



SCHOENBERG'S

Models for Beginners in Composition

EDITED BY

Gordon Root

The second II as a 6-chord after I or as $\frac{6}{5}$ or $\frac{4}{3}$ or even Root position of II is seldom used.

(C) The two measure phrases on the harmonies should also be practiced systematically like the preceding models.

<p>Add abbreviation sheet mark Rh v motifs and intervals</p> <p>add V-I IV-I IV-V</p>	<p>nicht so wichtig, dass die Resultate „schön“, „vollkommen“, „melodisch und „ausbalanciert“ sind. Der Lehrer wird die Schlechtesten ausstreichen, oder verbessern und erklären warum sie zu arm oder überladen sind. Die Hauptsache bei alle dem ist, dass der Schüler möglichst viele Formen erlernt, so dass die technischen Möglichkeiten in seinem Gedächtnis sich verankern und er sich ihrer erinnert, wenn er später eine „erfundene“ Melodie verbessern will. Später wird er nämlich instinktiv und spontanously Themen erfinden sollen.</p> <p>B. Dieselben Übungen wie unter A über zwei Harmonien: I-V, I-V (ex 20-29) I-VI (ex 30-36) I-IV (ex 37-43) I-III (ex 44-50) I-II (ex 51-57)</p> <p>In ex 34 and 36 chromatics are inserted In ex 41 and 42 an artificial dominant seventh chord on the 1st degree emphasizes the progression to IV. Ex 44, 45, 46, 47, 48, 49, 50 use III as artificial dominant leading to VI or, by deceptive cadence to IV (or II) The second II appears commonly as 6-chord after or I as $\overset{6}{5} \overset{4}{\text{ef}_3}$ or even $\overset{6}{24}$. Root position of II is seldom used. C. The two measure phrases on three harmonies should also be practiced systematically like the preceding models. But</p>
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EXAMPLE 1.1

Transcription of Facsimile 1.1. Courtesy Arnold Schönberg Center.

Note: Schoenberg's German text in Example 1.1, a draft of page 5 from *MBC*, is translated as follows: not so important that the results are "beautiful," "perfect," "melodic," and "balanced." The teacher will either strike out the worst of them or improve them and explain why they are too poor or overloaded. The main thing about all of it is that pupils devise as many forms as possible, so that the technical possibilities become embedded in their memories and that they can recall them when they want to improve an "invented" melody. Later on they should be able to invent themes instinctively and spontaneously. B. The same exercises as in A on two harmonies:

abandoned this text for one exclusively in English. On September 12, 1942, he contacted Engel regarding this decision:

I started to write in German, but suddenly I wrote English. I felt the whole time that I was translating from bad English into worse German. So I started all over again in English. Now I am conscious of the shortcomings

of my English, and I hope you will help me to correct it. I have a copy of the entire manuscript. Therefore it will not be necessary to return the manuscript with your corrections. The best is to send a questionnaire [*sic*] (two copies, so that I can keep the one and send you the other with my answers (agreements—I suppose). I would like to know how you find it now.⁵

Engel granted Schoenberg's request. He empathized with Schoenberg's humorous description of having to "translate" his thoughts from "bad English into worse German," and he described his own similar vacillation between the two languages:

As concerns your English text: I can well understand that you are beginning to live in that unhappy state in which I have passed the last thirty-five years of my life—of losing control over German and not acquiring full command of English. It is a devil of a state to be in. You need not apologize for your English. It is probably good enough for oral delivery in a classroom where any questionable point can be easily clarified by added explanations. For a printed record, as you have sensed yourself, it is not good enough. Therefore Mr. Reese and I shall be glad to "correct it," *liebervollst*. But it cannot be done with a questionnaire, as you suggest. We shall have to go over the whole text and send you a completed revision, which you can then criticize if you think that in any place your meaning has been obscured instead of having been made more intelligible.⁶

Schoenberg was indeed aware of "the shortcomings" of his English and of the imperfection of language in his American texts. However, as he made clear in a letter to his editors at Schirmer, Willis Wager and Gustave Reese, he felt that certain kinds of excessive editing could be detrimental to the individuality of his thought:

Dear Mr. Wager:

I want to thank you and Mr. Reese most cordially for the excellent way in which you made my English as perfect as possible. I think it can stand now as it is. I realize that there are some differences in the way of thinking which are distinctly mirrored in the organization of my style. But I also think that it