Expectational Phase (What people involved in education, and the society as a whole, want from it):

I should like this book to be, wherever possible, a textbook, thus to serve practical ends: that is, to give the pupil a dependable method for his training. But I cannot on that account forego the opportunity to make known my views, through an occasional hypothesis, on more complex relationships (*Zusammenhänge*)—on the similarities and relationships between artistic creation and other human activities, on the connections between the natural world outside ourselves and the participating or observing subject. To repeat: what is said in this regard is not to be considered theory, but rather a more or less detailed comparison, in which it is not as important that it holds in every respect as that it gives rise to psychological and physical exploration. It is possible that this book will therefore be a little hard for the ordinary musician to grasp, since even today he still does not like to exert himself in thinking. Possibly it is a book just for the advanced student or for teachers. In

³¹⁷ Ibid, 14-15.

³¹⁸ Ibid, 15.

that case I should be sorry, for I should have liked it above all to be of use to beginners.³¹⁹

In relating the seven-phase curricular model of Reimer to Boulanger's pedagogical approach we find far fewer direct links. Had Boulanger authored a theoretical text, and, had it be filled with subjective writings on the subject matter, we would be in a more direct position to compare her curricular attitudes with those previously cited by Schoenberg. We are, therefore, left to surmise her thought processes regarding curriculum development and usage by compiling an aggregate of texts and other supporting pedagogical materials known to represent her ideology of pedagogy.

We know of her use of the Vidal Basses, the Dubois, Gedalge, and Dupré texts, the Hindemith *Elementary Training for Musicians*—to name those more widely employed. And, as has been detailed earlier in this paper, Boulanger created additional pedagogical material for use in the class in the form of charts or classroom handouts. These and other supporting materials can be combined to paint a picture relating to the Reimer model.

Elements of the Reimer model relating to Boulanger's approach:

Values Phase (The philosophical basis of education):

All a teacher can do is develop in the pupil the faculties that will permit him to handle his instrument. What he does with it is beyond the teacher's scope. I can't provide anyone with inventiveness, nor can I take it away; I can simply provide the liberty to read, to listen, to see, to understand.³²⁰

Conceptualized Phase (The philosophy actuated through psychology, child development, research, the knowledge bases of the subjects, etc., as shared goal aspirations):

³¹⁹ Ibid, 16-17.

³²⁰ Bruno Monsaingeon, *Mademoiselle: Conversations with Nadia Boulanger*. (Manchester, UK: Carcanet Press Ltd., 1985).

The great privilege of teaching consists in getting the students to really look at what they think, to say what they really want to say, and to understand clearly what they hear. For this it is absolutely essential to have a good grounding in language.³²¹

Systematized Phase (Learnings sequenced within and across each year of schooling):

Boulanger spared accolades for but the most deserving textbooks. Such accolades were not spared in the case of Hindemith's elementary harmony text, *Elementary Training for Musicians*. The text is unique in that it not only addresses the subject in a systematic approach, but also adds a second dimension to the process: each chapter is subdivided into three approaches—Action in Time, Action in Space, and Coordinated Action. This novel approach apparently found approving grounds as Boulanger commented:

The student who has completely assimilated Hindemith's book, *Elementary Training for Musicians*—a pedagogical masterpiece—cannot be stumped by any question of rhythm, harmony or counterpoint. It is a book of pure theory, indispensable to all musicians and containing remarkable exercises. Hindemith knew about music in such an amazing way that sometimes it is difficult to distinguish the composer from the teacher.³²²

Boulanger also directly exhibited a systemized approach through her “History of Music—Class Handouts” (see Appendices I – J) These information sheets, along with the “Chart Summarizing the Branched Relationships of Musical Forms...” (see Appendices K – L) clearly develop an idea from either a simple model or show a progression in time of a musical/historical evolution.

Interpreted Phase (How professionals understand and choose to implement the previous phases):

I dread tying any pupil—and the younger he is, the more serious it is—to a given system.³²³

³²¹ Ibid.

³²² Ibid.

³²³ Ibid.

You need an established language and then, within that established language, the liberty to be yourself. It's always necessary to be yourself—that is a mark of genius in itself.³²⁴

Operational Phase (The interface between professionals and students):

[I]t's very important for a teacher first of all to let his pupil play as he wishes, write as he wishes, and then to be ruthless on questions of discipline.³²⁵

Experienced Phase (What students undergo as a result of (1) the previous phases, and (2) what they bring to the process):

The only thing I can do for my pupils is to put at their fingertips the liberty that knowledge gives of the means of self-expression; it is to lead them by an established process, by an imposed discipline, to retrieve the essentials of language.³²⁶

When my students compose, I prefer them to be mistaken if they must make mistakes, but to remain natural and free rather than wishing to appear other than what they are.³²⁷

Expectational Phase (What people involved in education, and the society as a whole, want from it):

There is much talk of reforms in teaching. I don't know what ought to be done, but I know that there is something I should like to see enforced. It would be simply asking the question, 'What do you think, my friend?' What is important is that he should indeed think something; whether it's crazy, intelligent, or odd doesn't really matter as long as he can express it properly.³²⁸

As has been previously shown in this paper, Reimer's proposition of a "comprehensive specialized music program" includes the same seven steps in the process of curriculum development as the "comprehensive general music program." The differences between the two have also been clarified.

³²⁴ Ibid.

³²⁵ Ibid.

³²⁶ Ibid.

³²⁷ Ibid.

³²⁸ Ibid.

In relation to Schoenberg's and Boulanger's approach to text instruction we are reminded of the basic differences between the programs:

“General music emphasizes the cultivation of the most widespread involvement with music...while including amateur and professional commitments as an aspect of study and experience. The elective [or, “specialized”] program rearranges that balance, emphasizing the most widespread special involvement—that of the amateur—with the concomitant attention to the professional and aficionado.”³²⁹

The text and/or supporting pedagogical materials used by each Schoenberg and Boulanger exhibit elements of both curriculum development approaches and usage, according to the specific circumstance.

Similar to Reimer's “comprehensive curriculum” Elliott's citation and expansion of Joseph Schwab's “curriculum commonplaces:” “Aims,” “ Knowledge,” “Learners,” “Teaching-learning processes,” “Teacher(s),” “Evaluation,” and, “Learning Context” echo the words found in the *Harmonielehre*, more particularly in Schoenberg's prose explanations than in actual music examples.

Elliott's “four stages of curriculum making:” “Orientation,” “Preparation and Planning,” “Teaching and Learning,” and, “Evaluation” further define the practical approach of curriculum development by Schoenberg and Boulanger. The curriculum development by each Schoenberg and Boulanger can be thought to be part of each pedagogue's experience teaching in an academic setting. Through the materials presented in this paper we can see variants of this model, according to, once again, the situation at hand. “Curriculum making” was likely followed more closely when each Schoenberg and Boulanger taught in academic settings, situations demanding predictable structure to their teaching.

³²⁹ Bennett Reimer, “Toward a Comprehensive Specialized Music Program,” in *A Philosophy of Music Education—Advancing the Vision*, 3rd ed. (Upper Saddle River, NJ: Prentice Hall, 2003), 275.

Elliott's proposition of five levels of musicianship (novices, advanced beginners, competent music students, proficient music students, and, musical expert *or* artist) also acknowledges the dichotomy among music learners and the necessity to cover many areas of study, and, to provide specific training/texts where appropriate. Understanding these important student particulars is most important in developing the appropriate pedagogical materials. Schoenberg and Boulanger both exhibit understanding and mastery of these areas of curriculum development through materials representative of a wide variety of skills and/or abilities. A good example from Schoenberg appears even in the title, *Models for Beginners in Composition*.

Despite the similarities of the overall approach to textbook and supporting materials instruction usage between Schoenberg and Boulanger, two particular differences can be noted: While Boulanger strongly advocated the use of figured bass exercises, and, more particularly, the Vidal Bases (et al); and, harmonizing melodies/chant as part of her pedagogy, Schoenberg stated emphatically his opposition to such an approach:

[T]he understanding of harmony by many students is superficial, and foreign to the procedures of great composers. This is caused by the general use of two obsolete teaching methods. One, consisting of writing parts above a figured bass, is much too easy a task; the other, harmonizing a given melody, is too difficult. Both are basically wrong.³³⁰

As presented in Chapter Four, Reimer proposes a restructured U.S. National Content Standards for Music Education. He draws a distinction between two roles in music learning: musicianship roles and listenership roles. Again, musicianship roles include: singing/playing, improvising, composing, and arranging. Listenership roles include: listening, analyzing/describing/ evaluating/ understanding relationships between

³³⁰ Arnold Schoenberg, *Structural Functions of Harmony*, preface the revised edition by Leonard Stein (New York: W.W. Norton & Company, Inc., 1969).

music, the other arts, and disciplines outside the arts, and understanding music in relation to history and culture. Clearly we have a fair distinction between Schoenberg and Boulanger when considering these elements.

Boulanger's Wednesday afternoon classes *always* included singing by the group with a member of the class performing *au piano*. A "series" of music (such as the Bach cantatas) were performed/studied, and, in the words of Naoumoff were "a sort of *leit motif*" in relation to the on-going Wednesday classes. Music was performed and discussed (not to mention *listened to*) from a wide historical body of literature. Boulanger included discussion of the arts outside music and the relation of these to the music being studied. All-in-all, these classes examined the entire aspects of a musical work, including its historical aspects. Most—if not all—elements of Reimer's proposed "musicianship roles" and "listenership roles" could be found any Wednesday afternoon in Boulanger's class.

In comparing Schoenberg with Boulanger regarding the particular skills as proposed as these two roles we find that Boulanger stressed sight-reading (playing) whenever possible along with improvising in class or with herself in private instruction. Schoenberg did not emphasize these student skills, at least to the degree of Boulanger.

Both teachers stressed—more than any other music study—composing. This is no surprise since the apex of their pedagogy was composition. However, arranging as a skill was secondary, if encouraged at all by either teacher. (Although it can be noted Schoenberg, himself, occasionally arranged music; most notably the Händel: Concerto Grosso, Op. 6, No. 7). (A more complete discussion of composing appears later in this chapter.)

“Listening” was of utmost importance to each teacher with each acknowledging the development of a “good ear” as the backbone of any composer’s success. Analyzing and describing music was also a skill honored by both pedagogues throughout their respective careers. Lively discussion between and among teacher and students was a regular part of music study.

Both Schoenberg and Boulanger instilled in their pupils a sense of history. Each pedagogue absorbed rich artistic and historical experiences which were transmitted on to their pupils. We are reminded of Robert Levin’s account:

[A]nybody who studied with Dr. Boulanger did not merely study music. They studied *life*. They studied *ethics*. They studied the mysteries of creation. They studied cosmology. All of that was there for the asking. And one scarcely had to ask—because it was thrust upon us!³³¹

Despite the differences in approach toward written pedagogical materials, a surprising similarity of general approach is found: That is, the student be thoroughly trained in the rudiments of common-practice theory/harmony, counterpoint, form/analysis, and orchestration.

The contributions of Schoenberg and Boulanger as essayists are unequal, not in matters of substance, but of volume.

Ever the author, Schoenberg’s contributions as essayist span a host of subjects from music to political postulations. The limited Boulanger essay-like writings (concert reviews, book recommendations, lectures, and social/political writings) are subject-specific. Not only did Schoenberg write a large number of essays, most are individually

³³¹ Robert Levin, “Boulanger’s Pedagogy” (paper presented at : Nadia Boulanger and American Music—a Memorial Symposium, University of Colorado, Boulder, CO, October 7, 2004).

substantial in their scope, covering the topic in great detail. Boulanger's writings are generally more succinct.

As previously examined, the pedagogical importance of Schoenberg's essays are significant. The essay *Problems in Teaching Art* affirms his ideology of the responsibilities of both the teacher and student: particularly the burden of responsibility placed on the student for his or her own success while the teacher is responsible for the transmission of technique to the student. While Schoenberg states that a "genius really learns only from himself," he also acknowledges the role education plays when he follows by saying that "the man of talent [learns] mainly from others." This statement is in agreement with Reimer's central thesis that musicianship—at least on a novice level—can be taught. Elliott would agree with the idea that musicianship can be taught, but cannot accept the former statement by Schoenberg, implying that some form of creativity is *within* the individual already, lessening the necessity of learning creativity entirely from others.

In more detail we are reminded of Elliott's admonition that this creativity *can only* be taught; that persons are not born with language nor math skills—that creativity is yet another skill that one can learn. Reimer does not outrightly state that a person is or is not born creative. He does, however, acknowledge the central role education plays in developing a person's creativity.

Boulanger agrees with Reimer's philosophy when she states:

...[Y]ou know that you can change nothing...You know that you cannot give talent to the one who has not...you cannot take it away from the one who has it.³³²

³³² Nadia Boulanger, "Focus on Nadia Boulanger: a Famous Musician Discusses the Great Composers She Taught," interview by Doda Conrad, n.d., transcribed by Barrett Ashley Johnson (N. Hollywood, CA: The Center for Cassette Studies).

Boulanger agrees with Schoenberg when she states, “Somebody who can be influenced has no personality, no will, no choice...That must be the choice of the musician...That must be our choice of all life. We must *take* a position. And, if we don’t, what are we?”³³³ In this statement Boulanger affirms the power of the genius personality, yet implying the malleable will of a lesser talent.

Schoenberg’s essay *On the Question of Modern Composition Teaching* leans strongly in the same thesis direction as *Problems in Teaching Art* in that Schoenberg, once again, affirms the role of composition teacher as teacher primarily of technique. Elliott—in a discussion of “musicing”—would agree, at least in part, calling this “procedural knowledge,” which, in the case of Schoenberg, would be a matter of the transmission of “formal music knowledge.”

However, Reimer leans philosophically more toward an all-inclusive attitude of the education of composers by stating that “the creativity of composing...can be and should be as readily accessible for development for all our students.”³³⁴

Schoenberg’s essay *Eartraining Through Composing* proposes an effective manner to train the ear: by composing. Once again, his admonition of *knowing* is directly related with *doing*. Elliott calls this the “procedural essence of music listening.” Reimer calls this “listening creatively,” continuing that “such an ear...is a mind; a mind in action in the

³³³ Ibid.

³³⁴ Bennett Reimer, “The Creating Dimension of Musical Experience,” in *A Philosophy of Music Education—Advancing the Vision*, 3rd ed. (Upper Saddle River, NJ: Prentice Hall, 2003), 109.

meaning-system we call music.”³³⁵ This is reflected in Boulanger student Robert Levin’s comment that “you cannot do what you cannot hear.”³³⁶

We are reminded of the core statement by Schoenberg regarding this essay:

Composing trains the ear to recognize what should be kept in mind, and thus helps the understanding of musical ideas.³³⁷

Elliott discusses this in his chapter “music listening” as a rich, complex mental activity:

In essence, music listening involves scanning acoustic waves for musical information, constructing cohesive musical patterns from this information (e.g., melodic patterns, rhythmic patterns, dynamic patterns), interpreting this information, and making comparisons among musical patterns.³³⁸

Boulanger, in her preface to Jacques Chailley’s *Traité Historique d’Analyse*

Musicale echoes this attitude:

The ear, thus trained to perceive more clearly the superimpositions of sound, will be even more sensitive to the surprises that the latter will always have in store. Hearing better, which means dissociating more finely the elements of its perception, the ear will be surprised altogether less easily and more judiciously...³³⁹

In *The Blessing of the Dressing*, Schoenberg’s discussion of the dichotomy between amateur and professional musicians is mirrored in the writings of both Reimer and Elliott. Interesting, though, Schoenberg angles his writing toward a cynicism of teaching composition: that he “did not encourage composition.” His outlook was that while music

³³⁵ Ibid, 117.

³³⁶ Robert Levin, “Boulanger’s Pedagogy” (paper presented at: Nadia Boulanger and American Music—A Memorial Symposium, University of Colorado, Boulder, CO, October 7, 2004).

³³⁷ Arnold Schoenberg, “Eartraining Through Composing,” in *Style and Idea* (New York: St. Martin’s Press, 1975).

³³⁸ David J. Elliott, *Music Matters—A New Philosophy of Music Education*, (New York & Oxford: Oxford University Press, 1995), 83.

³³⁹ Jacques Chailley, *Traité Historique d’Analyse Musicale*, preface trans. by Carole Salmon and Barrett Ashley Johnson (Paris: Alphonse Leduc, 1951).

can be taught, “[genius] is inborn or it is not there...” to return to a previously stated position.

This distinction Schoenberg draws between the amateur and professional is more specifically hypothesized and detailed by Elliott in his discussion of five levels of musicianship: (novices, advanced beginners, competent music student, proficient music student, and, musical expert/artist).

Another important essay *The Task of the Teacher* details the responsibilities of the teacher to student. Schoenberg states:

A true teacher must be a model of his pupils; he must possess the ability to achieve several times what he demands of a pupil once.³⁴⁰

Again, Robert Levin on Boulanger:

One could never say Mlle’s demands were extravagant because she asked nothing of anyone else that she did not ask of herself tenfold.³⁴¹

Both Reimer and Elliott would agree, particularly with regards to the importance of teacher/student modeling of tasks. And, again, both Schoenberg’s and Boulanger’s ideology of role modeling as exhibited in their actions and teaching are in perfect agreement.

These cited essays and others by Schoenberg are significant to the understanding of the composer’s ideology of many musical aspects, including—in the very least— his views on pedagogy. Their messages reveal very clear and interesting similarities to the music education philosophy of Boulanger.

³⁴⁰ Arnold Schoenberg, “The Task of the Teacher,” in *Style and Idea*, ed. Leonard Stein (New York: St. Martin’s Press, 1975).

³⁴¹ Robert Levin, “Boulanger’s Pedagogy” (paper presented at: Nadia Boulanger and American Music—a Memorial Symposium, University of Colorado, Boulder, CO, October 7, 2004).

Both Schoenberg and Boulanger employed lectures as a consistent and important pedagogical tool throughout their long careers. While each presented varied lecture topics it was Boulanger who was most noted for her charisma in delivery. And, according to Joseph Auner, Schoenberg "...is no lecturer." Yet in another instance states: "He can teach and explain complicated things in a pleasant as well as a clear manner..."³⁴²

Topics covered by each lecturer varied according to a given audience. However, two broad subject areas were consistent with each lecturer: musical works and music ideology.

This paper has presented the concept described by Elliott as "musicing," an idea of active involvement through music. In the context of the discussion of lectures by Schoenberg and Boulanger we can see this implemented consistently. Auner tells us such instances where Schoenberg's lectures occasionally accompanied a performance of his works. Boulanger's famous George V (Hotel) lectures were *all* integrated with live acoustic performances. Her Town Hall lecture/recital of January 19, 1925 was unique in that she both performed at the piano *and* sang musical examples. Her Rice Institute Lectures included both performed music examples with the lecture itself. Each lecturer brought depth of understanding to the music discussed with a performance of the actual music subject. This—in Elliott's terminology—was "musicing." (An exception to this approach is found in Schoenberg's "Society for Private Musical Performances" in which comments and criticism of the presented works were *not* encouraged, nor allowed.)

One distinction, however, between the two pedagogues regarding the lecture/recital presentations should be made clear. It can be noted that *Boulanger* usually performed the

³⁴² Joseph H. Auner, "Arnold Schoenberg Speaks: Newspaper Accounts of His Lectures and Interviews, 1927-1933," in *Schoenberg and His World*, ed. Walter Frisch (Princeton, NJ: Princeton University Press, 1999).

musical portion of her lecture/recitals compared with Schoenberg who, most likely, relied on others for the performance, except when the performance was *conducted* by Schoenberg.

Boulanger's lifelong insistence upon a "tactile" approach to music can be seen in contrast with Schoenberg, who, owing to a much lesser degree of keyboard proficiency, deferred to others. This "tactile" sense of music making—espoused by Boulanger—was carried through to her teaching *and* expected from her students.

The lectures given by Schoenberg and Boulanger had a direct impact on their audiences, and, when those lectures were either transcribed or published as a pre-scribed text, these same lectures provide a window into the thinking of both pedagogues.

Nowhere but through the interviews of each Schoenberg and Boulanger do we find the two pedagogues revealing a deep picture of their individual thinking. These interviews—like many lectures—address issues of musical works and musical ideology. But other avenues of discussion are shared.

Both Schoenberg and Boulanger reveal interestingly personal details of their thinking on music education and human psychology—if not directly, as in Boulanger's case—psychological and metaphysical inquiry. These forms of communication also allow the reader (or listener, as in the first instance) the opportunity to "feel" the interplay of interviewer with interviewee. This rhythmic nuance of personal interplay is in itself a revealing indicator of personal attitude and passion regarding the discussed subject.

A particularly interesting example relating Schoenberg's interview with Max Swarthout (see Chapter II) to a proposed educational philosophy can be drawn to one

element of Elliott's "principles of music teaching and learning." Schoenberg's comment here repeated:

By some circumstance the musical teaching has become a little abstract, a little mechanical. It seems to me as if the teaching is by this way too technical, but not enough essential. Certainly the pupil is enabled by such a manner of training to conquer every technical difficulty he encounters.

To know how to make a modulation is of no use if the pupil does not know how to employ this in a composition. But even if he knows, he may perhaps be able to harmonize a given theme, but will *not* know how to invent themes on a basis, from which you can look forward to the further development and which guarantees the constructive purpose of harmony. The same is true in counterpoint: you have to write a canon or a fugue when you are a pupil. But in free composition you would write a canon or fugue only if you did not understand how to develop contrapuntal ideas according to their true nature and according to constructive purposes. And the same things happens with the knowledge of musical forms, if the student does not know the true meaning of musical formation, that is, to arrange and to build up one's ideas in such a manner that the pictures produced show one's ideas in an understandable and sound manner.³⁴³

Here Schoenberg is stressing the necessity of teaching music techniques within a context of actual music making (musicing), or composition. Little is gained by separate skills if the student is not aware of its association among other skills, nor the ability to use it in practicality.

Elliott's suggestion to teach this practicality is defined in the "teaching-learning context" portion of his "principles of music teaching and learning:"

[M]usicianship develops only through active music making in curricular situations that teachers deliberately design to approximate the salient conditions of genuine musical practices. The name I give to this kind of teaching-learning environment is *curriculum-as-practicum*.³⁴⁴

Most important to his suggestion are Elliott's words, "teachers deliberately design to approximate the *salient conditions of genuine musical practices*." (Italics added) These

³⁴³ Arnold Schoenberg, interview by Max van Leuwen Swarthout, University of Southern California, Fall 1934.

³⁴⁴ David J. Elliott, *Music Matters—A New Philosophy of Music Education*, (New York & Oxford: Oxford University Press, 1995).

words strongly encourage teachers to assimilate the various musical skills training into a broad, unifying curriculum and technique.

Of all the means in educating composers none can be matched in directness and efficacy as learning in a group and/or individual setting. Both Schoenberg and Boulanger taught in these two settings throughout their entire careers. Both were highly effective in each venue. Therefore, the instruction given in these settings is most important to review in light of music education philosophies of Reimer and Elliott. To clarify this discussion the term “group setting” is used, once again, to indicate non-traditionally-academic classroom instruction.

For both Schoenberg and Boulanger instruction in the group setting covered mostly general musical challenges. In the instance of Schoenberg, analysis and discussion of student works, analysis and discussion of the works of Bach forward, and general musical discussion were the normative setting. In Boulanger’s case, the group setting encompassed a more elaborate and regular situation: Wednesday afternoon class—known as, “Classe d-Analyse.” Boulanger presided over this setting consistently for more than fifty years where great varieties of “established” composers’ works (e.g., Monteverdi through Xenakis) were sight-read at the piano and discussed; a Bach Cantata (as previously mentioned), (or sometimes Monteverdi work) would be sung by all attending, followed by general musical discussion. These Wednesday classes are described by Naoumoff:

...like three or four hours of reflection of a [musical] masterpiece, that was performed by us singing and playing on the piano various sections of it, parts of it, or portions of it...directed by her so we can discover its “inner life.”³⁴⁵

And, in an interesting twist of fate:

³⁴⁵ Emile Naoumoff, interview by Barrett Ashley Johnson, November 26, 2006.

As early as 1923, in her [Boulanger's] Wednesday classes she began studying the music of Schoenberg, who had that very year written his first revolutionary twelve-tone compositions.³⁴⁶

These group classes were held at the teachers' standard location of teaching (e.g., Schoenberg: University setting; Boulanger: Rue Ballu). However, each teacher opted alternative locations for more specialized study: Schoenberg: at his home studios (Mödling, Brentwood, etc.); Boulanger: the Boulanger country home in Gargenville.

Regardless of the actual physical setting, the rank of privilege of attending a particular setting, or the teacher himself or herself, the substance of the group instruction holds the most import. Boulanger expressed her strong feelings regarding her group settings:

In my view having a group class is important in more than one respect. Not to see pupils separately is a fatal error, but on the other hand, to give them the sense of thinking or arguing in a group, of knowing what others think, is humanly, if not musically, very necessary. To meet people often, to exchange ideas, to communicate without loss of individuality.³⁴⁷

Once again, this approach runs parallel with Elliott's ideology of "musicing."

We recall Reimer's proposed "restructured" U.S. National Content Standards for Music Education which categorizes musical learning roles into two general categories: musicianship roles and listenership roles. While these proposed standards hold valid for a text/curriculum organization, they also can be proven effective in a non-text/curriculum setting as well.

In relating this "restructured" curriculum to group study we see a much closer association in the practices of Boulanger compared to Schoenberg. Of particular

³⁴⁶ Leonie Rosenstiel, *Nadia Boulanger*. (New York, NY: W.W. Norton & Co., 1982).

³⁴⁷ Bruno Monsaingeon, *Mademoiselle: Conversations with Nadia Boulanger*. (Manchester, UK: Carcanet Press Ltd., 1985).

importance are the elements of “singing” and “playing.” As has been noted in the text instruction above, Boulanger incorporated these elements in *all* her instruction—a synthesis of all manners of expressing a musical thought, idea, or meaning. This is an example of what Elliott would call, “musicing”, or *music in action*. By incorporating all possible expressions of a composer’s written musical ideas (e.g., singing, playing/performing, etc.) the student is both internalizing *and* externalizing these thoughts. In a very physiological sense, the music becomes *alive*. Elliott’s admonition warrants repeating:

“...[L]ong before there were musical compositions there was music making...that many cultures still view music as something people do; and that even in the West where composers and composing are essential aspects of the musical tradition, compositions, remain silent until interpreted and performed by music makers. Most of all, musicing reminds us that performing and improvising through singing and playing instruments lies at the heart of MUSIC as a diverse human practice.³⁴⁸

However, by contrast, Schoenberg’s group instruction did not require all performance elements exhibited in the Boulanger setting.

When considering Schoenberg and Boulanger as pedagogues, the layperson normally imagines each teaching in the individual setting. Of all manners of instruction presented thus far, this present role is—by far—the most telling of the particular pedagogue’s approach. It is, as well, the most important approach—when examining elements of the pedagogy of music composition of Schoenberg and Boulanger. These are the elements of music composition pedagogy most possibly useful to the would-be composition teacher.

³⁴⁸ David J. Elliott, *Music Matters—A New Philosophy of Music Education*, (New York & Oxford: Oxford University Press, 1995).

The basis of teaching the student composer—as exhibited by Boulanger and Schoenberg, in differing degrees—include a few, but *all important* elements of a pedagogical ideology. At one degree or another, both Schoenberg and Boulanger exhibit nearly the same characteristics. These characteristics include: musical diagnostics; remedial music theory/harmony instruction (if determined to be necessary); and, the assignment and evaluation of student’s compositions. Simple as these steps may first appear, the first two hold a great deal of import for the third (assignment and evaluation).

For both Schoenberg and Boulanger, musical diagnostics were the first step in determining the student’s musical abilities.

Both pedagogues conceded that a student *can* be taught basic, yet thorough, music skills. Both Schoenberg and Boulanger acknowledged the reality that not all composition students will progress to become advanced composers. Schoenberg and Boulanger each believed that *true genius* is inborn and cannot be given.

In the first active step in training the composer both Schoenberg and Boulanger advocated developing a good “ear.” In his *Fundamentals of Musical Composition* Schoenberg writes: “The best tool of a musician is his ear. Therefore: Listen.”³⁴⁹ Boulanger attests to the same: “When you study music, you have to make your mind keen to the extreme, to one phenomenon which is one of the most tremendous, one of the most extraordinary phenomenon...Listen well...”³⁵⁰

Schoenberg’s and Boulanger’s firm beliefs in effective listening are supported by psycho-acoustic science as we are reminded by Elliott:

³⁴⁹ Arnold Schoenberg, *Fundamentals of Musical Composition* (London: Faber & Faber, Ltd. 1967).

³⁵⁰ Nadia Boulanger, “Gabriel Fauré” (lecture, Potsdam State Teachers College, Potsdam, NY, December 15, 1945).

[M]usic listening involves scanning acoustic waves for musical information, constructing cohesive musical patterns from this information (e.g., melodic patterns, rhythmic patterns, dynamic patterns), interpreting this information, and making comparisons among musical patterns.³⁵¹

And, we are reminded when Reimer states, “an ear...is a mind; a mind in action in the meaning-system we call music.”³⁵²

Many students were recommended to each Schoenberg and Boulanger, however, upon first meeting, the student’s musical abilities were diagnosed. Few prospective Boulanger students would immediately be given composition assignments; most were instructed to return to beginning music theory/harmony. Musically-advanced students as disparate as Copland and Glass were remanded to this beginning harmony instruction—usually taught by Boulanger assistant, Annette Dieudonné. Schoenberg preferred his students be thoroughly-trained in the rudiments of music before attempting composition lessons. Even Dika Newlin—Schoenberg’s California wunderkind—was admonished to study harmony at least a full year at the college level before he would privately instruct her.

Upon achieving superior abilities in music theory/harmony, students of each Schoenberg and Boulanger could be accepted for private study. Each teacher stressed the individuality of the student, realizing as well, that different students had differing abilities creatively. As Reimer states: “No individual is equally creative—equally able to demonstrate the same level of divergent thinking.”³⁵³

³⁵¹ David J. Elliott, *Music Matters—A New Philosophy of Music Education*, (New York & Oxford: Oxford University Press, 1995).

³⁵² Bennett Reimer, “The Creating Dimension of Musical Experience,” in *A Philosophy of Music Education—Advancing the Vision*, 3rd ed. (Upper Saddle River, NJ: Prentice Hall, 2003), 119.

³⁵³ *Ibid*, 107.

Central to the pedagogical approach of each Schoenberg and Boulanger was their ideologies of creativity. Here we find both Schoenberg and Boulanger in agreement: that true creativity is inborn, and that only technique and other peripheral musical information can be transmitted/taught.

We are reminded of Elliott's stance that "no one is born creative;" while Reimer acknowledges a person's creativity can be developed whether he or she is born with it (creativity) or not.

Closely related to the concept of creativity, Reimer addresses the role of "divergent thinking," i.e., the degree of variance from the normative set of creative expectations. We see that both Schoenberg and Boulanger vary in this area of pedagogy from one another. Schoenberg disallowed writing in the "style" of—or anything resembling the "style" of—Stravinsky or Boulanger students (see Dika Newlin statement at beginning of Chapter Five). With Boulanger, however, came encouragement to write in any "style" or "method" (with the finely-nuanced "toleration" of students' 12-tone works).

In addressing teaching creativity, we are reminded of Elliott's suggested aspects of pedagogy: "(1) enabling and promoting musicianship; (2) a receptive environment that encourages risk taking; (3) involving students in formulating...worthwhile musical projects; (4) to evaluate performances and compositions; (5) sustained periods of time for students to generate, select, rework, and edit their performances, improvisations, interpretations, compositions, or arrangements; and, (6) guiding students [as] a music teacher-as-coach, adviser, and informed critic."³⁵⁴

³⁵⁴ David J. Elliott, *Music Matters—A New Philosophy of Music Education*, (New York & Oxford: Oxford University Press, 1995).

While these proposed elements of music composition pedagogy could be seen as unrealistic, impractical goals, the close examination of the methods and materials of Schoenberg and Boulanger—as presented in this paper—has shown the two pedagogues as having achieved such. While an examination of the pedagogy of Schoenberg and Boulanger has shown these goals to be realistic and attainable, its implementation in the traditional contemporaneous academic world seems in jeopardy. Of particular note in this regard is the proposed goal of “sustained periods of time for students to generate, select, rework, and edit their performances, improvisations, interpretations, compositions, or arrangements.”³⁵⁵

Student composers, today, usually study in an academic setting. Part and parcel of that study is a broad-based approach to subject areas—even among music courses. With the accumulation of additional courses to an already busy academic schedule, available time for performances, improvisations, interpretations, compositions, or arrangements is dwindling quickly. The responsibility of time management is—more than ever—an equally important element to realizing consummated creativity.

The process of thorough training in the rudiments (music theory/harmony) combined with guided instruction—whose outgrowth was achievement of true musical individuality—is seen in Elliott’s definition of “musicianship.” This musicianship encompasses—within the “Procedural Essence of Musicianship”—“four kinds of knowing”: Formal Music Knowledge; Informal Musical Knowledge; Impressionistic Musical Knowledge; and, Supervisory Musical Knowledge.

³⁵⁵ Ibid.

Procedural Essence of Musicianship: “When we know how to do something competently, proficiently, or expertly, our knowledge is not manifested verbally but practically.”³⁵⁶

Pedagogically, this can be equated with developing musical abilities to *do* something musically (e.g., sight-reading, performing on an instrument, sight-singing, etc.)

As relates to individual music composition study with each Schoenberg and Boulanger, these four “kinds of knowing” can be paralleled pedagogically:

1. Formal Musical Knowledge: “Formal knowledge includes verbal facts, concepts, descriptions, theories...”³⁵⁷

Pedagogically, this can be equated with study and mastery of music theory/harmony, music history, etc.

2. Informal Musical Knowledge: This form of knowledge is not a collection of facts but, rather, a collection of experiences. “[I]nformal musical knowledge involves the ability to reflect *critically* in action. Reflecting critically depends, in turn, on knowing when and how to make musical *judgments*. And knowing how to make musical judgments depends on an understanding of the musical situation or context...”³⁵⁸

Musically, this can be situated in an interaction between teacher and student. More specifically—in relation to music composition pedagogy—the comments given to a student from his/her teacher regarding his/her student composition.

We recall the normative composition assignments given out from the pedagogues: Schoenberg to his beginning students: write a “rondo;” Boulanger to her beginning students: write a “passacaglia.” Within these rather ordinary confines of form instruction each teacher guided the student with remarkably similar techniques. These assignments were also clear examples of, as Elliott states above, “the ability to reflect *critically* in action...[and]...knowing when and how to make musical *judgments*.”

³⁵⁶ Ibid.

³⁵⁷ Ibid.

³⁵⁸ Ibid.

3. Impressionistic Musical Knowledge: "...[I]mpressionistic knowledge is a matter of cognitive emotions or knowledgeable feelings for a particular kind of doing and making."³⁵⁹

Musically, this can be understood as a process of maturing of the student composer both technically and ideologically.

4. Supervisory Musical Knowledge: "This form of musical knowing includes the disposition and ability to monitor, adjust, balance, manage, oversee, and otherwise regulate one's musical thinking both in action...and over the long-term development of one's musicianship."³⁶⁰

Musically, this can be interpreted as full maturation of the student composer, absent from the guidance of the teacher, and self-monitoring in creative endeavours.

An additional area of study to examine is "assessment." How does a composition instructor fairly and justly evaluate an assignment of music? How did Schoenberg assess? How did Boulanger assess?

The answer to these questions is multi-layered. First, in the traditionally-academic settings each teacher gave traditionally-academic grades. This paper does not include any examples or personal accounts of assessment by Schoenberg—other than the examples of "MidTerm December 27, 1942—which gives no indication of scoring methods. With regards to Boulanger's academic scoring/assessment system, Boulanger student Donald Grantham replied: There was no grading system at the Conservatoire Américain, but no one ever had any doubt about Mlle. Boulanger's opinions of his or her work!³⁶¹ Obviously assessment was *not* the most important aspect of each teacher's pedagogy. And, apparently, assessment of an academic score was accomplished only when mandated by the educational institution. The teachers' *true assessment* was known by the student on a

³⁵⁹ Ibid.

³⁶⁰ Ibid.

³⁶¹ Donald Grantham, e-mail message to the author, October 3, 2006.

musical level, not on an academic level. Elliott would agree, proposing that actual music making is the sole determining assessment factor.

Throughout their entire careers as pedagogues both Schoenberg and Boulanger exhibited characteristics seen in Elliott's "four kinds of knowing" comprising "musicianship." However, each varied from the other regarding source material for musical study and analysis. Each varied from the other regarding personal musical preferences. And, each varied from the other in type of student following. But it remains interesting to note the similarities in approach between these two great pedagogues.

Elliott draws a distinction between aesthetic and artistic education. Recall his summation of Reimer's text as "...[T]he most complete statement of the aesthetic concept of music education." However, he adds that "...aesthetic curricula prepare students for what MUSIC is not: the isolated, asocial consumption of aesthetic objects. These statements draw a clear distinction between the philosophies of Reimer and Elliott.

Relating these philosophical differences to the pedagogical methodologies of Schoenberg and Boulanger one can see mixed and clouded conclusions. Schoenberg's and Boulanger's methodologies exhibit elements of both aesthetic and artistic pedagogical philosophies. Each tempered the use of these approaches according to the need of the student.

By the very nature of text or written materials, both Schoenberg and Boulanger contributed to an aesthetic body of pedagogical material. These materials could be said to be "aesthetic" in their objective approach of "formal knowledge" (i.e., "facts"). Whereas, it can be said that Schoenberg's and Boulanger's artistic approaches to pedagogy include

their non-written materials: group and individual study; and, performances—to name the more exemplary.

An effective course in music composition—or any music study, for that matter—will always include both aesthetic and artistic pedagogical materials and approaches. Schoenberg and Boulanger varied the use of each approach, once again, according to the appropriate situation.

Though alluded-to briefly earlier in this chapter—Reimer’s proposition of a “Comprehensive General Music Program”—one important feature bears further investigation: As a primary element of the proposed program Reimer states that its contents should be “nothing less than inclusiveness.” This ideology is mirrored in the pedagogy of Boulanger who taught the study of music ranging from Gregorian Chant through music contemporaneous of the last years of her life (e.g., music of Penderecki, Xenakis, etc.).

Schoenberg, however, limited the study of music from (J.S.) Bach to his contemporaneous present. This pedagogical dichotomy between the music studied by Schoenberg’s students and the music studied by Boulanger’s students is in direct opposition with one another. In this light, Boulanger’s approach matched most closely with the pedagogical proposition of Reimer.

In closing, we are reminded of another admonition by Reimer: that a “valid curriculum in music...needs to be comprehensive, sequential, and balanced.”³⁶² All three characteristics can be found in the pedagogy of Schoenberg and Boulanger, albeit, in varied emphases, varied materials, and varied expectations.

³⁶² Bennett Reimer, “The Creating Dimension of Musical Experience,” in *A Philosophy of Music Education—Advancing the Vision*, 3rd ed. (Upper Saddle River, NJ: Prentice Hall, 2003), 296.

CHAPTER 6

CONCLUSION: OVERVIEW OF CONTRIBUTIONS TO MUSIC COMPOSITION PEDAGOGY BY SCHOENBERG AND BOULANGER AND THE IMPLICATIONS OF THOSE FINDINGS

Barrett Johnson: I am comparing Arnold Schoenberg and Mlle. Boulanger as pedagogues...

Emile Naoumoff: Is that anything to compare? I know the pedagogy of the one [Schoenberg] is more based around his own beliefs in music...the other one [Boulanger] not so much, right? ³⁶³

Owing to the personal musical preferences of each pedagogue, many would assume the above statement true. However, Arnold Schoenberg and Nadia Boulanger each carefully crafted and evolved music composition pedagogy practices that—despite these personally resolute musical preferences—fostered a variety of musical tastes and greatly influenced the course of music composition of the twentieth century.

Schoenberg and Boulanger each held favored composers: Schoenberg, the German Classics; Boulanger, Monteverdi, Stravinsky, et al. While each—as pedagogues—did not limit himself/herself to these personal music preferences, it can be said that Boulanger allowed a greater range of musical styles be written by student composers than did Schoenberg. Through his *Society for the Private Performance of Music* Schoenberg performed, as will be recalled, music of Debussy, Stravinsky, and other contemporaneous composers. In his *Fundamentals of Musical Composition* Schoenberg includes examples as disparate as Mozart, Rossini, Chopin, Debussy, and (himself).

³⁶³ Emile Naoumoff, interview by Barrett Ashley Johnson, November 26, 2006.

Through personal accounts of Schoenberg students (especially Dika Newlin) a pattern of preference can be found. Newlin relates a story about Roy Harris—a Boulanger student:

The one previous time he'd [Schoenberg] spoken of R.H. [Roy Harris], he'd pilloried him as a horrible example of what studying with Boulanger does to people.³⁶⁴

Schoenberg's outright dislike of Boulanger's methods is clearly seen in this Newlin account. Could it be that a portion of this disdain arose from the Boulanger/Stravinsky association? This *is* more than likely a contributing factor toward his attitude in the matter.

Boulanger—on the other hand—rarely spoke of Schoenberg or his music beyond the 'early' years. Again, Grantham:

I don't recall she ever mentioned Schoenberg's teaching techniques, and she never analyzed any of his works in classes I attended or in my lessons.³⁶⁵

When asked if Boulanger ever analyzed any twelve-tone works by Schoenberg, Webern, or Berg, Naoumoff replied, "Beyond, if I may say so."³⁶⁶

At this point of our inquiry it would be most helpful to reveal another voice regarding the Schoenberg/Boulanger musical preferences debate. The first—and possibly only—student of both Schoenberg *and* Boulanger: Marc Blitzstein. This unique viewpoint will be helpful in shedding light between the two pedagogues from first-hand experience.

³⁶⁴ Dika Newlin, Personal Diary Entry of Arnold Schoenberg Statement, Los Angeles, CA, January 10, 1939, in *Schoenberg Remembered—Diaries and Recollections (1938-1976)*, ed. Dika Newlin (New York: Pendragon Press, 1980), 198.

³⁶⁵ Donald Grantham, e-mail message to the author, October 3, 2006.

³⁶⁶ Emile Naoumoff, interview by Barrett Ashley Johnson, November 26, 2006.

Blitzstein studied with Boulanger from Fall 1926 until February 1927. Yet, soon after study with Boulanger commenced, the curious Blitzstein sought other methods of composition instruction: namely that from Schoenberg.

Upon arriving in Berlin, Blitzstein implored upon Schoenberg to be taken in as a student. Not long after the commencement of study with Schoenberg Blitzstein revolted:

Besides resisting Schoenberg's technique, Blitzstein felt offended by his intense national chauvinism. One day Schoenberg told him, "It is only since the war that you American composers have been cut off from your source of supply, which is Germany, and have been writing Franco-Russian music. Ten years before the war you were all writing German music; and ten years from now you will all be writing German music again."

Rationale convinces him his things are beautiful...Pedagogically, he wants his pupils *not* to compose. Of some fifty or seventy-five, only a few are still writing; ...he approaches their work with a scissors; something almost pathological about it.

I disagree with him more and more. He would make of music an inert, dead pattern, fit only for the laboratory. But he is undoubtedly one of the greatest intellectual musicians alive—and as an opposing force to test one's own quality against, he is superb. Even to have found out his theory directly from him, makes the studying with him profitable. I have an uneasy suspicion, however, that my silence will be unable to hold out much longer in the face of his insistent demands to sacrifice beauty on the altar of Scheme—and there will be an explosion.³⁶⁷

As revealed in this account by Blitzstein, the chasm of musical preferences between Schoenberg and Boulanger remained throughout the balance of each pedagogue's natural life.

Regarding contribution of written pedagogical materials, we find Schoenberg's contribution greater—greater in the sense of quantity, if not, also, quality. His pedagogy texts—though not adopted for use on a wide scale nearly a full century after the appearance of the *Harmonielehre*—provide documents detailing the pedagogical *thinking*

³⁶⁷ Eric A. Gordon, *Mark the Music—The life and work of Marc Blitzstein* (New York, NY: St. Martin's Press, 1989).

of this great teacher and composer. Boulanger's written pedagogical materials have not been publicly distributed (save for the recent Narcis Bonet version of the Vidal Basses), nor were these materials really meant for widespread use.

A question regarding the intent of these pedagogical materials by the two pedagogues is in order. Schoenberg, the autodidact, likely responded to his "learnings/findings" by codifying his "discoveries" through theoretical writings. Boulanger, similarly, produced pedagogical materials (e.g., "History of Music Chart", "Class Handouts—History of Music") early in her career. Most of her career was spent teaching from materials used in her own training or contemporaneous texts she deemed outstanding. To both Schoenberg and Boulanger, developing their own materials was both a matter of practicality and was a likely cathartic experience as well.

The tremendous contributions made by each pedagogue can also be seen by means of successful composition students. Early Schoenberg students, most notably, include Dr. Anton von Webern and Alban Berg. Early Boulanger students include Aaron Copland, Elliott Carter, et al. Late Schoenberg students include John Cage; whereas, late Boulanger students include Philip Glass and Emil Naoumoff.

Another dichotomy that existed between Schoenberg and Boulanger was in actual music performance ability and those implications. Schoenberg, as has been mentioned, was not comfortable in a keyboard performance setting, while his conducting technique was sufficient for the cause at hand. Boulanger's abilities as keyboard performer/sight-reader are legendary; her abilities of conducting were lauded. To the degree that these abilities of the two pedagogues affect the learning situation of students, Boulanger's progeny benefited far more than Schoenberg's.

What then, in light of these noted differences of opinion, approach, and musical product, do we find as common denominators between Schoenberg's and Boulanger's successes as pedagogues—especially regarding the philosophies of Reimer and Elliott? And, what are these general pedagogical principles that may be cited as effective elements in the training of the composer?

First, we are reminded that Schoenberg and Boulanger each agree, in principle, on the notion of creativity: that “true creativity” cannot be taught. In Boulanger's words, “You know that you cannot give talent to the one who has not...you cannot take it away from the one who has it.”³⁶⁸ While Schoenberg states: “[Creativity] is inborn, or it is not there.”³⁶⁹

Reimer's sentiment toward creativity is measured not as a matter of *substance* but as a matter of *degree*. That is, Reimer assumes the possibility of a *degree* of creativity of the individual from birth. The important factor in this equation with Reimer is the *role* and *importance* of educating the creativity of the individual—the progression from less of a degree of creativity to higher levels of the same, achieved only through training.

While Reimer's emphasis on the role and importance of educating creativity is clear, Elliott makes clear his philosophy that no person is born creative. This stance not only adds to the burden of creative education of the individual but, in theory, expands exponentially the number of possible creatives as students.

Creativity, compared, then, in relation to Schoenberg, Boulanger, Reimer and Elliott draws fascinating conclusions. The philosophies of teaching creativity of

³⁶⁸ Nadia Boulanger, “Focus on Nadia Boulanger: a Famous Musician Discusses the Great Composers She Taught,” interview by Doda Conrad, n.d., transcribed by Barrett Ashley Johnson (N. Hollywood, CA: The Center for Cassette Studies).

³⁶⁹ Arnold Schoenberg, “The Blessing of the Dressing,” in *Style and Idea* (New York: St. Martin's Press, 1975).

Schoenberg, Boulanger and Reimer most closely align themselves with one another. That is, each Schoenberg, Boulanger, and Reimer believe—to some lesser or higher degree—that creativity is inborn. Elliott stands apart from Schoenberg, Boulanger, and Reimer through his basic philosophy that creativity can only be taught.

Another interesting question can be raised when examining the role of creative instruction by Schoenberg and Boulanger, especially in light of Reimer's and Elliott's philosophies: To what extent of creative ability or development did the students of Schoenberg and Boulanger bring to their initial instruction with the respective pedagogue?

We know that each Schoenberg and Boulanger insisted on a thorough training in music fundamentals before composition training commenced. However—irregardless of the definition of “creativity” by either Reimer or Elliott—what role did that “pre-disposed” set of abilities have on the eventual outcome of the student's training? Both Schoenberg and Boulanger taught students who became world-class composers; and, conversely, both taught students who—upon completion of their studies—no longer followed musical interests as professionals. Therefore, the question can be asked: Did the early development of *any* level of creativity of the student—prior to the instruction with either Schoenberg or Boulanger—have a beneficial or non-beneficial effect on the student's eventual outcome as a composer?

As a personal opinion, the author feels most, if not all, persons are born with a certain level of creative impulse. From the point of earliest creative expression, the individual can be directed—through training—to various further levels of creative expression. But, to achieve the highest levels of creativity a person must possess a

combination of inborn creativity followed by a thorough aesthetic and artistic training, commenced at an appropriate, early age.

Another common denominator among Schoenberg, Boulanger, Reimer, and Elliott can be found in curriculum development and implementation. In this regard Reimer and Elliott are most differing.

While Elliott stresses the *doing* aspect of music, Reimer prefers to argue for a more broad-based approach to music study wherein all aspects of music subject study are equal. Here, also, Schoenberg and Boulanger differ in approach: Schoenberg exhibited fewer traits of comprehensive musicianship than Boulanger. Boulanger embraced and exhibited *all* aspects of comprehensive musicianship.

With Boulanger's comprehensive musicianship approach we see her pedagogical methodologies aligning with those of Reimer—yet with the additional ideological premise of Elliott's performance-based musicianship. Schoenberg, however, exhibits more traits of Elliott's philosophy, than of Reimer, i.e., the *doing* of composing, or the *doing* or performing.

How, then, do these approaches to curriculum and instruction affect the success or non-success of the student's music composition studies—and more importantly—the student's attainment of the highest possible artistic compositional skills?

I would agree with the assertion that the more knowledge one knows, the freer he/she is. Therefore, a comprehensive approach to musical training—which includes an equal emphasis among several musical activities/skills—is the most efficacious one. Additionally, a modified “Elliott” approach of a strong emphasis of *doing* musical things (*musicing*), should be embraced.

Where, then, among these philosophies of creativity and curriculum might we find elements of an effective teacher in relation to Schoenberg, Boulanger, Reimer, and Elliott? Reimer offers a detailed model for the *training* of a future composition teacher, with the emphasis that the future composition teacher should be trained in like manner as performance-based teaching/learning.

I would, therefore, propose several characteristics of an effective pedagogue which combine strong and effective macro-pedagogic elements as proposed by each Reimer and Elliott. And, while the musical training of each Schoenberg (little as it was) and Boulanger (as much as it was) was not focused on music pedagogy, elements of their own pedagogy are included, in part, in these suggestions which can be seen as optimal goals:

First: The teacher should be an individual possessing a strong aesthetic regarding all the arts.

Second: The teacher should be an individual possessing strong artistic skills in his or her musical area.

Third: The teacher should be *both an artistic and aesthetic* teacher.

Fourth: The study of music composition—as well as all music study—should take as its reference, musical masterworks.

Fifth: The teacher should be equipped with knowledge of effective educational methods.

Sixth: The teacher should be a strong advocate for his/her students' endeavors.

Seventh: The teacher should continue to pursue his/her own efforts as artistic, practicing musician.

Both Schoenberg and Boulanger's techniques of pedagogy can be seen in each of these proposed characteristics with the exception of the seventh proposal, wherein Boulanger no longer composed after her decision to become solely a pedagogue (unless one considers her significant role as conductor). Furthermore, the specific elements of each above named characteristic are mutable. Both Schoenberg's and Boulanger's teaching materials and methods attest to such facts. And, so it is with all successful pedagogy.

EPILOGUE

Schoenberg and Boulanger taught a combined 129 years! Schoenberg taught 1898-1951; Boulanger taught 1903-1979. Each claimed over one thousand pupils. It is fair to say that, of these thousands of students, relatively few became, in Reimer's words, "world-renowned, historically eminent exemplars—the ones whose achievements have altered the course of their domain's history."³⁷⁰ A great portion of these students followed careers as music educators themselves. A smaller portion took careers in the allied arts. Still others enjoyed a life enriched by the expert pedagogy of either Schoenberg or Boulanger.

What are the implications of these findings? What are the lessons to be learned from this inquiry? Will modeling of one or both pedagogues result in a more effective methodology of training the composer? Will synthesizing the perceived efficacious elements of each pedagogue insure optimum results in training the composer?

We are fortunate to live in retrospect of each Arnold Schoenberg and Nadia Boulanger. Time and research has allowed us to see the strengths and weaknesses of each as pedagogues. It is safe to conclude that the strengths of each pedagogue far outweighs his or her individual weaknesses.

The primary implication of these findings lies in the application of those strengths found as part of each pedagogue's evolved methodology. The secondary implication of these findings is to locate the appropriate application of the primary findings. A third, and more macro-practicum implication, indicates the more mutable aspect of pedagogy: All effective methodological approaches are teacher/student-situated and defy concrete codification.

³⁷⁰ Bennett Reimer, "The Creating Dimension of Musical Experience," in *A Philosophy of Music Education—Advancing the Vision*, 3rd ed. (Upper Saddle River, NJ: Prentice Hall, 2003), 104.

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APPENDIX

“DOUBLE COUNTERPOINT IN THE OCTAVE”

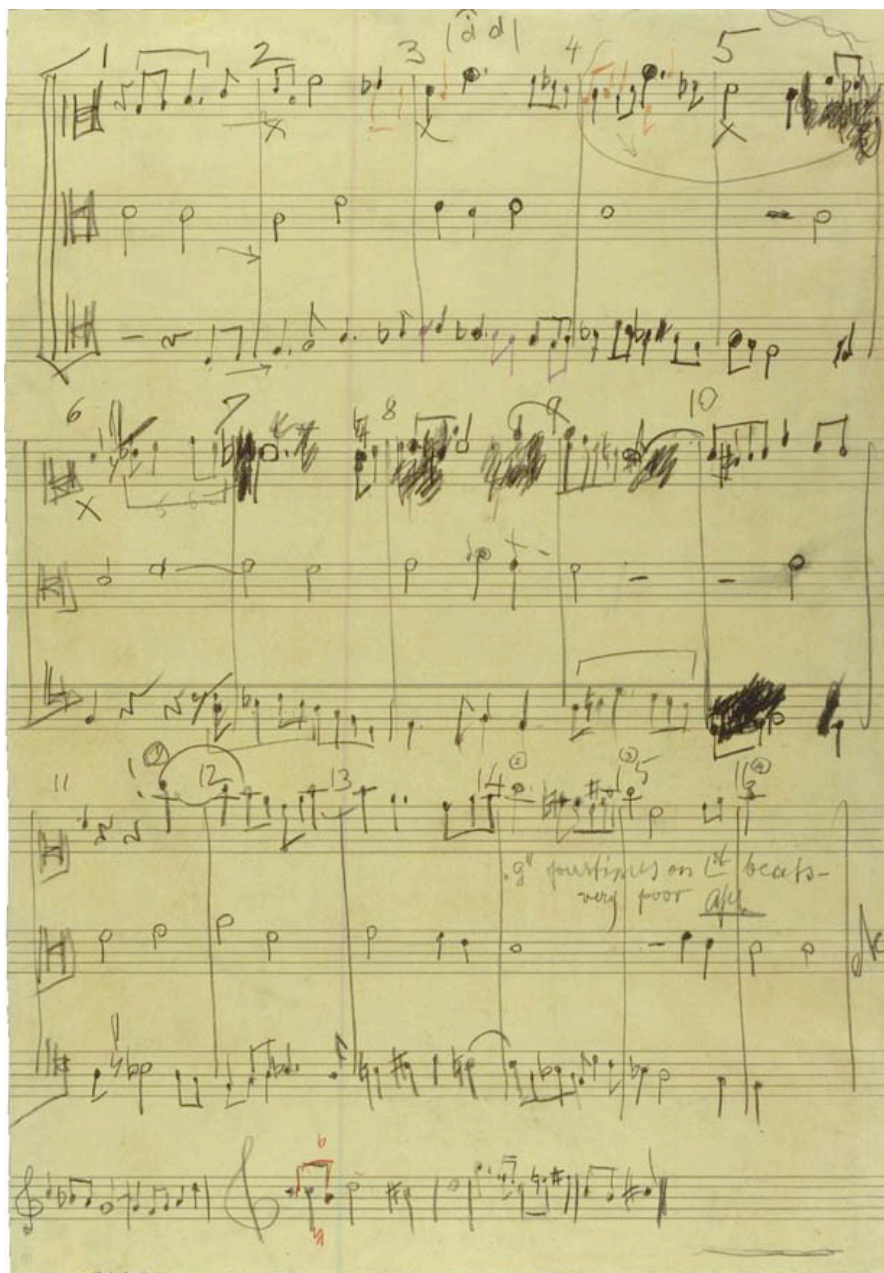
The image shows a handwritten musical score titled "DOUBLE COUNTERPOINT IN THE OCTAVE" by Arnold Schoenberg. The score is written on aged, yellowed paper and consists of ten systems of music. Each system includes a piano accompaniment (piano) and vocal parts (Soprano, Alto, Tenor, Bass). The piano part is written in a single staff, while the vocal parts are written in four staves. The score is marked with various annotations, including "Alto added in inversion", "Soprano and Bass added", "Alto and Tenor added", and "Bass added". The score is numbered 1 through 10, indicating different sections or measures. The piano part features complex rhythmic patterns and intervals, while the vocal parts provide a counterpoint to the piano accompaniment. The score is signed and dated "COPYRIGHT 1939 BY ARNOLD SCHOENBERG" and includes the publisher's information: "116 N. Rockingham Avenue BRENTWOOD PARK, LOS ANGELES CALIFORNIA".

Used by permission of Belmont Music Publishers

³⁷¹ Arnold Schoenberg, “Double Counterpoint In the Octave” (class handout, University of California at Los Angeles, 1939).

APPENDIX B ³⁷²

“COUNTERPOINT: 3-VOICE, 16 BARS”



Used by permission of Belmont Music Publishers

³⁷² Arnold Schoenberg, “Counterpoint: 3-voice, 16 bars” (comments written on anonymous student work, Arnold Schoenberg Center, n.d.).

“COUNTERPOINT: ZONES: STATEMENT, NEUTRALIZATION, MODULATION, CADENCE”

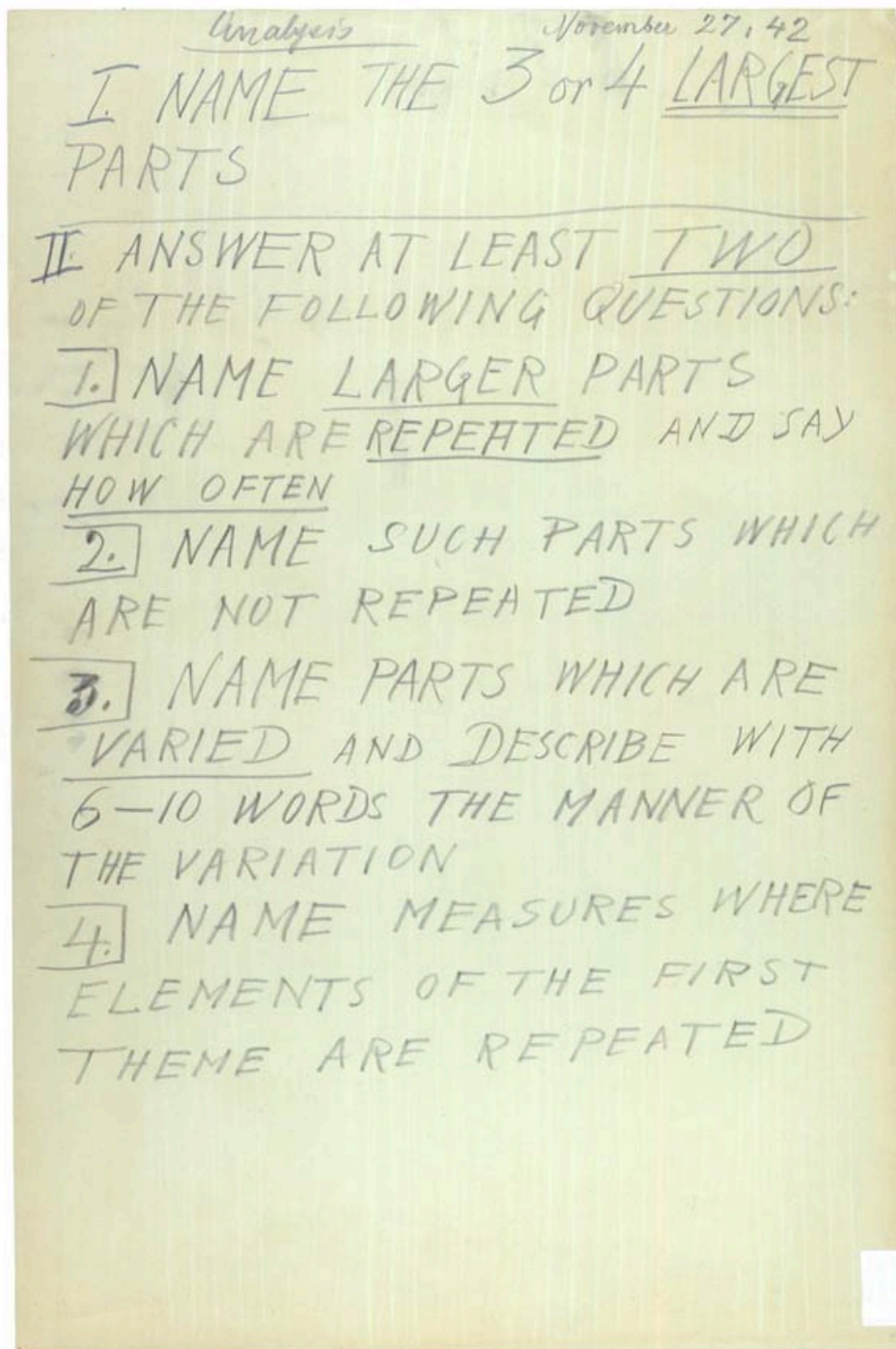


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³⁷³ Arnold Schoenberg, “Counterpoint: “Zones: Statement, Neutralization, Modulation, Cadence” (comments written on anonymous student work, Arnold Schoenberg Center, n.d.).

APPENDIX D ³⁷⁴

“ANALYSIS TEST, NOVEMBER 27, 1942”



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³⁷⁴ Arnold Schoenberg, "Analysis Test, "November 27, 1942 & Midterm November 27, 1942, Four Modulating Melodies" (Analysis Test & Midterm, University of California at Los Angeles, 1942).

“MIDTERM NOVEMBER 27, 1942, FOUR MODULATING MELODIES”

The image shows a page of handwritten musical notation on aged, yellowed paper. At the top, the text "MID TERM NOVEMBER 27, 1942" is written in ink. Below this, there are four staves of music, each with a key signature and a number written above it:

- Staff 1: Labeled "D-A 1". The key signature has two sharps (F# and C#). The melody consists of quarter and eighth notes.
- Staff 2: Labeled "Bb-d1 2". The key signature has two flats (Bb and Eb). The melody consists of quarter and eighth notes.
- Staff 3: Labeled "A-f# 3". The key signature has three sharps (F#, C#, and G#). The melody consists of quarter and eighth notes.
- Staff 4: Labeled "F-C 4". The key signature has one flat (Bb). The melody consists of quarter and eighth notes.

Below the four staves of music, there are five additional empty staves. A small white rectangular label is visible in the bottom right corner of the page.

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“[EXAM] JANUARY 20, 1943”

January 20 1943

a) insert use inversions and transformations (outstitute tones)

b) make a half cadence to V or III from the same progressions

c) make a full cadence to V or III

d) use one of these motifs on one of your segments to build a consequent (m 5-8) or antecedent m 1-4(5)

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³⁷⁵ Arnold Schoenberg, “[Exam] January 20, 1943” (Exam, University of California at Los Angeles, 1943).

“SIXTEEN BASSES BY NADIA BOULANGER”

APPENDIX 1

16 BASSES BY NADIA BOULANGER

ESTROFI
No. 116 — 10-PLAIN

³⁷⁶ Easley Blackwood, ed., “Keyboard Harmony—178 Figured Basses by Paul Vidal—42 Basses from Other Sources—Edited and Corrected by Easley Blackwood” (personal collection of Easley Blackwood).

181

0 3 8 7 6 9 8 7 6 +4 6 +4 +6 5 4 3 +4 6

+4 +6 2 +6 8 b2 b6 b2 b6 b2 b6 +4 6 b2 +6 3 3 7 6 4 3

b6 7 b9 7 7 b4 3 9 8 7 6 5 4 3 2 1 +4 +6 +6 6 4 2 7 6 +6 4 3 2 1 6

0 +7 7 +7 8 b9 7 +7 +4 7 +7 +6 5 3 8 8 0 8

Lento

182

5 6 x 6 +4 3 5 +7 6 x 3 6 x6 4 +6 5

6 7 +7 3 0 7 +7 3 0 7 +6 5 4 +6 +6

0 2 4 0 7 5 +6 6 +6 0 4 7 0 4 7 0 3 6

0 4 6 0 7 7 +7 7 4 +7 8 + x6 +7 5 +4 +7 3 2 4 6 8

183

0 8 +7 7 b9 4 6 b6 4 +7 5 3 0 7 4 +7 7 +7 b6 3 3 0 7 6 4 +7

9 7 4 7 +6 +6 6 3 7 0 5 3 +6 +7 6 4 0 0 6 3 6 3 6 5 +6

0 6 $\frac{7}{4}$ 6 +7—5 0 0 $\frac{+4}{8}$ $\frac{7}{4}$ $\frac{+4}{4}$ 0 $\frac{+4}{6}$ $\frac{7}{8}$ 0 6 $\frac{+6}{4}$ 6 3 5 6

+5—4 0 5—5—5—5—5—5— +4 $\frac{7}{8}$ $\frac{7}{6}$ +7 8

8 2 7 $\frac{b2}{6}$ +4 $\frac{b7}{4}$ $\frac{b4}{6}$ 7 +6 +4 $\frac{b8}{6}$ 7 +4 $\frac{\#5}{6}$ $\frac{\#9}{7}$ $\frac{\#8}{6}$

184 C

$\frac{b6}{5}$ $\frac{b6}{4}$ $\frac{b5}{2}$ +6 3 0 0 +4 0 0 $\frac{b6}{4}$ $\frac{b6}{+}$

0 0 $\frac{b6}{+2}$ $\frac{b6}{+4}$ $\frac{b6}{+7}$ 5 8 $\frac{b8}{b}$ $\frac{\#7}{\#}$ $\frac{b4}{5}$ $\frac{b4}{\#6}$ $\frac{b6}{4}$ $\frac{b9}{\#}$ $\frac{b2}{7}$ $\frac{b4}{b6}$

$\frac{b3}{4}$ 7 $\frac{b5}{+6}$ $\frac{b5}{+6}$ 7— $\frac{b4}{+}$ 7— $\frac{b6}{2}$ $\frac{9}{2}$ 8 8

185 C

0 8 5— 5— 5— 5— 9 8 6 4 5— +4 7 3

+4 6 7 3 +4 6 $\frac{\#9}{6}$ 9 $\frac{\#6}{3}$ 9 $\frac{\#6}{\#}$ $\frac{\#6}{5}$ $\frac{9}{4}$ $\frac{\#6}{6}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{\#9}{7}$ — +4 — $\frac{b6}{b}$

$\frac{b9}{b}$ $\frac{b6}{b}$ $\frac{b9}{b}$ $\frac{b6}{b}$ $\frac{b9}{b}$ $\frac{b6}{b}$ $\frac{b9}{b}$ $\frac{b6}{b}$ $\frac{b9}{b}$ $\frac{b6}{b}$ $\frac{b9}{b}$ $\frac{b6}{b}$ +6 7 +6 7 +6 +4 +6 +4 +6 +4

$\frac{b3}{4}$ 3 $\frac{b5}{0}$ $\frac{b5}{6}$ $\frac{b5}{0}$ $\frac{b6}{+4}$ +2 7 $\frac{b3}{4}$ +6 8 8

0 8 7 ⁺⁶/₃ 7 6 7 6 +4 6 ³/₄5 ⁺⁶/₄ ⁺⁶/₄ 8 4 7 ⁺⁴/₅ 6

186

+4 ⁺⁶/₃ 5 4 3 ^{b2}— 7 7 2— 7 7 ⁺⁶/₅ 7 7 7 ^{b2}/₆ ^{b6}/₆ ^{b5}/₆ ⁺⁴/₅ ⁴/₅

+4 +4 ⁷/₅ +2 ⁺⁶/₅ 4 5 +2 — ⁶/₄ — ⁺⁶/₅ 4 — ⁺⁴/₃ 3 8

8 ⁷/₃ ⁺⁶/₈ ³/₇ ⁸/₆ ⁷/₅ 9 8 7 4 # 0 3 2 7 ⁺⁶/₃ 5 ⁺⁶/₅ 6 #6

187

⁶/₇ x 0 ⁺⁴/₃ ⁺⁶/₃ 7 ⁺⁴/₃ ⁺⁶/₃ 5 ⁹/₇ ⁸/₆ ⁷/₅ ⁺⁴/₆ +2 7 ⁺⁶/₆ ⁺⁶/₆ ^{#6}/₆ 7 3 7 3 ⁷/₃

+4 #4 ⁵/₄ 7 ⁴/₆ ⁺⁶/₄ ^{b8}/₄ ⁺⁶/₅ 4 ⁺⁶/₆ 6 ⁹/₇ 4 ⁺⁷/₇ ⁷/₅ ⁺⁶/₅ ⁹/₄ ⁸/₇ ^{#2}/₇ 7 ⁺⁷/₇ 8

0 8 0 7 0 6 9 4 3 ⁵/₄ ⁴/₂ ⁶/₂ ⁶/₂ ⁺⁶/₅ ⁺⁷/₅ ⁸/₆ 5 ⁺⁴/₈ 9 ⁴/₆ ³/₄ ⁺/₆

188

⁺⁷/₆— 5 0 0 7 ⁴/₃ ⁺⁶/₅ ⁷/₅ ⁺⁶/₅ ⁺⁴/₆ ⁷/₅ ⁺⁶/₅ 7 5 ⁺⁷/₆— 4 0 0 ⁵/₆ 4 ⁺⁴/_b

0 ⁺⁶/₅ 4 ⁷/₃ 0 7 ⁺²/₊₆ 0 4 4 ⁷/₂ ⁺⁴/₃ ⁴/₂ ⁺⁴/₄ ^{b6}/₄ ⁺⁶/₆ 6 ⁺⁶/_{b6} ⁺⁶/₆ 7 ⁴/_{#4} 7 ⁺⁶/₅

⁺⁶/₅— 4 6 ⁺⁴/₅ 7 ⁺⁶/₅ +2 — ⁶/_{b4} 7 — 5 — ⁸/₄ ^{b2}/₄ 7 ³/₆ ³/₆ ³/₆ ³/₆

0 8 ⁺⁶ 7 4 ⁷ 3 ⁶ 4 ⁺⁶ 5 7 7 ^{b6} 7 4 # 0 # 3 +2 ⁺⁶ 5 4 3

189

6 7 5 0 ^{b2} 4 7 +4 6 +4 ⁺⁶ 3 +6 #6 6 ^{b2} 6 ⁷ 4 +4 6 3 +4 7

6 8 ^{b7} 7 6 ⁶ 3 4 ⁹ 7 ^{b8} 0 7 0 7 0 7 7 ⁺⁷ 8

190

0 8 5 0 2 4 2 6

0 5 6 0 9 9 0 7 5

0 4 5 6 7 x 0 7 7 0 8 #6

0 4 0 7 +7 8 0 7 0 #

0 +2 0 +6 0 ^{b5} 4 ^{b8} 4 ^{b7} 4 ^{b5} 4 +4 4 4 +4 #6

4 8 7 6 6 6 4 4 3 2 2 0 9 7 +2

3 8

0 6 7 8 7 8 7 8 +4 6 +4 3 8 5 5 #5 #5 #5 #5 #5 #

3 7 #6 7 6 7 6 +4 6 +4 3 8 4 4 4 3 4 3 #4 3 #4 #

191

#4 2 4 6 +4 #6 #7 #6 5- 9#8 9#8 9#8 9-#8 #7 +6 #6 +6 b6 +4 6 6

#6 #7 #6 5- 9#8 9#8 9#8 9-#8 #7 +6 #6 +6 b6 +4 6 6

#6 #7 #6 5- 9#8 9#8 9#8 9-#8 #7 +6 #6 +6 b6 +4 6 6

9 8 9 8 6 +6 +2 -7 b9 6 6 5 5 +4

4 3 7 6 #6 +5 +2 +7 +7 7 2 5 3 8

3 +7 5 8 +6 5 4 5 b 7 5 8 +6 5 4 5

192

+ 6 5 7 9 7 6 6 6 7 +7 8 +6 6 #5

5 4 +7 +5 6 4 4 2 6 4 +7 +7 8 +6 6 #5

6 +6 +6 6 5 +5 +6 +6 6 5 +6 +4

7 b8 +6 +2 7 +2 7 4 7 b6 7 +7 8 b6 7

b6 +4 +6 b5 +2 +2 +2 +2 +2 +2 b6 b6 +7 +

+4 7 7 7 7 7 +4 7 +7 9 8

b + + + + + 4 +7 7 +2

3 6 5 8 +6 4 5 3 6 5 b4 7 +4 +3

4 4 6 7 +5 7 6 +7 8 +5 6 6 5 3

6 -2 + 8 + 4 b6 8 + 4 +7 5 b6 4 3

APPENDIX G ³⁷⁷

**“GABRIEL FAURÉ
LECTURE BY NADIA BOULANGER—
POTSDAM STATE TEACHERS COLLEGE,
DECEMBER 15, 1945”**

I suppose when you are approaching a new subject of when certain circumstances come that you ask yourself questions. In fact, when one person I know gave a lecture, he did it that way. I would like to say, “Will you ask me questions?”, and then take time in answering them. But., speaking about questions, I find that system excellent and I was thinking you employed this opinion, but I am sure there isn’t time for that so I will imagine your questions if you will allow it and, in that way, I can say that I know what one of them is and I am sure one of the questions is about direction. It should go to the person of Fauré.

What does it mean to make a feast or a celebration for a centenary? It means that we want to bring to pass, to develop in mind what we call a great man. Why do we pay a tribute? Is it only a way to pay a respect and to thank him for what we have? You are ready to commit to memory, to keep alive those good things. It happens it is one of the cases that it is only an opportunity to bring memory to a life which was itself so full in nature. I will try by words to bring him to life and I believe that no centenary might be more desirable than one of Gabriel Fauré.

I have had the privilege to be the pupil of Fauré for long years. It is only by personal connections that I say this, and our world for him is surely tremendous, but that would be [be] my own opinion. But, I am making a great life weaker. Come back to the

³⁷⁷ Nadia Boulanger, “Gabriel Fauré” (lecture, Potsdam State Teachers College, Potsdam, NY, December 15, 1945).

great life of Fauré. When we come to the point of a good life, we have to face this thing: this life has a human origin; would it be so different from other lives?

The one thing that will charm you about Gabriel Fauré is a little story which first we have here in a native school. If this audience will permit me, I will consider that I am with you students of the college. When Mr. Fauré was a very little boy, his father was a very modest man, of moderate means. You will discover that the child had a very great gift for music and one day it was to bring him to an eminent positioning the school. His ear was excellent but something else was excellent for the whole development of the students of this school. It was a very good school and, in fact, when Gabriel Fauré arrived there when 11 or 12 years old, all the studies were made in a book [back?] room where I call your attention, my dear friends, to the ten pianos. On the ten pianos together were little boys making scales all together. And, on the top of the pianos, one on one end and one on another, were other students who were doing their harmony, their counterpoint, and their fugues. When the last boy heard that, he was at first a little confused. But, he had already been brought up to the fact that life was to be faced and so he was in the school. He had been accepted. And, I remember one day when Mr. Fauré was very old and very famous he said to me, "What I owe to my school is that nobody can disturb me. I can concentrate anywhere if it is necessary." But all of us find it difficult to concentrate and I have had many students do incomplete work because they cannot concentrate. Because of doing this so powerfully, Fauré is so wise and so strong today. If one embodies its discipline strongly enough so it happens that one can do counterpoint with 10 or 12 pianos going together, you have made a great preparation for life. Then, you know how one says he would have been a great artist if only the circumstances had permitted.

Fauré had this problem in his life and came to the place where he had to accept first an organist's job in a rather small church where the music was not always good. But, he accomplished his duties: he played his organ. To make short a long story—for his life was very long—he had left for them his music. And, at the end of his life people found that he was such a famous musician that one ought to pay him a great tribute of admiration because he had only a little bit of time. During the years, he was directing at the conservatory, he produced some of the most significant and most beautiful music. He made his duty all along simply to accept life as it was.

What was his idea about art, about liberty, about tradition? I would like to read you a very beautiful passage that you may have read but I read it very often and I find it very beautiful. This passage is written by T. S. Eliot. And how does Eliot answer? He says one phrase that I would like to read you. And I suppose we spoke of the thing at rehearsals but I will use it exactly as it was written. No one can become really great without first having used some study in which he took no interest, for it is a show of how to interest ourselves in subjects for which we have not aptitude. If you will permit me this little diversion, I will speak to you as students of the college. One does not know how much the music constitutes and how strong they will be. What is a way to education? It is to get as much technique as possible, as many means as possible, and when one has gained a vocabulary, one can do without what you can do today. Eliot says, "If the only form of tradition, and adds this to that which is for the beautiful of hand, which is a very beautiful way to speak of tradition considered in showing the ways of the immediate generation and if in a blind adherence to its successors, tradition should be overcome by discouragement. We have found many such simple grounds for fall in faith. Does it follow that anyone's

knowledge is supreme? No. It is not to produce a tradition and he says tradition is a matter of much wider seeking. It cannot be inherited and if you want it, you must obtain it by great labor. It involves in the first place the eternal sense which we may call indispensable to anyone who would continue to be a poet beyond his 25th year. The history, you will sense, involves a perception not only of the pastness of the past but of its present. The strong common sense compels a man to write on really with his generation in his bones but with a feeling that the whole of the poetry comes from within. The whole literature of his own country has a centenarian existence and it possesses a centenarian author. That historical sense is what makes a writer traditional and it is at the same time what makes a writer most acutely conscious of his place in time. No boy, no artist of any art is an important man. An unknown value alone in him comes to bring praise. For contrasting comparison, we must use time. It should be pointed out how the present changes as soon as it is turned to the past. So the answer which certainly sometimes is given to a man is sometimes the time comes and he writes the lines of supreme beauty and, when he has lighted this lamp some of the other men who alone could not be fortunate have seen what makes life beautiful and comfortable. And, then comes to them a new little boy or a new little girl who is not today ready to see the supreme beauty of life. But not in art and not in morals, but in the simple and original things that one sees the same thing. Mr. Fauré liked, loved, to be one part of the chain. He had not the slightest idea to be original. He was. And that is another question. When a man is original he works at everything and what he does is original but when one tries to be original, one simply copies. So, Mr. Fauré was so profoundly modest, a great man as today there is one man of a great size, Stravinsky, who was a very modest and a very great man; for really great men

are very modest and they do their work in being able to have great discipline as they become great and do great work. They take the work which is handed them. They believe they can go on and in being as humble as all that they make some beautiful things. Fauré did one of his most beautiful works which is dated around 1866. So historically you will realize that means at the time when Wagner was, I don't know, not even very much discussed, not even very much known. And, in fact, even in 1924, which means the discovery of Wagner, the discovery of Moussorgsky, the Russian school, the discovery of Debussy, the discovery of Ravel, the discovery of Stravinsky, the discovery of the young France [French?] school. In everything, it is a century of masters. But, as we said before, it is a day of flexible privileges. He has provided well. He went where he had to go and the work which follows a very striking evolution is an evolution of simplicity in an evolution of fashions.

I don't know how much of this REQUIEM you know. I hope you will know more and more, that you will read it with care enough. Not too striking at first, very simple means, no great affect [effect?] of orchestration—no, I don't know, no new instruments—very few affects [effects?] with his instruments.

You all know that form is one of the necessities of any activity, of any human activity. If a man is willing to convey a lot, he has to give it a form. The form in music has been for a long time the very beautiful, the very wise, the very important form of the masters which is kept today for Stravinsky. His new symphony respects it with a broadening but the classical form is the same as that in the music of Fauré. In his songs, I could not say one can relate them to the liede [sic], the German liede [sic], that will do this in every opportunity. To appreciate them to the full extent, it is perhaps necessary for you

to understand French. Nevertheless, even without understanding French, I am sure it will be convincing to everybody who will listen if the feeling is dramatic in a sense. If we take great tragedy, we will find that we have two periods of great tragedy. We have the great Grecian period of Aeschylus, to take an example, and at the time of Aeschylus the aid of novelty was so foreign to the mind. But when again three poets had written on Agamemnon, a change was important. An opportunity for the novelty of the subject was used. He has taken many of his subjects again as it was then. The passages were controlled; the very words were controlled. When we come to this we are in a period which is different. I am sure that if we had taken this to Mr. Fauré he would have hurried to agree because his works were that kind and he had a certain right to pitch. But what was necessary was to control them. Any very great artist has considered to supplement restraint, or economy as one of the absolute necessities of producing a lasting work of art. So we always have this question of classicism. Chopin is classic in a period. Chopin is a great master of all our moderns but a master to such an extent that it is simply "Chopin," It will be probably as strining [striking?] [striving?] as when Toscaninni [sic] played "Faust". And when it [he] was tried [trying] out a singer said it was an enchanting evening. So Chopin is a classic in the disorderly period. And Fauré found that to live a decent life was much more important than to live ones' own life and identically it was more important to build a world which would have a constructive power. When we come after a period of such examples and affect, then we come to the means we have employed. We have to reduce our means of perception and to come not to quantity but to quality which is always a sense of classicism. I would have liked to have the privilege to introduce to you more of the last period works of Fauré. They are very seldom played extensively, seldom played,

and they are extremely important in the influence they can have on the direction of your lot. But you have minds; you have fingers; you have wishes; and so I don't see why you would not do that yourself. So it is much better if having spoken of that you come and you try to discover yourself what direction you intend to choose and do find the direction to choose. One has sometimes to consider what has been done, what is the extent of the beauty which has been built or reached by one manner or another manner—you excuse me to stop on all these questions but I believe they are very important. Naturally one is interested in life and it would be very nice to see success. Many artists would like to have success. He has written a very beautiful piece in saying there are two ways of composing. One for which it is useful to have a good technique, a certain text, and one which shows an increasing income in every year but when the year has passed, it is finished. There is another way to compose which is next—one in which you may never attain success, in which you may not reach the point that you want but when you have reached the point that you want, you will have reached fame that will be for generation after generation. You will know that the “Requiem” is one of these. When consider with what simplicity of means all that is attained it will bring you first to respect your own minds because your mind is one of these minds that you evidently do with so little so much. When the purpose is very high, is very deep, and is very well defined, it is very likely that the means will have to be very simp[le because if one complicated a very deep subject with complications, it would no more be understood at all. If I was [were] you a little I believe it would be probably a good thing to explain the essentials of the “Requiem.” I don't know which is the best way to do this even, I am not so sure myself. But, if I could consider the

“Requiem” as it stands, we will take a résumé. For you who perform in the “Requiem”, it will be of the general proportion of the “Requiem.”

It all starts—there is not use to enter into too much detail of a very great introduction which is so striking. May I call on you technical detail? I try to make it as simple as possible classical music with practically no exception, confined to the major and minor modes. So, if I play major, everybody will understand me—will recognize in major more than in minor which makes one scale....or this scale....or this scale. Everybody knows that even people who believe that they do not know music. People hear much more than they think but they never believe it. It is only in coming to the technique of a line that once understands it. When one speaks about something that I do not know but one lets me see the mechanism, usually I understand it. It is possible to come to the exact means employed. You know it. You see it in the “Requiem” chant and so instead of this scale you could have....very well, so this scale, and naturally these scales will bring this cadence so when the music enriches, it is full of scale. It possesses naturally some characteristics which we find in the “Requiem.” And, so after the introduction, which most of you know is done in the orchestra, they use big sever pillars on which the chorus has eternal repose. So may I call, if you will excuse me to be technical because when I am not ordinarily I don’t know what to do. An ordinary major chord, even if somebody has never thought it is major, I will find that this chord brings the light. If you do not hear it, you lose the pleasure and you don’t hear music; you hear a blast of noise but you lost the point. Next you don’t hear the chord which is played to you which is significant. The orchestra goes on....I don’t know how can see the human mind properly. But it perceives by following, by touching, by expecting and so in some cases I expect something perfectly natural and

casual and sometimes someone comes prepared for the surprise and then comes the surprise which stops me. When I hear....nobody in his mind would expect that. And the chorus sings....then when we hear that we see how far we are, how it has extended everything. And, if the musician is great, he knows how to make the hinge which forms a consideration which seems to be very far and it brings him immediately at the point of the phrase and the hinge is here....and we are back. May I stop for one consideration exclusively? Excuse me, ladies and gentlemen. When you study music, you have to make your mind keen to the extreme, to one phenomenon which is one of the most tremendous, one of the most extraordinary phenomenon. I will give you an example and give you a moment to think. You all know the minors of the Eb minor of Chopin....and something extended happens and such a surprise, such discovery of its happening. Why does it happen? When I play on the piano or if I sing this little....it is a little of nothing. I say, “What are they?”, to these people and one says that there are C and Db; the other says it is D# and C#; it is DBB and Db. We do not know yet who they are—they are two sounds and I admit myself I might not know what it is. I can play with them and I joke with you. I say it is C, C#, I say it is something different. So, when Chopin has held this note, I am sure from what has proceeded that it will do that, but it does not; it does this. So he said to this note, “You be that one, This note is related to this one and ought to go there.” Now I give you a foreign one, known as to my mother.

I am to return to France next week. She sees me in the cradle. You have never thought of me in a cradle. I am, however, the same person. You see an one, so you say, an old lady and needy of support. We are worn out and I wore you out, too. So, I am a little baby that she has been born and she has known many, many, many years. Again so I

believe that this note is that and I make my chords on that. No, Chopin has such a wonderful ear, and I excuse myself to stop so long and say that for the ones of you who are really musical, you know it and it will be making you think still a little more. You hear this note which does not move. Chopin calls it Eb. He calls it A# because when it is a flat it must move down but a sharp moves up. So I have done. When you hear a note which is unexpected, it means that something which appears to be something is something else. Oh, I know it is very complicated when you play this. So I say, "What is this interval?" I say, "No, it is the contrary." The one that I call the leading tone is sub-dominant. So, I hear the sub-dominant of C major. It is very simple. It is one in one direction and another in another direction. So I am Rimsky Korsikov [Rimsky-Korsakov]—I say, "Is it this or is it this one? Is it this one or is it this one?" And, my mind has an opportunity to shift between his will. And so I am saying that it would be that. If we don't understand these things, I don't know if it intrigues you to be able to walk. When sitting I say, "Is it not marvelous that I can walk?" If I have to say something at five o'clock and I begin to say it at four o'clock and at five o'clock I say what I have to say, this is a constructive power. So here I make....but I have to go....so we are back on our dominant. It would take a year here to know the "Requiem" well but here is one thing wonderful in it which makes us....When a man has the power to make in a plan, he goes, he goes, and suddenly resolves where he was to bring you. He makes a composition which goes very fast. And, he simply opens the question so that was all an introduction. I say to you we must have a certain time before we can sing together so we have....So I like, I don't know how you feel, but it directs me endlessly that way;....Nothing...., four notes. And here is the bass....then the phrase will differ....and suddenly....so one of them most important places of form. You

can study that in the admirable compositions of Bach. One is speaking so that it can be really understood. One way to begin the phrase is with a new orchestration...., now the phrase begins and will not be exactly the same thing.

Listen well....modulation is an...we have changed. One phrase is concluded. It changed....something newso the variety is gone at first. We have a second one which is not very long-lived. And I realize I cannot complete it in this way, so when the piece finishes with a great conclusion....which is so beautiful. The second part of the Fauré has a first section, a middle section, and a conclusion which is one of the extraordinary achievements among the very fine and most beautiful things written in music. The whole first motif is separated by the instruments....and the phrase ended in this calm. It is as if one say his shadow. So his ear preserves the man and his shadow on the wall. Excuse me again to stop for the benefit of the musical students of the college. You have this....and then you would hear....and then you would hear....and then you would hear....and it is so importantand so it shifts and takes us here for a time. It is time with this chord....It comes so dominant and moves. So with this little chord. As I take it here, it brings me back where I was. If I take it here, it takes me where I go...So with the chord, I can bring myself home. I am here. I am seeking to go tomorrow back to Boston. But, I am still here in Potsdam; I can still decide tomorrow I don't go but when I arrive in Boston, is it not that which is important too? I go with Miss Hosmer or I go to the station. In one direction, I go; in the other direction I stay in Potsdam, and so the chords make little movements....I say you are a little decoration of myself. Will I stay in Boston or in Potsdam? I say, "No, no." It is a way which leads my feet. Boston—Potsdam—Boston—Potsdam. If you understand that you see the extraordinary power of modulation which makes it suddenly

something going, something demanding, as it is in a way, to make it going in a beautiful hinge. Its very differences show that modulation is a hinge and it makes a door going in this direction or in the other so then the audience hears that sound, it becomes a lot of music but suppose that you made....it is finished. The disposition is changed so I suppose that Beethoven instead had done...It is so ridiculous. But, it is the same words; the same melody you have. You haven't changed your disposition and for one disposition, you have spoiled the whole things [thing]. So, it means that if one cannot change a little bit or add a little bit it does not work. It is simply extraordinary....So the line he got brings them eternal repose. It is more interesting. The second time stops in the middle on the dominant. The expression of that is simply different....it is finished. And, finally, to arrive at the end because we have to pass there to finish. I will illustrate with this little motif. I have to think of the beginning. It is the same motif, there at the end....and now in the bass....there every note is worthy of qualification. There it finishes philosophically as the "Requiem" is finished with the text. Excuse me to make a suggestion which is entirely out of the idea of music. The masters of today carry the idea of finality. One says somebody has buried somebody and it means something finished but I mean something more serious and it follows a Catholic doctrine and it means a beginning and Fauré in taking a text finally finished the "Requiem" with the words "In Paradisum" ["In Paradisum"]. The singers will welcome you—will welcome you—will welcome them. I am sorry to speak so but we hear the "Requiem" and we sing it in memory. It is always in memory; a mass for the dead. It is wonderful that one "Requiem" has been written which gives the idea of an opportunity in the future. I see it in so many of the Bach cantatas. The most beautiful of the Bach cantatas are the ones where he says of death, "When will you

come.” Because he means it is the profound part of his soul. So, when the “Requiem” is sung, the whole “Requiem” leads to what? In eternal peace you will be welcomed by the chorus of angels so the music also gives you the belief and he gives you an idea of that, too. A shift in the bass give you a kind of movement....and it will have so much done....a kind of step which goes and on this a kind which does not move. “Sing it girls.” You understand what it reaches; you know how to go further. It gives you an idea and ends for you this little hour which we have together and I must finish what I have to do, because those who are out from the college do not know. Yet, they will come to know. Of what good will they will come to you because, after all—excuse me to say that before you all.

I arrived here yesterday morning and to present such a concert—a great will of life. And I have found only the enthusiasm, the perseverance, the love for music, the wish to do better from all this group of youngsters and it gives me the impression that they will sing very well tomorrow, but even if they did not succeed to do very well, they have tried, they have worked which is significant. We are concerned about the short time. We are in a way concerned about all the suffering, that is going on all the time and of the sickness, of so much of the tragedy that we see around us. So I say it is a wonderful thing when you come and you find all this patience. Probably they have found a little better learning, a little more carefully, a little with more attention, with more understanding and with more knowledge. What will happen if they sing very well? Nothing. Nothing, except that they have done better. And, even if you did not succeed, I would thank you profoundly because when I have seen such a strength in such a group of young people, one senses strongly that something is going on which would be laid before them. One thing I would like today was to sing as well as you could this concert. You have tried. Nothing could have brought me

bigger joy and a bigger hope. I thank you profoundly and I thank you for your attention and for your patience—not only my cooperators but the audience. Thank you.

P.S. I want to say something more, say something more which I have on my heart to say to you. It is very likely for a very long time my last concert in the States. I have been in your country since five years which have been heavy years for us. And what you have given me in these five years in all your country and for a long time because your dear Miss Hosmer is my friend for many years and what a great joy some of you have been to me in New York when we sang. We have many memories together even though it is not exactly the same generation and I want to say here to you—not only to you but to your country. I want to express my profound appreciation for your understanding, your generosity, your kindness, your human understanding. It is a pleasure for me to feel that I do for a long time—perhaps not so long—my last concert in your country with you. The hope of today I know is because I am with you today. I thank all you and your country. I mean it, but I have received the benefit of the welcome, of the kindness, of the respect because I don't speak English; I speak French. It has been an understanding and this understanding is necessary above all. I thank you for this respect and none of us will ever forget it. The politics which are different decisions are never different between us. I know what the bonds are and I hope they will never be less profound and less solid between my country and between yours.

APPENDIX H ³⁷⁸

“DODA CONRAD INTERVIEW”

DC (Doda Conrad): The general things...must always be brought back to you. That yourself—as a teacher—are the person who’s putting the tools of music into the hands of students...

NB (Nadia Boulanger): It’s frightening...It’s frightening...It’s frightening because you know that you can change nothing...You know that you cannot give talent to the one who has not...you cannot take it away from the one who has it. And, nevertheless, you can impress the necessity of some struggles of some disciplines, the hierarchy [of some?].

That is what is so fascinating in teaching is to find where you will find the part in a man which is *really of the man*...You are afraid to have not seen the best part...And then not to bring him through struggles for the best part.

DC: How do you go about “sizing up” a young man who comes hoping that you might accept him as a pupil?

NB: Listen, listen...I know nothing.

³⁷⁸ Nadia Boulanger, “Focus on Nadia Boulanger: a Famous Musician Discusses the Great Composers She Taught,” interview by Doda Conrad, n.d., transcribed by Barrett Ashley Johnson (N. Hollywood, CA: The Center for Cassette Studies).

DC: I would like to know how you go about telling somebody who is full of eagerness but has not much talent...that there's not much use for him and that he rather give up...

NB: Ah, my dear, anybody who has not an absolutely inextinguishable [?] is immediately discouraged. Because the study of music is something so exacting. And I am so awfully exacting myself.

DC: All the examples you have given are so wonderfully simple music. When you speak to your students do you try to influence them to write in such a simple way—almost commonplace—or do you try to draw them towards new directions?

NB: First, let us stop at the word that you first implied: “influence.” Somebody who can be influenced has no personality, no will, no choice...That must be the choice of the musician...That must be our choice of all life. We must *take* positions. And, if we don't, what are we?

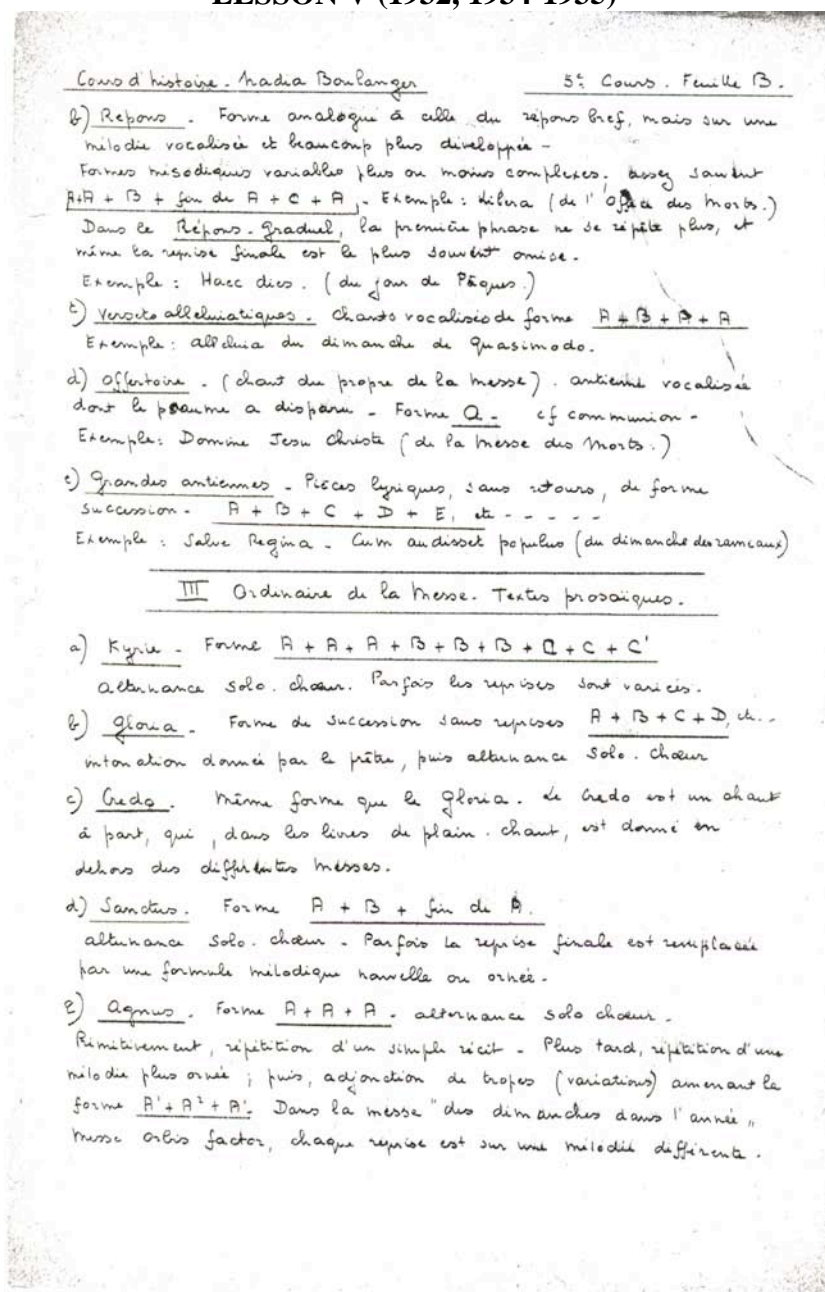
DC: In the teaching of music there is something which strikes me—they're so many real parts of the technique which you have to teach which are so boring..

NB: No, no. There is nothing boring.

DC: This extraordinary thing which you have been able to manage so well, that is the economy of your efforts. I think it's one of the great wisdom that can happen.


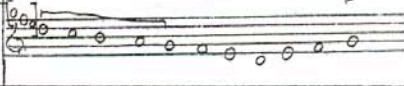
NB: There is no wisdom at all in what we said today. But I feel that only one thing we must to say to finish: Is that the question is *not to talk* of things, but *to do* things...Only in *action* that invention plays...[out its place?] One must always invent. So that everyday brings a new thought of imagination. Not to *talk*, but to *do*.

**“NADIA BOULANGER: “HISTORY OF MUSIC—CLASS HANDOUTS”—
LESSON V (1932, 1934-1935)”**



³⁷⁹ Nadia Boulanger, "Cours d'histoire" (class handouts, L'École Normale, Paris, France, 1932, 1934-1935).

Suite du tableau de l'origine antique des modes ecclésiastiques

| | | |
|------|---------------|--|
| VII | Iasti |  |
| VIII | Iasti relâché |  |

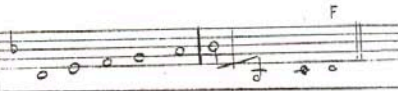
Cette théorie et cette nomenclature semblent avoir été admises et enseignées jusqu'à 547 - cf Cassiodore (c. 500)

Modos ecclesiasticos dans une forme primitive grecque - Syneme (cf Aurelien de Reom. Musica disciplina (c. 850.) (7^e siècle)

Authentus Protus (devencha mode I)
Ancien eolisti kausposi une 5^e
plus bas



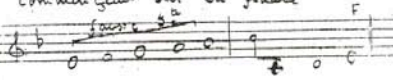
Plagius Protus (devencha mode II)
Ancien Hypolydisti intense (fa, fa
anc finale la) kausposi une 5^e plus bas
et commençant sur la finale



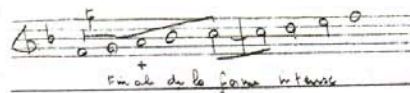
Authentus Deuterus (devencha mode III)
ancien doristi



Plagius Deuteri (devencha mode IV)
Ancien Iasti intense (sol & sol, fa al
si) kausposi une 5^e plus bas et
commençant sur la finale



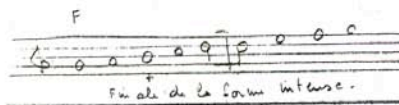
Authentus Tritus (devencha mode V)
ancien hypolydisti



Plagius Triti (devencha mode VI)
Ancien hypolydisti relâché



Authentus tetrartus
(devencha mode VII)
ancien Iasti



Plagius Tetrarti (devencha mode VIII)
Ancien Iasti relâché



ORGANUM

Vox organalis (mus. Enchiradis)

Sit *ff* - ri - a Do - mi - ni in sae - cu - lae Pae - ta bi - tur

Vox principalis

Sit *ff* - ri - a Do - mi - ni in sae - cu - lae Pae - ta bi - tur

Sit *ff* - ri - a Do - mi - ni in sae - cu - lae Pae - ta bi - tur

Vox principalis

Sit *ff* - ri - a Do - mi - ni in sae - cu - lae Pae - ta bi - tur

Do - mi - nus in o - pe - ri - bus su - is

Do - mi - nus in o - pe - ri - bus su - is

Do - mi - nus in o - pe - ri - bus su - is

Do - mi - nus in o - pe - ri - bus su - is

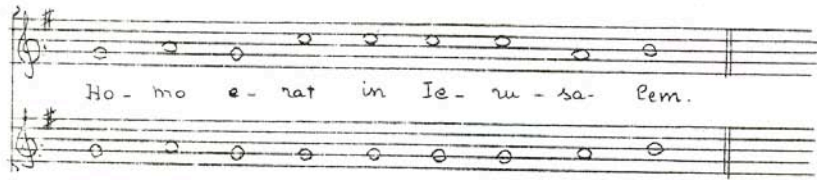
Organum simple, à la quarte (Scholia Enchiradis)

Vox principalis

nos qui vi - ri - mus be - ne - di - ci - mus Do - mi -

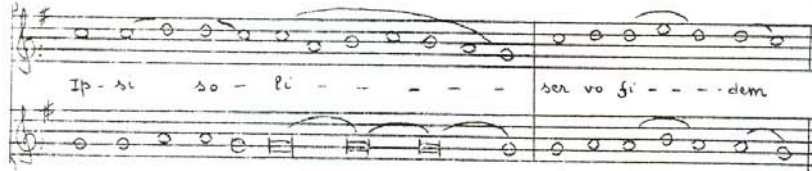
Vox organalis

num ex hoc nunc et us - que in sae - cu - lum -

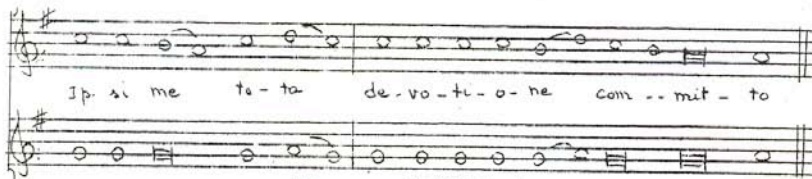


Ho - mo e - rat in Ie - ru - sa - lem.

Antienne de l'office de St Agnès

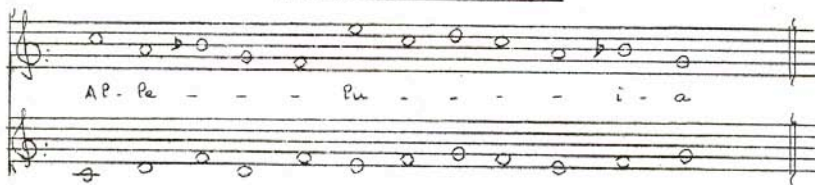


Ip - si so - pi - - - - ser vo gi - - - - dem

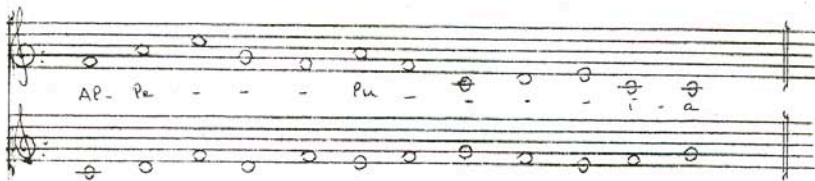


Ip - si me to - ta de - vo - ti - o - ne com - - mit - to

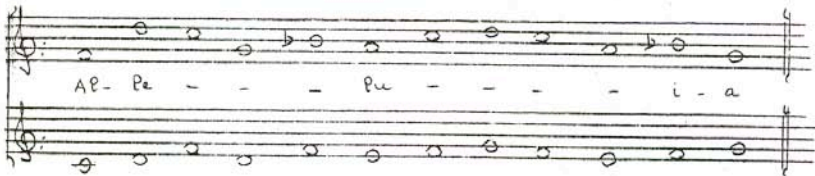
Notum Organum



AP - Pe - - - - Pu - - - - i - a



AP - Pe - - - - Pu - - - - i - a



AP - Pe - - - - Pu - - - - i - a

Cours d'Histoire Nadia Boupanget - 5^e Cours. Semelle C

AP- Pe - - - Pu - - - - i. a - - -

mira lege, miro modo

mi- ra le- ge, mi- ro mo- do, De- us sor- mat ho- mi- nem,

mi- re ma- gis hunc re- sor- mat vi- de mi- rum or- di- nem - -

re- sor- man- dia

mi- rus or- do in hoc so- nat de- ca- cor - - - -

do - - - -

Cours d'Histoire Nadia Boulanger. 5^e cours - Semelle D.

Déchant. - musique mesurée

organum Duplum vel Purum (virgo dei genatrix)

The musical score is written on ten systems, each consisting of two staves. The notation is handwritten and includes various rhythmic values, rests, and dynamic markings. The first system begins with a treble clef and a common time signature. The notation is dense and includes many accidentals and slurs. The piece is titled "organum Duplum vel Purum (virgo dei genatrix)" and is from a course by Nadia Boulanger.

cours d'Histoire Nadia BouPanger. 5^e cours. Semelle II

The musical score is written on seven systems, each with a treble and bass staff. The notation includes various note values, rests, and articulation marks. The piece concludes with a 'Pench' instruction and a 'us...' marking.

Cours d'histoire Nadia Boulanger. 5^e Cours. Sem 1922 F

ORGANUM triplum. Descendit de Cepis.

The musical score is written in three systems, each consisting of two staves. The notation is handwritten and includes various rhythmic values, accidentals, and performance markings. The first system begins with a treble clef and a key signature of one flat. The second system starts with a 'Des.' marking. The third system ends with a 'con.' marking. The score is divided into three systems by dashed lines.

Cours d'Histoire Wadia Boupanger. 5^e Cours. Semble G.

The image shows a handwritten musical score for guitar, organized into three systems. Each system consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The first system features a series of eighth notes in the top two staves. The second system includes slurs and accents, with the word "dit" written below the bottom staff. The third system continues the melodic lines with slurs and accents, ending with a final chord in the bottom staff.

Handwritten musical score for a piece titled "Cours d'Histoire Nadia Boupanger. 5^e Cours. Sem. II". The score consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are instrumental accompaniment. The music is written in a simple, clear hand with various musical notations including notes, rests, and ornaments.

Conductus triplex
(Salve virgo)

Handwritten musical score for "Conductus triplex (Salve virgo)". The score consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are instrumental accompaniment. The lyrics are: "Sal-ve vir-go vir-gi-num pa-trens ge-ni-ta-ri-um Sal-ve pu-erum pu-er-um".

cours d'histoire Nadia Boulanger. 5^e cours. feuille 1

num na-di-us splen-do-

-ris, Sap-ve slos con-ra-li-

-um stel-la ve-ri no-

-ris, Not-sta-spe in-te-

motet

Gaude Chorus Omnium

Po-ve se-cors ai en-core re-co--vie à ma-dame qui de
Gau-de cho-rus om-ni... um si... de... Pi

Angelus

This system contains the first two staves of the musical score. The top staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. There are triplets marked with a '3' in a circle above the notes.

amie ser-vi à sa vo-len-té. N'au-tre rei-son tro-uvée
-um; Ro--sa--sta-grane, ei-li-- um con--

This system contains the next two staves of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are: amie ser-vi à sa vo-len-té. N'au-tre rei-son tro-uvée -um; Ro--sa--sta-grane, ei-li-- um con--

ria de moi gre-rer, fors que veut estre amie a tel qui li puiet do-ner.
val-li... um, sert et of--fert si-li... um.

This system contains the final two staves of the musical score. The lyrics are: ria de moi gre-rer, fors que veut estre amie a tel qui li puiet do-ner. val-li... um, sert et of--fert si-li... um.

COURS d'HISTOIRE Maria Boulangier. 5^e COURS. Feuille H.

Las! si m'a re-su-sé mes sen--ti est poin de pi-té. Tot mon dé-sir

Ap-pre--sen-tat pro--pi-um tan-tum of-fer--

ausa achevé En sos-pi-rant li dis que je morroie por l'a-

--to-ri---um vir-go ma-ter ho--di-e;

--men, elle res-pon-di que ne le-roit le rîche al-lé^{po}

No-num re-gem glo--ri- De-por-tans in-

plus vaillant ne por plus se-né. Lors com-men-gai a pen-ser,

gre--mi--um, quem Sy--me-on ma-ni--

cours d'histoire Nadia Boupanger.. 5e cours - feuille 5

mes ne le dis pas por li ai - rer, dame se d'e - toi - e li maus d'a -
 - bus un ul - nis se - - li - ci - bus ac - ci - pi -
 - mer je vos oc - ci - rei - e - - vait. car da - me qui rient rait ra -
 - eus be - ne - - di - xit, in - qui - - ens, nunc di - -
 - eor dire de - voit, et dix a for de mon a - e
 mit - ti Do - mi - - ne ser - rum tu - - um
 je mau - vais m'a - mour n'au - ra - - - da du - - bet.
 in pa - ce, nunc et in per - pe - tu - - um.

“NADIA BOULANGER: “HISTORY OF MUSIC—CLASS HANDOUTS”—
LESSON IIX (1932, 1934-35)”

Cours d'histoire Nadia Boulanger 8: Cours Feuille A.

Tableau des différentes valeurs de notes

1°) Longa (longue) (hastes à droite)

| | | | |
|---------------|---------------------------|--------------------|---------------------------|
| Perfecta (3t) | Imperfecta vel iacta (2t) | Duplex (2 longues) | Plica (avec appoggiature) |
| | | | |

2°) Brevis (divisions de la longue) (hastes à gauche)

| | | |
|------------|-------------|---------------------------|
| Recta (1t) | Altera (2t) | Plica (avec appoggiature) |
| | | |

ni-Brevis (divisions de la brevis recta)

| | | |
|-------|-------|---------------------------|
| Minor | Major | Plica (avec appoggiature) |
| | | |

4°) Tableau de la relation des diverses valeurs

Tableau des modes rythmiques. (Spéculations musicales Odington c. 1325)

| | |
|-------------------------------------|-----------------|
| (Discontus Peritus Vulgaris (1150)) | |
| I Trocheï - | 0 9 0 9 |
| II Iambe - | 9 0 9 0 |
| III Dactyle - | 0. 9 0 0. 9 0 |

³⁸⁰ Nadia Boulanger, “Cours d’histoire” (class handouts, L’École Normale, Paris, France, 1932, 1934-1935).

| | | |
|----------------|---------------|---------------------------|
| IV Amphieste . | u u q u u q | q o o . q o o . |
| V Molossus . | q q q q q q | o . o . o . o . o . o . |
| VI Tribrach . | u u u u u u | q q q q q q |

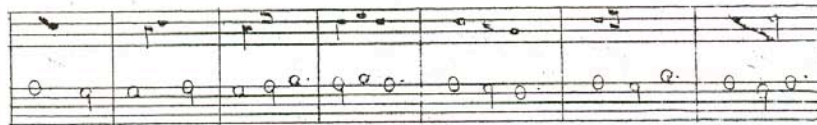
Figuræ (groupes de notes vocalisées sur une même syllabe)

1) Figuræ cum proprietate - viennent des anciens neumes greciens - (briève d'abord)

| Podatus | Torculus | Salicus | Clivis | Porrectus | Altrivocatus |
|---------|----------|---------|--------|-----------|--------------|
| | | | | | |

(interprétation d'après le système francorien. (Ars cantus mensuralis) du 14: siècle. Une doctrine plus ancienne, celle du "Discantus positio vulgaris", et de Jean de Garlande adopte au contraire pour les ligatures de 3 notes le rythme $\underline{o} \underline{d} o$.

2) Figuræ sine proprietate - ne viennent pas des anciens neumes. (longue d'abord)



3) Figuræ opposita . proprietatis. (Figures contenant des semi . brièves)



Règles des vieux traités pour l'interprétation rythmique des textes -

Règles pour la Longue

- 1) La longue suivie d'une autre longue sera comptée comme valant 3 brièves.
- 2) suivie d'une seule briève, la longue sera comptée pour 2 temps et comptée par la briève.
- 3) La longue précédée d'une seule briève sera comptée pour 2 temps et comptée par la briève.
- 4) précédée ou suivie de 2 ou 3 brièves, la longue sera comptée 3 temps, les brièves formant entre elles une autre mesure.

L'interprétation de la longue dépendait beaucoup du mode rythmique employé - Dans les cas douteux, un point appelé modi divisio indiquait la place du changement de mesure et, par conséquent, la solution à adopter.

- Règles pour la Brève -

- 1) 2 brèves, entre 2 longues, ou entre une pause et une ~~longue~~ longue, ou entre une longue le point de division, doivent être inégales pour former une mesure complète. Dans ce cas, la 2^e brève devient brevis altera et vaut 2 temps.
- 2) 3 brèves, entre 2 longues, ou de ---, sont toutes 3 égales et valent chacune un temps.
- 3) 4 brèves, entre 2 longues, ou entre une pause et une longue, sont égales. Les 3 premières forment une mesure, la 4^e s'ajoute à la longue suivante, qui vaudra 2 temps et formera avec elle une mesure. Mais si les 4 brèves sont entre 2 longues et si un point de division est placé entre la 2^e et la 3^e brève, on les rythmera ainsi : $\dot{\bullet} \dot{\bullet} \dot{\bullet} | \dot{\bullet} \dot{\bullet} |$ (d'après le principe pour 2 brèves.)
- 4) 5 brèves entre 2 longues, ou entre une pause et une longue, sont ainsi interprétées : $\bullet \bullet \bullet | \bullet \bullet |$

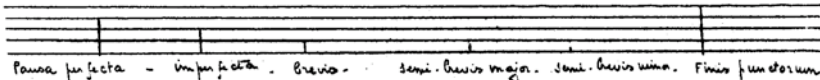
Les semi-brèves étaient interprétées de la même manière que les brèves, la semi-brevis major correspondant à la brevis altera, la semi-brevis minor correspondant à la brevis recta.

- Pauses -

Il y avait 6 espèces de Pauses :

- La pausa perfecta = 3 temps
- " " imperfecta = 2 temps
- " " brevis = 1 temps
- " " semi-brevis major = $\frac{2}{3}$ de temps
- " " semi-brevis minor = $\frac{1}{3}$ de temps

La finis punctorum employé à la fin



Les pauses sont également employées parfois pour précéder un changement de mode rythmique ou pour délimiter un groupe de notes vocalisées sur une même syllabe.

Sanctus de la messe "se la face au pale" ①

Guillaume DUFAY

San - ctus! San - ctus! San - ctus! (#)

San - ctus! San - ctus! San - ctus! (#)

San - ctus, sanctus! (#) San - ctus Do. (#)

San - ctus, sanctus! (#) San - ctus Do. (#)

① Denkmäler der Tonkunst in Österreich VII. 136.

Handwritten musical score for voice and piano. The score is written on ten staves, with the first four staves of each system containing vocal lines and the remaining staves containing piano accompaniment. The lyrics are: "minus De-us Sa - - ba - - oth!". The music is in a minor key and features various musical notations including notes, rests, and dynamic markings. The word "Tournez" is written at the bottom right of the page.

cours d'histoire Nadia BouPanger. 8^e Cours - Feuilles C

Dei sunt caeli et terra gloria tua

The image shows a handwritten musical score for voice and piano. It consists of four systems of staves. The first system includes the lyrics 'Dei sunt caeli et terra gloria tua'. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The handwriting is clear and legible.

COURS d'HISTOIRE Nadia BOUPANGER. 8^e COURS. SEMPLÉ D

The image shows a handwritten musical score for guitar, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into three systems of four staves each. The first system (staves 1-4) begins with a treble clef and a key signature of one flat. The second system (staves 5-8) continues the piece, featuring a bass clef on the bottom staff. The third system (staves 9-12) concludes the piece with a final cadence. The handwriting is clear and legible, with some annotations like 'f' and '#'. The paper shows signs of age and wear.

Tournez

cours d'histoire Nadia Boupanoer. 3^e cours. feuille E

Handwritten musical score for the first system. It features a vocal line on a single staff and piano accompaniment on three staves (treble, middle, and bass clefs). The lyrics "o - - - san - - na in ex cel sis!" are written below the vocal line. The music is in a key with one flat and a common time signature.

Handwritten musical score for the second system, continuing the vocal line and piano accompaniment from the first system. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Handwritten musical score for the third system, concluding the vocal line and piano accompaniment. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Cours d'Histoire Nadia Boupanger. 8^e Cours. Seville F.

Benedi - ctus qui ve - nit in nomine Do - mi
ni !
Canon
Be - ne - ctus qui re - - nit in nomi - ne Do - mi
Be - ne - ctus qui re - - nit in no - mi - ne Do - mi ni !
ni !
Be - ne dictus qui ve - nit in
p. p. p. p.

cours d'Histoire Nadia BouPangei. 8^e Cours. Sem Ppe G.

Handwritten musical score for voice and piano. The score is written on ten staves. The first staff is a vocal line with lyrics: "ho - - - mi-ne Do - mi - ni!". The second staff is a piano accompaniment. The third staff is a vocal line. The fourth staff is a piano accompaniment. The fifth staff is a vocal line. The sixth staff is a piano accompaniment. The seventh staff is a vocal line. The eighth staff is a piano accompaniment. The ninth staff is a vocal line. The tenth staff is a piano accompaniment. The score is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The music is in a 4/4 time signature. The vocal line is in a soprano range. The piano accompaniment is in a bass range. The score is written in a clear, legible hand.

Tournez

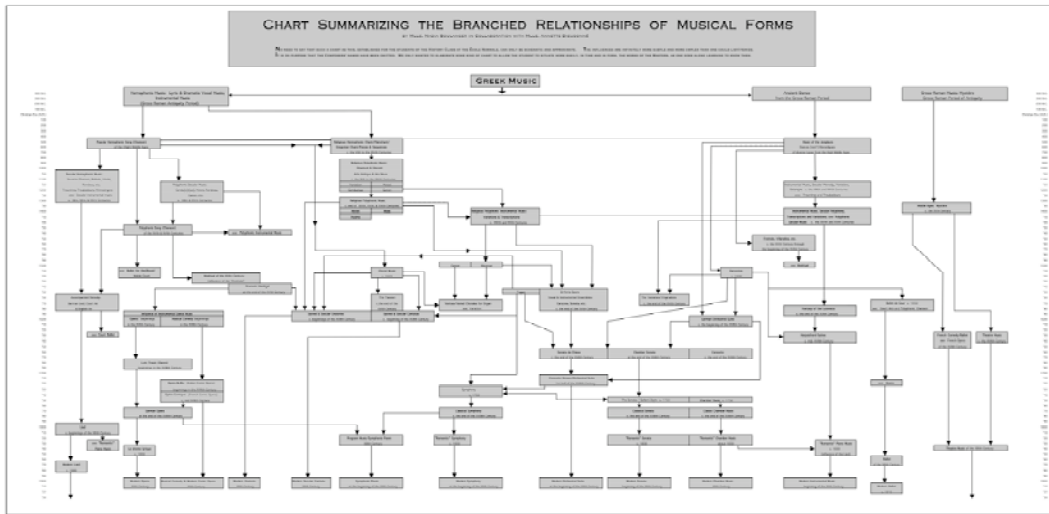
O - sa - ve - ni in ex - cel - sis!

(#) (9)(#)

(#)

The image shows a handwritten musical score for voice and piano. It consists of three systems of staves. The first system includes a vocal line with the lyrics "O - sa - ve - ni in ex - cel - sis!" and a piano accompaniment. The second system continues the vocal and piano parts. The third system features a more complex piano accompaniment with some notes marked with a sharp sign (#) and a circled number 9. The score is written in 3/2 time and includes various musical notations such as notes, rests, and dynamic markings.

**“CHART SUMMARIZING THE BRANCHED RELATIONSHIPS OF MUSICAL FORMS BY Mlle. NADIA BOULANGER IN COLLABORATION WITH Mlle. ANNETTE DIEUDONNÉ”
(TRANSLATED VERSION)**



³⁸² Nadia Boulanger and Annette Dieudonné, “Chart Summarizing the Branched Relationships of Musical Forms by Mlle. Nadia Boulanger in Collaboration with Mlle. Dieudonné”, trans. by Carole Salmon, Ph.D. and Barrett Ashley Johnson in consultation with Andreas Giger, Ph.D., 2007.

**“JOYCE MEKEEL:
“NADIA BOULANGER—HARMONY CLASS NOTES”**

Longy School of Music
301.17 Base Loeb Room
HARVARD UNIVERSITY
JAN 2 1974

Guyford
PAMPHLET BINDER

Nadia Boulanger—Harmony Course.

Chords of the sixth.

General Remarks.

1.) "The ability to move step-wise, in the style of *opus melo-*
dy and without regard to the motion of the root, is a peculiarity
which distinguishes the chord of the sixth from all others."
(Severst.)

2.) The chord III^6 , the fourth of which is augmented and
therefore dissonant, is nevertheless considered as a consonant chord
because of the double consonance of minor third and major sixth
formed between the base and the two other notes. "Musical opinion
accepts this chord as the equal of the other chords of the sixth;
as Severst says, "consonant by analogy." In this chord the dim-
inished fifth (minor third from the base) may be doubled. It
may go up in one part if the other descends.

3.) It will be noted, in the regular succession of chords of
the sixth and fifth (fundamental position), that it is often best
to have in the soprano the sixth for the chord of the sixth and
the third for the chord of the fifth. Moreover, in a closely re-
lated series of chords of the sixth, the sixths are most often
used in the soprano.

4.) When the chord of the sixth is placed on a good de-
gree of the scale (I, II, V), it is generally considered best to double
the base.

5.) The "four-boundon" is one of the origins of the
chord of the sixth.

6.) The question of good degrees never ought to be lost
sight of in realizing chords of the sixth. It should always
play an important role in choosing which notes to double and
which not to double.

³⁸³ Joyce Mekeel, "Nadia Boulanger—Harmony Class", Joyce Mekeel Collection of Musical Scores, Eda Kuhn Loeb Music Library, Harvard College Library, Cambridge, MA.

Nadia Boulanger - Harmony Course.

Chords of the 6th

II. Bass Moving by Chromatic Half-step.

(a) Chord of the 5th, followed by chord of the 6th with the bass descending by a chromatic half-tone.

(b) This progression is difficult to realize if the thirds of the chord of 5th & 6th are likewise separated by a chromatic half-tone.

(c) Chord of the 6th, followed by chord of the 5th with the bass descending by a chromatic half-tone.

(d) When these progressions form a symmetrical series, the following realization is best.

(e) Chord of the 5th, followed by chord of the 6th with the bass ascending by a chromatic half-tone.

(f) Chord of the 6th, followed by chord of the 5th with the bass ascending by a chromatic half-tone.

The following progression is difficult to realize in four parts (cf. (b)).

(g) When these progressions form a symmetrical series, the following realizations are employed.

(h) Two chords of the 6th with the bass descending by a chromatic half-tone.

Double the common note. (cf. I 2.)

(i) Another example. The melodic movement of the contralto is ugly, nevertheless the formula is frequently used.

Another chromatic progression frequently used in the minor to lead to the 5th degree (V). (cf. (i)) - movement of con-

(a.) Chord of the 5th, followed by chord of the 6th with the bass descending stepwise.

(3x) Note section 3 in general remarks - page 1.

(b.) Chord of the 6th, followed by chord of the 5th with the bass descending stepwise. It is best often to double the third of the chord of the 6th.

When this progression occurs with the 6th (VI) and the 5th (V) degree in the bass, one often doubles the tonic in the first chord.

(4x) cf. section 2, general remarks.

(5x) Note that the parallel fourths in this progression, cannot be inverted.

(c.) Chord of the 5th, followed by chord of the 6th with the bass ascending stepwise.

(d.) Chord of the 6th, followed by chord of the 5th with the bass ascending stepwise.

(e.) When this progression occurs with the degree 11⁶ V, the following realization is often the better.

(6x) See section 4, general remarks.

(f.) Two chords of the 6th with the bass either ascending or descending by stepwise movement.

Often the best thing to do is to double the bass of the lowest chord of the 6th; however in the progression I⁶ 11⁶, it is generally better to double the bass on 11⁶ for the sake of good degree.

(7x) The general direct movement is admitted in this case.

(8x) Sometimes also with this realization.

page 4.

(cf. 82)



(83) With longer values such as whole notes, these realignments also can be employed. One voice makes parallel thirds with the bass. The other two parts go alternately to the third, to the sixth, to the bass, etc., and form between themselves a canon.

IV. Bass Moving by Thirds.

(84) Chord of the 5th, followed by chord of the sixth with the bass jumping up a third. (Chord in root position followed by its 1st inversion.)

(85) Chord of the 6th, followed by chord of the fifth with the bass jumping down a third. (Chord in first inversion followed by the fundamental.)

One can realize by parallel thirds or by exchange of notes with the bass.

(86) By parallel thirds.

(Note that in the voice line, the parallel thirds are generally followed by the fifth of the following line.)

(87) One may also keep the bass doubled there.

(88) Less frequent.

(cf. s. 1^o)

(2^o) By ex-
change of
note with the bass.

The exchange of notes is
followed most often by
the 3rd of the following
chord.

However when, with two
chords in root position, the
bass jumps up a perfect 5th, the exchange of
notes can be followed by the 5th of the next
chord. (See (11x).) One should avoid using this
exchange if its last note has to be repeated in pro-
gressing to the following chord. (see in (12x).)

The 3rd of the following chord reached by des-
cending a fourth, is also rather awkward if the
rhythm stops on this last chord. (see (13x).)

(bad.) (ugly, if one
stops on the
last chord.)

The ex-

change of notes by a third is hardly ever employed between the domin-
ant and the leading tone on the chord of the fifth degree (V), but the
exchange by jumping up a sixth, as in (14x), is excellent.

(15x) Note, as in the version in black notes, that the root doubled in the
outside voices and approached by step-wise movement, does not sound well,
especially if it is the tonic.

(15) Chord of the 5th, followed by chord
of the 6th with the bass descending
by a 3rd. From V to I⁶ there are
various of the imperfect cadence. This
progression is produced frequently on
all degrees with exactly the same realizations.

(16x) Note the melodic movement by ascending 4ths, produced in the soprano,
etc. etc. 5+1-1+5 (7) 7-7

(c.) Chord of the 5th, followed by chord of the 5th with bass ascending by thirds. Progression very often employed.
 (Reverse the preceding formula - (b.) page 7.)

(d.) Two chords of the sixth with bass either ascending or descending by 3rds.

Musical notation showing two chords of the sixth with bass moving by thirds. The first chord has a bass note of G, and the second has a bass note of B. The treble clef contains the upper notes of the chords.

(Progressions rather melodic and feeble in character.)

(e.) The device to the right is much employed.
 (Compare with (a.) page 6.)

Musical notation showing a progression with a suspended note. The bass line consists of a single note (G) held across three measures. The treble clef shows chords of the sixth with a suspended note (F) in the upper part.

II. Bass Moving by Fourths.

(a.) Ch. of 5th, followed by ch. of 6th with bass moving down a fourth. The 3rd of 1st chord often doubled & kept in 2 parts. Progression is rather weak.

Musical notation for a chord of the 5th (C-E-G) followed by a chord of the 6th (C-E-A) with the bass moving down a fourth from G to C. The third of the first chord (E) is doubled in the second chord.

(b.) Ch. of 5th, followed by ch. of 6th with bass moving up a fourth. Progression is rather weak.

Musical notation for a chord of the 5th (C-E-G) followed by a chord of the 6th (C-E-A) with the bass moving up a fourth from G to B.

(c.) From I to II⁶, the bass is generally doubled on II⁶, even when direct motion with bass results.

Musical notation showing a progression from I (C-E-G) to II⁶ (C-E-A) with the bass note C doubled in the second chord.

(d.) Ch. of 6th, followed by ch. of 5th with bass moving down a 4th.

Progression weak & little used, except in degree II⁶-I when II⁶ represents II and the cadence is a form of the plagal.

(d.) Chord of the 6th followed by chord of the 5th with bass moving up a fourth. Progression also rather weak and melodic in character.

Musical notation for a chord of the 6th (C-E-A) followed by a chord of the 5th (C-E-G) with the bass moving up a fourth from A to D.

The sixth of the first chord is often doubled and kept in two parts.

(e.) Two chords of the sixth with bass moving down a fourth. (Rather strong progression.)

Musical notation for two chords of the sixth with bass moving down a fourth. The first chord has a bass note of G, and the second has a bass note of D.

(f.) Two chords of the sixth with bass moving up a fourth. (Also rather a strong progression.)

Musical notation for two chords of the sixth with bass moving up a fourth. The first chord has a bass note of G, and the second has a bass note of B.

FINIS.

page 8.

a. In Major

Musical notation for exercise a. In Major, showing a sequence of chords in the treble clef and a bass line in the bass clef. The chords are: I, IV, V, I, IV, V, I, V, VI, IV, V, I.

b. In Harmonic Minor

Musical notation for exercise b. In Harmonic Minor, showing a sequence of chords in the treble clef and a bass line in the bass clef. The chords are: V, VI, IV, V, I, VI, IV, V, I.

c. In ascending Minor

Musical notation for exercise c. In ascending Minor, showing a sequence of chords in the treble clef and a bass line in the bass clef. The chords are: IV, II, V, I, IV, I, V, IV, II, V, I, IV, I.

d. In descending Minor

Musical notation for exercise d. In descending Minor, showing a sequence of chords in the treble clef and a bass line in the bass clef. The chords are: VII, IV, V, I, VI, III, IV, V, I, III, IV, V, I.

CADEME PROGRESSIONS-4-TRAD

MAJOR KEYS

Musical notation for Major Keys progression. The treble clef staff shows chords in a sequence, and the bass clef staff shows a bass line. The progression is: II V I III IV V I VI IV V I.

MINOR-HARMONIC

MINOR-ASCENDING

Musical notation for Minor-Harmonic and Minor-Ascending progressions. The treble clef staff shows chords with accidentals, and the bass clef staff shows a bass line. The progression is: I IV V I IV V I I IV II V I IV I II V I IV I.

MINOR-DESCENDING

Musical notation for Minor-Descending progression. The treble clef staff shows chords with accidentals, and the bass clef staff shows a bass line. The progression is: I V VII IV V I V VI IV V I IV V VI IV V I.

DIMINISHED

AUGMENTED

Musical notation for Diminished and Augmented progressions. The treble clef staff shows chords with accidentals, and the bass clef staff shows a bass line. The progression is: VII I X V I VII I bVII VII I IV I VII VI IV V I.

Exercise: Play all voice combinations in all possible keys

“THEME AND VARIATIONS FOR PIANO”
BY LILI BOULANGER
(EXCERPT)

10

Terminé le Vendredi 12
Copié le Samedi 12 juin

mf!!

³⁸⁴ Lili Boulanger, *Thème et Variations pour Piano*, Bibliothèque Nationale, Paris: unpublished.

APPENDIX O
LETTERS OF PERMISSION

BOULANGER: "COURS D'HISTOIRE" (MUSIC HISTORY CLASS HANDOUTS)



Monsieur Barret Ashley Johnson
B.P 11125
New Iberia, Louisiana 70562
Etats-Unis

Le 26 avril 2007,

Je soussignée, Laurence Languin, directrice de la Médiathèque Nadia Boulanger du Conservatoire national supérieur musique et danse de Lyon, autorise Monsieur Barrett Ashley Johnson à reproduire les pages des chapitres 5 et 8 des cours reprographiés de Nadia Boulanger, pour sa thèse de doctorat.

Laurence Languin, directrice de la Médiathèque Nadia Boulanger du Conservatoire national supérieur musique et danse de Lyon



CNSMD

conservatoire national supérieur musique et danse de lyon
3 quai Chauveau, C.P. 120, F-69266 Lyon cedex 09
tél. 33 (0)4 72 19 26 26 - fax. 33 (0)4 72 19 26 00
www.cnsmd-lyon.fr

BOULANGER LECTURE: "GABRIEL FAURÉ:

YAHOO! MAIL

Print - Close Window

Date: Thu, 15 Feb 2007 16:11:14 -0500
From: "Jane Subramanian" <subramjm@potdam.edu>
To: "Barrett Johnson" <lepoer1960@yahoo.com>
Subject: Re: Msg. from Barrett Johnson

Barrett,

Sorry that I have gotten so behind in my email. At least I think I never got chance to send a reply to this message.

Yes, you may use the Boulanger lecture in your dissertation, and this email itself will suffice for that permission. We would also be interested in obtaining a copy of your dissertation for our collection,

once it is completed, so if you could let me know with ordering information, I will look to obtain a copy.

Best regards,

Jane Subramanian

Barrett Johnson wrote:

>Dear Jane:

>

>Thank you so very much for the copy of Nadia
>Boulanger's lecture delivered at the then Potsdam
>State Teachers College. Taken as a whole it is
>revealing of the thought process of Boulanger
>regarding her revered teacher, Faure; Taken in part,
>it is important for several key statements which help
>shed light on her ideology of pedagogy & music
>composition.

>

>I am writing today, also, to request permission to use
>the lecture in my dissertation. If this request needs
>to be made on paper I will gladly send it in that
>format.

>

>Again, I thank you for providing me with this research
>material. I know it will help with my presentation of
>Boulanger as, among many things, a great pedagogue.

>

>Respectfully,
>Barrett Johnson

>

>

>

NADIA BOULANGER AND AMERICAN MUSIC—A MEMORIAL SYMPOSIUM

LECTURE TRANSCRIPTIONS:

YAHOO! MAIL

Print - Close Window

From: "Cassandra Volpe" <cassandra.volpe@colorado.edu>

To: "Barrett Johnson" <lepoer1960@yahoo.com>

Subject: RE: Msg. from Barrett Johnson

Date: Thu, 1 Feb 2007 16:23:43 -0700

Hi,

To begin answering your requests: We can give you permission to use, for your dissertation, the transcribed DVD's from the Boulanger conference held here by the AMRC, University of Colorado. If you want additional uses, please contact us again. In addition, since you have transcribed these, can you send us copies of the transcriptions to add to our conference materials?

As for the CD's and interviews you requested, I contacted Don Campbell who obtained these interviews for his book "Master Teacher", 1999. These interviews were done by other than Don Campbell, so we cannot reproduce them. However, you are free to come here, listen to them, and take notes.

To get copies, for research purposes, you would need to contact the originator of the interview. I'm sorry we cannot assist you with this request.

Cassandra M. Volpe, Archivist
American Music Research Center
University of Colorado at Boulder
Music Library, 288 UCB
Boulder, Colo. 80309
Phone: 303-735-1367
FAX: 303-735-6220

BOMBERGER LECTURE "BOULANGER AND THE PASSACAGLIA" EXCERPTS:

YAHOO! MAIL

Print - Close Window

Date: Tue, 02 Jan 2007 14:12:55 -0500
Subject: Re: Request for Boulanger Information
From: "Bomberger, E. Douglas" <bombergere@etown.edu>
To: "Barrett Johnson" <lepoer1960@yahoo.com>

Dear Mr. Johnson:

Thank you for your kind words on my presentation at the Boulanger symposium. That was a very stimulating event, and I am sorry that the DVD of my presentation was not complete.

Attached please find an edited version of the paper. Feel free to cite portions of it as you find useful. I would ask that you acknowledge in footnotes any ideas or excerpts you take from the paper. The score excerpts were used with permission from the Copland Foundation for this presentation only. If you wish to reproduce any of them in your dissertation, you should contact the foundation directly.

Best wishes on your work. It sounds like a very interesting and useful project.

Sincerely,

--
E. Douglas Bomberger
Chair of Fine and Performing Arts
Elizabethtown College
One Alpha Drive
Elizabethtown, PA 17022
(717) 361-1212

JOYCE MEKEEL: "NADIA BOULANGER—HARMONY CLASS"

YAHOO! MAIL

Date: Wed, 15 Aug 2007 16:32:31 -0400
From: "Liza Vick" <lizavick@fas.harvard.edu>
To: "Barrett Johnson" <lepoer1960@yahoo.com>
Subject: Re: Request for Permission

Barrett Johnson,

The Mekeel collection is part of our special collections and archives

--

so I consulted with the curator, Sarah Adams, and she is looking into the rights information for this material (likely the Mekeel family and she sounds optimistic but needs to confirm the information). I'll let you know as soon as i hear back from her.

Sincerely,

--

Liza Vick
Music Reference and Research Services Librarian
Loeb Music Library
Music Building, North Yard
Harvard University
Cambridge, MA 02138

E lizavick@fas.harvard.edu
T 617.495.2794

YAHOO! MAIL

[Print - Close Win](#)

Date: Fri, 17 Aug 2007 10:38:05 -0400
From: "Liza Vick" <lizavick@fas.harvard.edu>
To: "Barrett Johnson" <lepoer1960@yahoo.com>
Subject: Re: Request for Permission

Barrett,

I've heard back from the curator and you do have permission to use this material - with proper credit to our collection. If you have questions about this you might contact her -- Sarah Adams, sjadams@fas.harvard.edu.

Best wishes,

--

Liza Vick
Music Reference and Research Services Librarian
Loeb Music Library
Music Building, North Yard
Harvard University
Cambridge, MA 02138

E lizavick@fas.harvard.edu
T 617.495.2794

BENNETT REIMER: (FOUR EXAMPLES FROM HIS CITED TEXT)



Legal/Permissions
One Lake Street
Upper Saddle River, NJ 07458
Fax: 201-236-3290
Phone: 201-236-3564
Cheryl.Freeman@pearsoned.com

Aug 30, 2007

PE Ref # 131639

BARRETT JOHNSON
101 Tortola Lane
Youngsville, LA 70592

Fax #:

Dear Barrett:

You have our permission to include content from our text, *PHILOSOPHY OF MUSIC EDUCATION: ADVANCING THE VISION*, 3rd Ed. by REIMER, BENNETT, in your dissertation thesis for your course at LOUISIANA STATE UNIVERSITY.

Content to be included is:
242,253,255,275 4 figures

Please credit our material as follows:

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Sincerely,

Cheryl Freeman, Permissions Administrator

ARNOLD SCHOENBERG: MISCELLANEOUS MANUSCRIPT EXAMPLES

YAHOO! MAIL
Classic

Date: Thu, 30 Aug 2007 16:30:43 -0700 (PDT)
From: "Barrett Johnson" <lepoer1960@yahoo.com>
Subject: Request for Music Materials Use Permission
To: "Barrett Johnson" <lepoer1960@yahoo.com>

Dear Barret Johnson,

My nephew Randol forwarded your message regarding permission to use teaching materials from my located in the Arnold Schoenberg Center in Vienna.

You may have permission. Please use the credit line:

Used by permission of Belmont Music Publishers.

You might be interested in investigating the large poster size sheets that he used for his private classes in our home in Los Angeles. These sheets illustrate not only his preparation for his lessons but also some spontaneous reaction to questions that would have occurred during a class session. There are approximately 300 sheets that have been preserve and scanned. They should be accessible through the Center's website.

Sincerely,

Lawrence Schoenberg

VITA

Barrett Johnson was born in Neuilly (Paris), France, on March 18, 1960. He received his Bachelor of Music degree in composition from Baylor University in 1983 where he studied with Richard M. Willis and received the Master of Music degree from the University of Arkansas, Fayetteville, in 2001, studying with Robert Mueller.

Johnson's music includes many genres, varying from traditional chamber music, wind ensemble, and orchestral ensembles to electro-acoustic works. Johnson has also expanded his electro-acoustic interests into incorporating original music with original movies, namely *Les Acrobaties* and *Time-Varying Travel in a Time-Varying Transport*.

He received First Prize in the Baptist General Convention of Oklahoma's Young Composer Choral Composition Contest, also winning a Scholarship position at Indiana University's (Bloomington) *Composers' Forum: Music of Our Time*. In 2004 Johnson was honored with membership in the national music honor society, Pi Kappa Lambda.

Johnson enjoys many interests outside music, including visual arts composition, wherein he has completed the first in a series of music sculptures called "See Score," one of which was written for, and personally presented to, the late Andy Warhol.

Johnson will receive the degree of Doctor of Philosophy with a major in music composition and a minor in music education in December 2007.