DESCRIPTION: An exploration of the implications, musical and social, of Arnold Schoenberg’s decision to renounce traditional tonal practice. Students will study the musical works, aesthetic goals, and personal philosophy of the composer within his cultural surroundings, and more specifically within Vienna of the fin-de-siècle and the first two decades of the twentieth century. We will consider examples of the literature, philosophy, science, art, music, film, and politics that surrounded Schoenberg and inquire how these may have influenced his aesthetic beliefs and his approach to musical composition. We will also discuss Schoenberg’s influence by looking at two of his pupils (Berg and Webern), as well as the further development of serialism after the Second World War both in Europe and the United States. Excursions to historic sites will complement course material.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: Prior studies in music history, Basic skills in analysis of 20th century music (formal analysis, set theory, 12-tone technique)

METHOD OF PRESENTATION:
- Lectures
- Discussions
- Course-related trips

REQUIRED WORK AND FORM OF ASSESSMENT:
Reading and listening assignments for each lecture are listed below. Students are expected to have completed the reading assignments before coming to class. Copies of the reading assignments and CDs of the listening assignments are on reserve in the library. All participants are required to purchase a score of Schoenberg’s Second String Quartet, which can be acquired from IES. There will be a midterm and a final exam as well as a journal. The journal consists of assignments relevant to the topic under discussion. Class participation is also evaluated. The course is graded as follows:
- Class participation - 20%
- Journal - 20%
- Midterm exam - 30%
- Final exam - 30%

LEARNING OUTCOMES:
By the end of the course students will be able to:
- Be familiar with Schoenberg’s aesthetic beliefs and how these influenced his approach to musical composition
- Have developed an understanding of the cross-influences between the arts in the early years of the twentieth century
- Be aware of Schoenberg’s influence in the development of twentieth-century music

ATTENDANCE POLICY: See the IES Abroad Handbook.

CONTENT:
The following is a list of class meetings by week giving topics, major works, readings, and listening assignments. For full reference on the readings, see the Required Readings list below.
<table>
<thead>
<tr>
<th>Week</th>
<th>Topics</th>
<th>Reading Assignment</th>
<th>Listening Assignment</th>
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</table>
| **Week 1** | • Course Introduction  
• Torn Between Tradition and Modernism: Fin-de-siècle Vienna  
• Opposites Reconciled: Brahms and Wagner | • Schorske, 3-10  
• Timms, 10-22  
• Schoenberg Style and Idea, 398-405 AND 428-435 | • String Quartet No. 1 in D major, Movement I  
• Verklärte Nacht, op. 4 |
| **Week 2** | • Correspondences I: Rediscovering Schoenberg’s Aesthetic Identity  
• Absolute Music  
• Klimt and the Secession  
• Mahler  
• Course-related trip: The Secession | • Dahlhaus, 1-18  
• Schorske, 208-221  
• Schoenberg Harmonielehre, introduction and 1-20 | • Chamber Symphony No. 1, op. 9 |
| **Week 3** | • Correspondences I: Rediscovering Schoenberg’s Aesthetic Identity (continued)  
• Plato  
• The Symbolists  
• Schoenberg’s Aesthetic Project | • Kugel, 1-31  
• Schoenberg Harmonielehre, 300-321 | • String Quartet No. 2, op. 10, Movement I |
| **Week 4** | • Alles ist hin  
• Theories of Form  
• Schoenberg’s Use of Form  
• Genesis, Analysis, and Reception of the Second String Quartet  
• Course-related trip: The Arnold Schoenberg Center | • Citron, 132-145  
• Neff, 128-165 | • String Quartet No. 2, op. 10, Movements II-IV |
| **Week 5** | • Correspondences II: Schoenberg and Kandinsky | • Da Costa Meyer, 33-45  
• Schorske, 324-326 AND 344-351  
• Kandinsky, 1-20 | • Das Buch der hängenden Gärten, op. 15, Nos. 1, 2, 14, 15  
• Herzigewächse, op. 20 |
| **Week 6** | • Expressionism Redefined: Freud and Schoenberg’s Unconscious  
• Course-related trip: Leopold Museum | • Freud, 572-583 | • Five Orchestral Pieces, op. 16 |
| Week 7 | • Expressionism in the Arts  
• Schoenberg the Painter  
• Film: Das Kabinett des Dr. Caligari (1919) |
|---|---|
| **Reading Assignment** | • Crawford, 1-21  
• Sudendorf, 91-102 |
| **Listening Assignment** | • Pierrot Lunaire, op. 21, Nos. 1, 5, 8, 14, 15, 16, 18, 19, 21 |
| Week 8 | • The Method of Composing with Twelve Tones |
| **Reading Assignment** | • Schoenberg Style and Idea, 207-245 |
| **Listening Assignment** | • Suite for Piano, op. 25 (excerpts)  
• Variations for Orchestra, op. 31 (excerpts) |
| Week 9 | • Schoenberg’s Pupils  
• “Our Puccini:” Expressionism and Verismo in Berg’s Wozzeck  
• Order and Chaos in Webern |
| **Reading Assignment** | • Carner, 163-183 AND 204-214  
• Whittall, 184-186 AND 210-217  
• Grant, 103-110 |
| **Listening Assignment** | • Berg, Wozzeck, Act III  
• Webern, Variations for Piano, op. 27  
• Webern, String Quartet, op. 28 |
| Week 10 | • Schoenberg’s Legacy |
| **Reading Assignment** | • Boulez, “Schoenberg is Dead”  
• Straus, “The Myth of Serial Tyranny” |
| **Listening Assignment** | • Boulez, Le marteau sans maître  
• Babbitt, Three Compositions for Piano |

**COURSE-RELATED TRIPS:**  
Secession to view Klimt’s Beethoven Frieze, Arnold Schoenberg Center, Leopold Museum to view works by Expressionist masters

**REQUIRED READINGS:**

RECOMMENDED READINGS:
• Lindsay, Kenneth C., and Peter Vergo, eds. Kandinsky: Complete Writings on Art. New York: Da Capo, 1989.
• —, “‘My Dear Hagerl’: Self-Representation in Schoenberg’s String Quartet No. 2.” 19th Century Music 26 No. 3: 258-77.