

Interview with Severine Neff

MusMAT RESEARCH GROUP

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I. CAN YOU TELL US ABOUT YOUR RESEARCH AND ITS IMPACT ON YOUR ACADEMIC/THEORETICAL WORK?



My musical-scholarly life has been devoted to a comprehensive study of the works of Arnold Schoenberg, that Janus-faced Modernist with deep roots in the past and open to a postmodernism to come. When I began my study in the late 1960s, North American music-theoretical thought about Schoenberg's music had become bifurcated into two traditions: an "historical" tradition grounded in the writings of Schoenberg's students and personal supporters, and a "compositional" tradition established by the then-cutting-edge theories of Milton Babbitt's "Princeton School" (see Figures 1–2). The "historical" tradition acknowledged Schoenberg as a music theorist, the "compositional" did not. I experienced both firsthand. As an undergraduate student at Columbia University in New York, I studied with Schoenberg's student, Patricia Carpenter. Several years later, after earning a master's degree in music theory at Yale University, I received a doctorate in music theory from Princeton University, having worked with Babbitt, Claudio Spies, and Peter Westergaard.

The Princeton School had produced their music-theoretical vision of Schoenberg's twelve-tone music by elucidating the taxonomy and properties of sets and the systematic consideration of surface groupings, invariance, and symmetry. Although Babbitt and his students—above all, David Lewin—extolled Schoenberg's music as an apogee of western musical thought, they dismissed his then-available body of theoretical writings as untenable. They held that unlike, for example, Schenker's theory of tonal music, Schoenberg's own theoretical teachings—writings based largely on tonal music—could not be formalized through mathematical models as shown most directly by Babbitt's student Michael Kassler. Equally important, Schoenberg's theories could not be explicated from the logic of analytic philosophy as conceived by Rudolf Carnap and others.

Schoenberg would have agreed with Babbitt and his circle. He had consistently stated, "I am more a composer than a theorist." However, he also held that composition was not in any deep sense related to science—it was an art. In Schoenberg's words, "While science has to demonstrate its problems perfectly and completely without omission and from every point of view, and therefore has to proceed systematically, logically ... art only presents a number of interesting cases and strives for perfection by the manner of their presentation."

In contrast to the Princeton School, the North American "historical" tradition did recognize Schoenberg as a theorist as early as the 1930s with articles by Schoenberg's students and colleagues. For example, the composer Henry Cowell integrated Schoenberg's theoretical views of the overtone series into his own concept of dissonance in *New Music Resources*; the bassoonist Adolph Weiss wrote about Schoenberg's teaching of traditional craft; translations of analytic essays on the earliest serial works by Erwin Stein appeared in *Modern Music*. In the 1940s Ernst Krenek penned his

text on 12-tone counterpoint. In the 1950s the composer Roger Sessions included aspects of Schoenberg's transformation chords in his *Harmonic Practice*, while Schoenberg's student Dika Newlin offered translations and an edition of Schoenberg's writings in *Style and Idea*. However, it was not until the 1980s, that Walter Frisch would refer to the theoretical work of Schoenberg in his *Brahms and the Principle of Developing Variation*. Martha Hyde would analyze Schoenberg's twelve-tone works through his working materials in Schoenberg's *Twelve-Tone Harmony: The Suite Op. 29 and the Compositional Sketches*.

Only Schoenberg's student and personal assistant, Patricia Carpenter, was willing to address if Schoenberg's thought could be regarded as a theory. She utilized not scientific criteria but those of aesthetics. She believed that Schoenberg's thought about music is characterized by a coherence and consistency claiming attention as a theory. His was primarily a theory of art and the work of art, and in that sense, an aesthetic theory. On that basis, she understood his specifically technical theory for the musical work.

As a young scholar, having published in 1981, in *Perspectives of New Music* on symmetrical relations in Schoenberg's Second String Quartet, Op. 10, and in 1984, in *Theory and Practice* on the implications of Schoenberg's notion of *Grundgestalt* in the First String Quartet, I began to be convinced that the "historical" and "compositional" camps of Schoenberg study could both require a complete collection of Schoenberg's music-theoretical writings in their German original and in English translation. I believed that certain passages in these writings might be suggestive both to those seeking to formalize structural aspects of Schoenberg's music or to those studying his work in an historical/philosophical context.

With this plan in mind, I ordered xerox copies of his theoretical teachings and writings from the Arnold Schoenberg Institute (then in Los Angeles) and studied his two main theoretical treatises, one written in Vienna, Austria, entitled *Coherence, Counterpoint, Instrumentation, Instruction in Form*, the other written in New York City, Chautauqua, New York, and Los Angeles, entitled *The Musical Idea and the Logic, Technique, and Art of Its Presentation*.

The earlier manuscript consisted of outlines, reworkings of preliminary definitions, brief discursive commentaries, and several series of questions left largely unanswered. Yet despite its fragmentary nature, I discovered that it was a treasure trove of information: it included Schoenberg's first extended discussion of his technique of developing variation and his first explanation of his principle of orchestration based on a composition's structure, which he called "inventing for the orchestra." His brief statements for *Counterpoint*, turned Fuxian rules on their head: after first writing a traditionally conceived cantus in whole notes and adding another line in half notes, he goes on to reverse the process—an original line in half notes with added whole notes. There was no doubt in my mind these texts had to appear in print.

II. CAN YOU TELL US ABOUT YOUR WORK WITH PATRICIA CARPENTER?

As I worked on the text of *Coherence, Counterpoint, Instrumentation, Instruction in Form*, I unexpectedly met a friend from my undergraduate years at Columbia University, William Germano, then Editor-in-Chief of Columbia University Press. We were on a New York City bus, and we began a lively conversation. He had only recently heard about the existence of Schoenberg's large manuscript *The Musical Idea and the Logic, Technique, and Art of Its Presentation*. As Bill got off the bus in front of the Ansonia Hotel at West 72nd Street, he shouted in a rather loud voice, "I want to give you a contract to do an edition of Schoenberg's manuscript! I'll be in touch." When I told Professor Carpenter about this meeting, she was curious where Schoenberg had written the manuscript. Years later we learned that Schoenberg had penned three-quarters of it at the Ansonia Hotel on West 72nd Street!

Given her profound knowledge of Schoenberg's compositional work, I immediately invited Professor Carpenter to join me on the project. She had studied with Schoenberg from 1942 to 1944 as an undergraduate at UCLA and then privately from 1945 to 1949. From 1947 to the spring of 1949, she acted as a personal assistant helping him edit the English text of his counterpoint book, typing out certain of its texts from dictations he had made on his Webster wire-recorder.¹ After moving from California via Boston to New York in 1949, Carpenter was accepted into a master's program in music composition at Columbia University. However, she turned to studying philosophy with the aesthetician Albert Hofstader and musicology with Paul Henry Lang. In 1971 she received a doctorate from the Faculty of Philosophy at Columbia with a thesis entitled "The Janus-Aspect of Fugue: An Essay in the Phenomenology of Music Form." Her major works dealt with aesthetic topics such as the philosophical nature and history of the "musical work" and with music-theoretical subjects such as Schoenberg's study of tonal music (see Figure 3 for her bibliography).

The Musical Idea and the Logic, Technique and Art of Its Presentation was a more philosophically oriented work than the earlier *Coherence, Counterpoint, Instrumentation, Instruction in Form*. Schoenberg's "musical idea," was a theoretical concept encompassing multiple aspects of the musical composition: first it designated the "first thought" of a musical work: in Schoenberg's words, "an indefinable space, resounding and in motion; a form shaped by its own characteristic relationships; a sense of masses in motion, their design as ineffable as it is incomparable."² In this sense the "idea" concerned something intuitively perceived but not rationally comprehended, not yet expressed to the outside world as a phenomenon, but rather known to the composer alone.

As soon as clear rhythms and articulations could be identified, Schoenberg understood the composition as consciously perceived in time, containing both stable and contradictory, unstable elements creating unrest, setting the work into temporal motion. For example, the first cello C♯ in Beethoven's "Eroica" contradicts the opening E♭ triad. Unlike most theorists, Schoenberg would consider such a single note to be a motive. He believed that the motion generated by such a "problem" could result in a work analogous to a "living being," a tradition of thought deriving from Aristotle and Plotinus and re-interpreted by Goethe. In my 1993 article, "Schoenberg and Goethe: Organicism and Analysis," I explore this idea, leading to an understanding of the of the tonal work as a field of contradictory forces, eventually fusing at a work's conclusion.

In a post-tonal work, the field of such forces are often vaguer—the wholeness must be discovered by the listener who both consciously and unconsciously comprehends the related sounds as they unfold in time. Schoenberg sees this mental synthesis as one related to a common experience: "Music is only understood when one goes away singing it and only loved when one falls asleep with it in one's head and finds it still there on waking up the next morning."³

Schoenberg's texts *Coherence, Counterpoint, Instrumentation, Instruction in Form* and *The Music Idea and the Logic, Technique, and Art of Its Presentation* have clearly impacted American music theory. Recently, in 2014, Jack Boss has reinterpreted "problems" of tonal works in a twelve-tone context in his now-classic text, *Schoenberg's Twelve-tone Music: Symmetry and the Musical Idea*. Matthew Arndt's 2019 article "Form-Function-Content" in *Music Theory Spectrum* critiqued William Caplin's work on musical form in light of Schoenberg's concept of tonal functions. Zachary Bernstein has just published a book entitled *Thinking In and About Music: Analytical Reflections on Milton Babbitt's Music and Thought*, showing the influence of Schoenberg's Goethean sense of organicism on the music of Milton Babbitt. For me, both Boss's and in Bernstein's books bring

¹For a demonstration of the 1940s Webster wire-recorder, see <https://www.youtube.com/watch?v=7Y6XLETWbqM>.

²See Willi Reich, *Arnold Schönberg, Der konservative Revolutionär* (Vienna: Fritz Molden Verlag, 1968), p. 302.

³*Style and Idea: The Selected Writings of Arnold Schoenberg*, Leonard Stein, ed., Leo Black, trans. (New York: St. Martin's Press, 1975), p. 180.

my work full-circle—the tenets of the “historical” tradition of Schoenberg research have now connected with those of the “compositional.”

After completing these books, my research has been devoted to an ongoing effort to understand the bridge between the extended tonal language of Schoenberg’s youth and his atonal paradigms of sound. In 2006 I published a book entitled *Arnold Schoenberg’s Second String Quartet in F-sharp Minor, Opus 10: A Norton Critical Score*, engaging the work through the paradox of reading its movement as fluctuating between the tonic key, F-sharp minor and the key of the flat—one, F major, a tonic that is not a tonic. Schoenberg was the first to mention such a problem but never wrote extensively about it.⁴ Similarly, I engaged the paradoxical issue of how a quotation of popular music can be a structural focal point of a complex, chromatic work, and how a final movement freed from any tonal constraints, can end on an emphatic triad. In addition to substantial theoretical material, this book also contains biographical and cultural information surrounding the Second Quartet, which recently had significant influence on a documentary film on the Second Quartet, “Through the Darkness,” produced and written by Hélan Warshaw, will appear on public television in Austria, Sweden, and Finland during September 2021.

In addition, my published book chapters and articles have dealt with the impact of Schoenberg’s theories on the work of his American Experimentalist students—as in John Cage’s study’s use of fugue in *Second Construction in Metal* and the relation of Lou Harrison’s *Schoenbergiana* to Schoenberg’s *Ode to Napoleon*. I have scrutinized Schoenberg’s later handling of tonality in *Second Chamber Symphony*, Op. 38, a piece begun in 1906 and finished in 1939. In *Schenker Traditions: A Viennese School of Music Theory and its International Dissemination*, I have addressed differences between Schoenberg and Schenker’s approach to the organic artwork. Another essay discusses Schoenberg’s theories in relation to René Leibowitz’s recorded performance of *The Rite of Spring*; it appeared in *The Rite of Spring at 100*, a book I co-edited with Professors Maureen Carr and Gretchen Horlacher, which was given the Ruth Solie Award of the American Musicological Society.

While working in the archive at the Arnold Schönberg Center in Vienna, Austria, I further found two previously unknown pieces written by Schoenberg: one an untitled, incomplete fugue expressing his emotions about the horrors of *Kristallnacht*. The work was played in New York at YIVO, The Center for Jewish Historical and Cultural Studies, by the Grammy-award honoree, pianist David Holzman. The other, “My Horses Ain’t Hungry,” was an incomplete arrangement of an Appalachian folksong, completed by the composer Allen Anderson and performed by Professor Susan Klebanow and the Chamber Singers at the University of North Carolina at Chapel Hill.

III. WHAT IS SCHOENBERG’S ROLE IN YOUR CURRENT WORK?

At the present time I am General Editor of the Oxford University Press, nine- volume series, “Schoenberg in Words” with the Schoenberg scholar Professor Sabine Feisst. So far, we have published *Schoenberg’s Program Notes and Analyses* edited by J. Daniel Jenkins; a new edition of *Models for Beginners in Composition* by Gordon Root; *Schoenberg’s Early Correspondence* edited by Ethan Haimo and Sabine Feisst; *Correspondence with American Composers*, edited by Sabine Feisst; and *Schoenberg’s Correspondence with Alma Mahler* edited by Elizabeth Keathley and Marilyn McCoy.

My contribution to the series, entitled *Schoenberg on Counterpoint*, will offer a revealing explication of Schoenberg’s understanding of techniques and forms associated with contrapuntal craft. The manuscripts in the text are formally and topically diverse, ranging from aphorisms to a 130-page book draft; disparate in subject matter, reaching from definitions of counterpoint to

⁴See Schoenberg’s chart in Arnold Schoenberg, *Structural Functions of Harmony*, rev. ed. (New York: W. W. Norton & Co., 1969), p. 38.

philosophical musings on beauty; and distinct in presentation, from student-copied class handouts to Schoenberg's hand-copied scores of school compositions.

Part I of this edition presents a lengthy introduction positioning these teachings and writings within the framework of Austro-German contrapuntal study in the late-eighteenth, nineteenth- and early twentieth centuries and contrasting their content with Schoenberg's self-proclaimed "new method" of teaching, founded practically on his belief in the intrinsic unity of the subdisciplines of compositional craft and theoretically on the premise that even the tiniest example of species counterpoint or a complex school fugue must be regarded as a "little composition" emerging organically from the materials of a basic configuration, whether a cantus firmus without motives, an original, motivic "independent voice," a chorale melody, or the opening contrapuntal combination/*Grundgestalt* of complex canons or fugues. Schoenberg maintained that his recommended methods of study opened a gateway for the individual expression of ideas in music for composers, performers, theorists, or musicologists.

Part II chronologically presents the musical examples destined for inclusion in Schoenberg's eight attempted book projects. the contents of the first one, *Composing with Independent Voices*, spilled over into the second project, simply entitled *Counterpoint*. Three more projects led to his final, most extended, work on counterpoint, entitled *Preliminary Exercises* (1942–50). Here it is offered for the first time in its previously unpublished, second draft (1943–50)—the last version on which Schoenberg personally worked. *Preliminary Exercises* (1943–50) was to be the first of a three-volume set called *Counterpoint: Preliminary Exercises, Contrapuntal Composition, and Counterpoint in Homophony Music*. Ca. 1947 Schoenberg proposed a final Book Project entitled *Bach's Counterpoint* in outline form, but it is filled with a multitude of musical examples, summarizing Schoenberg's hearing of Bach.

Part III of this volume offers additional commentaries not specifically slated for inclusion in a book project. Here they are divided into six topical areas: definitions and descriptions of "counterpoint;" the "musical idea" as understood in contrapuntal contexts; canon; traditional versus contemporary counterpoint; commentary on counterpoint in the work of other composers, scholars, and journalists; and observations on techniques in the works of Johann Sebastian Bach.

The book is accompanied by a website containing scores and midi files of several school compositions by Schoenberg and ca. 500 musical examples of various forms of counterpoint. I expect it to be done by the 150th birthday celebration for Arnold Schoenberg in 2024.

IV. WHAT DID YOU THINK OF THE MUSMAT CONFERENCE ON SCHOENBERG AND MATHEMATICS HELD THIS YEAR?

Your conference, attractively advertised with a logo having multi-colored squares forming hexachords and twelve-tone sets, was a valuable one. In general, I found it fascinating that Schoenberg's working out of a motive in developing variation could be translated into mathematics in so many ways (i.e., see the presentations of Carlos Almada, Edgardo Rodriguez and Alejandro Martinez, and Cecilia Saraiva). I also was pleased to learn more history and theory concerning Josef Hauer's music and thought (i.e., in = the lectures of Julio Herrlein and Dominik Sedivy). The concerts featuring Brazilian compositions were engaging for we rarely hear this music in the United States—thus, I appreciated the works of Carlos Amada, Vinicius Ramos Braga, Rodrigo Marconi, and Liduino Pitombeira.

Currently, much American music theory focuses on the cognitive or pedagogical aspects of tonal (or modal) music. I believe that the post-tonal sounds need more mathematical attention; for example, the study of algorithmic composition is important for the field of theory. As editor-in-chief of *Music Theory Spectrum*, I published Robert Wannamaker's "Rhythmicon Relationships,

Farey Sequences, and James Tenney's Spectral CANON for CONLON Nancarrow (1974)." The article was well received. In Schoenberg studies, I also would like to see more work on young composers like the New Yorker Christopher Cerrone, who sees Schoenberg's music as closely related to aspects of his own twenty-first-century compositions.

V. IN YOUR OPINION, WHICH IS SCHOENBERG'S MOST IMPORTANT CONTRIBUTION TO MUSIC THEORY?

Schoenberg's signature theoretical concepts are intimately related around his personal conception of the organic artwork. Monotonality and *Grundgestalt* are central, but they are inseparable from his understanding of the motive and its atomization into elements and features, sentence forms, liquidation, neutralization, the compositional problem, and developing variation in homophonic music versus unfolding or unraveling [*Abwicklung*] in forms of complex canon and fugue.⁵

Interestingly, Schoenberg believed that re-invented forms of these concepts were especially valuable "in reading the future from the past."⁶ Thus, his general description of term *Grundgestalt*—"that to which all is traced back"—easily morphs the description of a tonal theme into one of a twelve-tone set; analogously "developing variation and "unraveling," sentence forms, liquidation, and "compositional problems" used in interpreting the tonal works of Bach, Beethoven, and Brahms, can also be employed in novel ways to understand aspects of atonal or twelve-tone music. This transference of a single vocabulary from one music to another is virtually unique, and at the crux of Schoenberg's contributions.

VI. WHICH IS YOUR FAVORITE PIECE AMONG HIS COMPOSITIONS?

It is a tossup between the String Quartet No. 2 in F-Sharp Minor, Op. 10 (1907–08), and the unfinished oratorio *Die Jakobsleiter* [Jacob's Ladder] (1917–22, 1944). At the Quartet's close, a triad literally frees itself from tonality as it ascends into the atmosphere of "other planets." At the end of Part I of *Die Jakobsleiter*, two souls freed from life sing higher and higher until they reach the stratosphere, thus completing their journey to the heavenly sphere of God and the angels.

In this age of Covid confinement, it is especially wonderful to experience the freedom of finding new realms.

⁵For references to all these concepts in Schoenberg's writings, see the "Concordance of Terms" in Arnold Schoenberg, *The Musical Idea and the Logic, Technique, and Art of Its Presentation*, Patricia Carpenter and Severine Neff, eds. With a New Foreword by Walter Frisch.

⁶See Arnold Schoenberg, *Theory of Harmony*, Roy E. Carter (Berkeley, California: University of California Press, 1978), 29.

Year	The American Historical Tradition: selected Teachings and Writings of Schoenberg and his students (asterisked) and their disciples; Schoenberg manuscript study; Patricia Carpenter's aesthetic theory	The American Theoretical/Analytic Tradition: Selected Studies of Schoenberg's Music by Milton Babbitt, David Lewin, Allen Forte, and their disciples
1920s		
1930s	<p>1928 Hugo Leichtentritt, "Schönberg and Tonality," <i>Modern Music</i> 5/4 1930 *Erwin Stein, "Schoenberg's New Structural Form," <i>Modern Music</i> 7/4 translated by Hans Keller 1930 *Henry Cowell, <i>New Music Resources</i></p> <p>1932 *Adolph Weiss, "The Lyceum of Schoenberg," <i>Modern Music</i> 9/3 1934 Arnold Schoenberg, "Problems of Harmony," <i>Modern Music</i> translated by *Adolph Weiss</p> <p>1936 Richard Hill, "Schoenberg's Tone-Rows and Music of the Future," <i>The Musical Quarterly</i> XXII/1</p>	
1940s	<p>1940 Ernst Krenek, <i>Studies in Counterpoint: Based on the Twelve-Tone Technique</i></p> <p>1945 Karl Eschman, <i>Changing Forms in Modern Music</i></p> <p>1947 Marion Bauer, <i>Twentieth-Century Music</i></p> <p>1948 Arnold Schoenberg, <i>Theory of Harmony</i> (abridged version) translated by Robert Adams</p> <p>1949 René Leibowitz, <i>Schönberg and His School</i> translated by *Dika Newlin</p>	<p>1946 Milton Babbitt, "The Function of Set Structure in the Twelve-Tone System," PhD diss., Princeton University (degree given in 1990)</p>
1950s	<p>1950 Arnold Schoenberg, <i>Style and Idea</i> (abridged version) translated by *Dika Newlin</p> <p>1951 Rudolf Réti, <i>The Thematic Process in Music</i></p> <p>1951 Rogers Sessions, <i>Harmonic Practice in Music</i></p> <p>1952 Roger Sessions, "Some Notes on Schoenberg and the 'Method of Composing with Twelve Tones,'" <i>The Score and I.M.A. Magazine</i> 6</p> <p>1952 *Alban Berg, "Why is Schoenberg's Music So Hard to Understand?" translated by Anton Szwarcowsky and Josef Lederer, <i>Music Review</i> 13</p> <p>1953 *Erwin Stein, <i>Orpheus in New Guises</i> translated by Hans Keller</p> <p>1954 *Josef Rufer, <i>Composition with Twelve Tones</i> translated by Humphrey Searle</p> <p>1954 Arnold Schoenberg, <i>Structural Functions of Harmony</i> edited by Humphrey Searle</p> <p>1955 George Rochberg, <i>The Hexachord and its Relation to the Twelve-Tone Row</i></p> <p>1958 Rudolf Réti, <i>Tonality, Atonality, Pantonyality</i></p> <p>1959 *Josef Rufer, <i>The Works of Arnold Schoenberg</i> translated by *Dika Newlin</p>	<p>1950 Milton Babbitt, "Review of René Leibowitz, <i>Schönberg and His School</i> translated by *Dika Newlin" <i>Journal of the American Musicological Society</i> 3/1</p> <p>1955 Milton Babbitt, "Some Aspects of Twelve-Tone Composition," <i>The Score and I.M.A. Magazine</i> 12</p>

Figure 1: Two traditions of studying Schoenberg in the United States

Year	The American Historical Tradition: Selected Teachings and Writings of Schoenberg and his students (asterisked) and disciples	The American Theoretical/Analytic Tradition: Selected Studies of Schoenberg's Music largely influenced by Milton Babbitt, David Lewin, Allen Forte, and their disciples
1960s	1960 Arnold Schoenberg, "The Orchestral Variations, Op. 31: A Radio Talk," <i>The Score and I.M.A. Magazine</i> 27 1962 *Patricia Carpenter, "The Piano Music of Arnold Schoenberg," <i>Piano Quarterly</i> 41 1963 Arnold Schoenberg, <i>Preliminary Exercises in Counterpoint</i> , edited by *Leonard Stein [1966 Arnold Schoenberg, <i>Sämtliche Werke</i> {Complete Works}, edited by *Josef Rufer et al.] 1967 Arnold Schoenberg, <i>Fundamentals of Musical Composition</i> , edited by *Gerald Strang 1967. Réti, Rudolf, <i>Thematic Patterns in Sonatas of Beethoven</i> , edited by Deryck Cooke.	1960 David Lewin, "The Intervallic Content of a Collection of Notes: An Application to Schoenberg's Hexachordal Pieces," <i>Journal of Music Theory</i> 4 1960 Milton Babbitt, "Twelve-Tone Invariants as Compositional Determinants," <i>The Musical Quarterly</i> 46 1961 Milton Babbitt, "Set Structure as a Compositional Determinant," <i>Journal of Music Theory</i> 5/1 1962 George Perle, <i>Serial Composition and Atonality</i> 1962/63 David Lewin, "A Theory of Segmental Association in Twelve-tone Music," <i>Perspectives of New Music</i> 1, No.1 1963 George Perle, "Babbitt, Lewin, Schoenberg: A Critique," <i>Perspectives of New Music</i> 2/1 1963 Milton Babbitt, "Reply to George Perle," <i>Perspectives of New Music</i> 2/2 1965 Milton Babbitt, "The Structure and Function of Music Theory," <i>College Music Symposium</i> 5 1967 Michael Kassler, "Towards a Theory That is the Twelve-Tone Class System," <i>Perspectives of New Music</i> 5/2 1967 David Lewin, "A Study of Hexachordal Levels in Schoenberg's Violin Fantasy," <i>Perspectives of New Music</i> 6/1 1967 David Lewin, "Moses und Aron: Some General Remarks and Analytic Notes for Act I, Scene I," <i>Perspectives of New Music</i> 6/1 1968 David Lewin, "Inversional Balance as an Organizing Force in Schoenberg's Music and Thought." <i>Perspectives of New Music</i> 6/2

Figure 2: Two traditions of studying Schoenberg in the United States (cont.).

- 1962 "The Piano Music of Arnold Schoenberg I & II," *The Piano Quarterly* 41–42: 26–30, 24–29.
- 1965 "Musical Form Regained," *Journal of Philosophy* 62, no. 2: 36–48.
- 1966 "On the Meaning of Music," In *Art and Philosophy: A Symposium*, ed. Sydney Hook, New York: New York University Press, 289–306.
- 1967 "The Musical Object," *Current Musicology* 5: 56–87.
- 1972 "The Janus-Aspect of Fugue: An Essay in the Phenomenology of Musical Form," PhD. diss., Columbia University.
- 1973 "Tonal Coherence in a Motet of Dufay," *Journal of Music Theory* 17, no. 1: 2–65.
- 1983 "Grundgestalt as Tonal Function," *Music Theory Spectrum* 5: 15–38.
- 1984 "Musical Form and Musical Idea: Reflections on a Theme of Schoenberg, Hanslick, and Kant," In *Music and Civilization: Essays in Honor of Paul Henry Lang*, eds. Edmond Strainchamps and Maria Rika Maniates, in collaboration with Christopher Hatch, New York: W. W. Norton & Co., 394–427.
- 1988 "A Problem in Organic Form: Schoenberg's Tonal Body," *Theory and Practice* 13: 31–63.
- 1988 "Aspects of Musical Space," *Explorations in Music, the Arts and Ideas, Essays in Honor of Leonard B. Meyer*, eds. Ruth Solie and Eugene Narmour, New York: Pendragon Press, 341–74.
- 1991 "Music Theory and Aesthetic Form," *Studies in Music from the University of Western Ontario*: 21–47.
- 1993 "Arnheim and the Teaching of Music," *Journal of Aesthetic Education* 27, no. 4: 105–114.
- 1993 "Review: William Thomson, Schoenberg's Error," *Music Theory Spectrum* 15: 286–99.
- 1995 With Severine Neff, *The Musical Idea and the Logic, Technique, and Art of Its Presentation*, New York: Columbia University Press.
- 1997 With Severine Neff, "Schoenberg's Philosophy of Composition: Thoughts on the Musical Idea and Its Presentation," In *Constructive Dissonance: Schoenberg and Transformations of Twentieth Century Culture*, eds. Julianne Brand and Christopher Hailey, Berkeley: University of California Press, 146–59.
- 1997 "Tonality: A Conflict of Forces," In *Music Theory in Concept and Practice*, eds. James Baker, David Beach, Jonathan Bernard, Rochester: University of Rochester Press, 97–129.
- 1998 "Schoenberg's Philosophy of Composition" In *The Schoenberg Companion*, ed. Walter B. Bailey, Westport, CT: Greenwood Publishing Group, 209–22.
- 2006 With Severine Neff, *The Musical Idea and the Logic, Technique, and Art of Its Presentation*, Paperback ed. with an Introduction by Walter Frisch, Bloomington, Indiana: Indiana University Press.
- 2015 With Severine Neff, *The Musical Idea and the Logic, Technique, and Art of Its Presentation*, Chinese trans. by Ping Jin, Beijing: Central Conservatory of Beijing Press.

Figure 3: The publications of Patricia Carpenter (1923–2000).