TIPPENS, PHILIP C. Motivic Treatment in Four Selected Early Works of Anton Webern. (1973) Directed by: Dr. Eddie C. Bass. Pp. 100.

It is the purpose of this study to examine four of Webern's pre-opus 1 works, noting in particular the manner in which the motives are developed and varied by the composer. The four works chosen for study are Aufblick (1903) for voice and piano, Im Sommerwind (1904), String Quartet (1905), and Quintet (1906) for piano and string quartet.

The motive as an element of thematic construction and as a unifying factor is of particular importance in Webern's later style. The use of the motive in the composer's early music reveals a correlation between the styles and techniques found in the early and later works, as well as the preference for particular variation devices. Also, it was hypothesized that Webern uses the same motive, though it may be altered somewhat, in each of the four works.

The motive is defined using Alden's definition: "A motive is a unitary idea of primary melodic interest, less than a phrase in extent, that recurs with modifications either of a static or an organic nature so as to become the predominating basis of a part or the whole of a composition." The specific variation devices employed by Webern in the four works were tabulated, the tables listing the frequency and location of each device.

From the tables the following information was obtained: two changes of rhythm, "shifting rhythm," and "modification of the length of tones," are used consistently in all four works; "transposition" is the only change of pitch constant in all works; the variation devices used most often (in order of their frequency) are "shifting rhythm," "modification of the length of tones," "change of meter,"

"exact transposition," and "expansion."

It was found that a three-note motive consisting of two intervals, a third (or larger) and a second, is employed consistently in all four works. This motive forms the basis for all melodic material in the String Quartet (1905), and is prominent in the Quintet as a theme-building element as well as a source for producing other motives closely related to its own structure.

The motives are given a contrapuntal treatment in all of the four works. The contrapuntal treatment of the motives in the String Quartet (1905) and the Quintet is the most complex. These two works display contrapuntal features found in Webern's later music. Also, there are hints of the later technique called Klangfarbenmelodie in Im Sommerwind, the String Quartet, and the Quintet.

MOTIVIC TREATMENT IN FOUR SELECTED EARLY WORKS OF ANTON WEBERN

by

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TABLE OF CONTENTS

Chapter		Page
I.	INTRODUCTION AND PROBLEM	1
	Source Materials	6
	Previous Research	6
	Methods	7
II.	THE MOTIVE	8
III.	MOTIVIC VARIATION	14
IV.	ANALYSES	21
	Part I: Aufblick	21
	Part II: Im Sommerwind	32
	Part III: String Quartet (1905)	54
	Part IV: Quintet	69
V.	CONCLUSIONS	89
BIBLIOGRAPHY		97

LIST OF TABLES

Table		Page
1.	Motive "P": Variation Devices Used and Their Location and Frequency of Usage	28
2.	Motive "R": Variation Devices Used and Their Frequency of Usage	31
3.	Im Sommerwind Motives: Variation Devices Used and Their Location and Frequency of Usage	34
4.	Im Sommerwind Motives: Instrumentation of the Motives and Their Frequency of Usage	53
5.	String Quartet (1905) Motives: Variation Devices Used and Their Location and Frequency of Usage	62
6.	String Quartet (1905) Motives: Changes of Timbre	68
7.	Quintet Motives: Variation Devices Used and Location and Frequency of Usage	79
8.	Quintet Motives: Changes of Timbre	88
9.	Frequency of Motive "P" in Each Work: Total Variation Devices Used	92
10.	Variation Devices: Frequency of Use in Each Work	94

LIST OF MUSICAL EXAMPLES

Example		Page
1-1.	Twelve-note series of the Concerto, Op. 24	3
1-2.	The basic interval construction of Webern's three-note motive in Aufblick, m. 8	4
1-3.	The three-note motive as it appears in the twelve-tone series of the later works	5
1-4.	The three-note motive as it first appears in each of the four early works: (A) Aufblick, (B) Im Sommerwind, (C) String Quartet, (D) Quintet	6
2-1.	Im Sommerwind, m.m. 34-35	9
2-2.	Im Sommerwind, m. 8	10
2-3.	Im Sommerwind, m. 9	11
2-4.	First motive (m. 1) and first phrase (m.m. 8-12) from String Quartet (1905)	12
3-1.	The motive in its original form	15
3-2.	Changes of rhythm	15
3-3.	Changes of pitch	17
3-4.	Other devices which modify a motive	19
4-1.	Measures 1 and 2 of Aufblick (A), compared to the first measure of Lebe Wohl (B)	22
4-2.	Webern's motive "R" in original and 2 modified forms	23
4-3.	Webern's motive "P"	23

4-4. Motive "P" as it occurs in Aufblick 24

4-5. Wolf's motive "R" in m. 1 of Lebe Wohl 25

4-6. Motives "P" and "R" as they appear in Lebe Wohl 25

4-7. The seven motives of Im Sommerwind 32

4-8. Motives "X," "Y," "P," and "XI" as they occur in m.m. 34-35 46

4-9. The motivic construction of theme "A"-- m.m. 21-25 46

4-10. Theme "A2" and its motivic construction-- m.m. 34-35 47

4-11. Motivic construction of themes "B" (m.m. 73-74) and "C" (m.m. 34-35) 47

4-12. The ambiguity of the chromatic motives "X" and "XI," m. 53 48

4-13. The ambiguity of motive "Y" 49

4-14. A new form of motive "P," m. 83 50

4-15. Motive "Y" as related to motive "XI" 50

4-16. Transformation of motive "P" into "XI"-- m.m. 93-95 50

4-17. Comparison of motive "P" as it occurs in (A) Aufblick and (B) Im Sommerwind 51

4-18. Motive "XI" as it occurs in triplet rhythms, m.m. 40, 41 51

4-19. Klangfarbenmelodie in Im Sommerwind-- m.m. 11 and 12 52

4-20. Im Sommerwind: m.m. 13-14 54

4-21. Motive "P" as it first appears in bar 1 55

4-22. Motive "P" with major sixth extension, m. 15 55

4-23. Motive "P1" as it occurs in bars 15 through 17 56

4-24. Comparison of motive "P" in (a) String Quartet (1905) m. 1, (b) Aufblick m. 3, and (c) Im Sommerwind m. 11 57

4-25. Theme "A"--m.m. 22-23 57

4-26. Schoenberg, Verklarte Nächte, m.m. 121-122 58

4-27. Motives "P" and "P1" as found in theme "A" 58

4-28. Theme "B"--bars 44-47 59

4-29. Theme "C"--bars 90-92 59

4-30. Theme "D"--bar 200 60

4-31. Theme "A"--m.m. 1-14 70

4-32. M.m. 16 through 21 70

4-33. Comparison of motive "P1" of String Quartet (1905) (A) with motive from the Quintet (B) 71

4-34. Motive "P1" as found in theme "A," m.m. 1-14 71

4-35. Motive "P1" as it occurs in the piano part, m.m. 1-14. 72

4-36. Bar 30, piano right hand part 73

4-37. Comparison of motive "P" to the five-note motive 73

4-38. Bars 119-121 73

4-39. Motive "P1c" as it occurs in theme "A," m.m. 1-14. 74

4-40. The themes and their motivic construction 75

4-41. Motivically related theme fragments which frequently recur. . . . 76

4-42. The melodic contour 77

CHAPTER I

INTRODUCTION AND PROBLEM

At the time of Webern's death in 1945, his published music consisted of thirty-one works with opus numbers and several arrangements of the music of other composers. Between 1961 and 1965 Hans Moldenhauer received many previously unknown early manuscripts from Webern's daughter-in-law. These works, along with other personal items belonging to Webern, are housed in the Moldenhauer Archive at the University of Washington. The complete catalogue of the Webern memorabilia can be found in the book, Anton von Webern: Perspectives.[1] Also in this publication are analyses and commentaries about the newly acquired early works written by James Beale, Ernst Krenek, and Paul Pisk.

With the appearance of these new-found manuscripts it is possible to observe Webern's musical development through his early works. Just as the early works of Beethoven, for example, have contributed to the store of knowledge about his musical growth, similarly, these youthful manuscripts of Webern allow a new perspective on his stylistic and musical development.

All of the music acquired for the Moldenhauer Archive is without opus number, and dates from 1899 to 1925. The earliest of this music has been

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[1]Hans Moldenhauer, comp., Demar Irvine, ed., Anton von Webern: Perspectives (Seattle: University of Washington Press, 1966).

described by Ernst Krenek as being in the style of the late Romantics, particularly Wagner, Strauss, Mahler, and early Schoenberg.[2] Of this music, several pieces discussed in the Anton von Webern: Perspectives are considered fully developed in technical and emotional content and have been published, while others are still in manuscript form.[3] Of these published works, four have been chosen here for examination of motivic construction and methods of motivic variation and development:

Aufblick, (1903) for voice and piano

Im Sommerwind, (1904) for orchestra

String Quartet, (1905)

Quintet, (1906) for piano and string quartet

These works are discussed in the Anton von Webern: Perspectives, but the analyses are somewhat brief and of the "road map" variety.

The motive as an element of thematic construction and as a unifying factor is of particular importance in Webern's later style. In the later works with opus numbers the smallest working unit is the motive.[4] In Webern's treatment of the twelve-note series, he sometimes broke up the set into groups of two or three notes each. An example of this is the series for the Concerto for Nine Instruments, Op. 24, which is divided into four three-note units:

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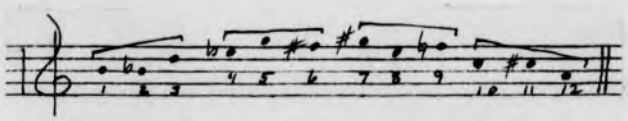
[2]Krenek, Ibid., p. 5.

[3]Pisk, Ibid., p. 52.

[4]Francis Routh, Contemporary Music: An Introduction (London: The English Universities Press Ltd., 1968), p. 111.

Ex. 1-1.--Twelve-note series of the Concerto, Op. 24. Webern.



This set is constructed in such a way as to make each three-note group a permutation or rearrangement of the first group. Webern uses three-note motives and chords of three notes as the material for the first movement of the concerto. This fragmentation of the row into distinct, small cells was contrary to the practice of his colleagues, Schoenberg and Berg, whose themes were generally constructed from more notes of the row. In Die Reihe, II Herbert Eimert says, ". . . the two or three-note motive presents itself as the true objective in the development of his (Webern's) working material."[5] In Webern's serial works, the final form of the piece depended entirely on the nature of the particular motives used and the manner of their working.[6] Thus, the motive is an important structural unit in Webern's later music, and much can be learned about his compositional techniques and stylistic development by observing his use of these small melodic fragments in the early works.

There is a great difference in the styles of Webern's pre-Opus 1 music and his later music. He reduces his large performing forces after 1913, and the so-called atonal style is adopted after 1907. Webern compensates for the

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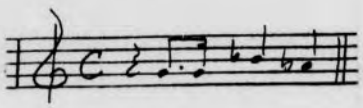
[5]Herbert Eimert and Karlheinz Stockhausen, ed., "A Change of Focus," Die Reihe II: Anton Webern (Bryn Mawr: Theodore Presser Co., 1958), p. 32.

[6]Routh, op. cit., p. 109.

absence of harmonic structural tendencies in the atonal works by using strong motivic relationships in his writing.[7] However, Webern did not suddenly become aware of the motive as a structural element when he went beyond tonality. The early Im Sommerwind, and particularly the String Quartet (1905) demonstrate that Webern knew how to construct a piece from just a few motives by expanding and developing them.

Throughout the four early works there occurs a three-note motive for which Webern appears to have had special preference. It appears in various forms; however, the basic interval construction consists of a third and a second (Example 1-2).

Ex. 1-2.--The basic interval construction of Webern's three-note motive in Aufblick, m. 8.



The basic shape of the motive is a leap upward, usually a third, and then a step downward. Webern was apparently intrigued by this particular interval combination all of his life; a perusal of the row formations of his later twelve-tone works reveals this interval configuration many times (Example 1-3).

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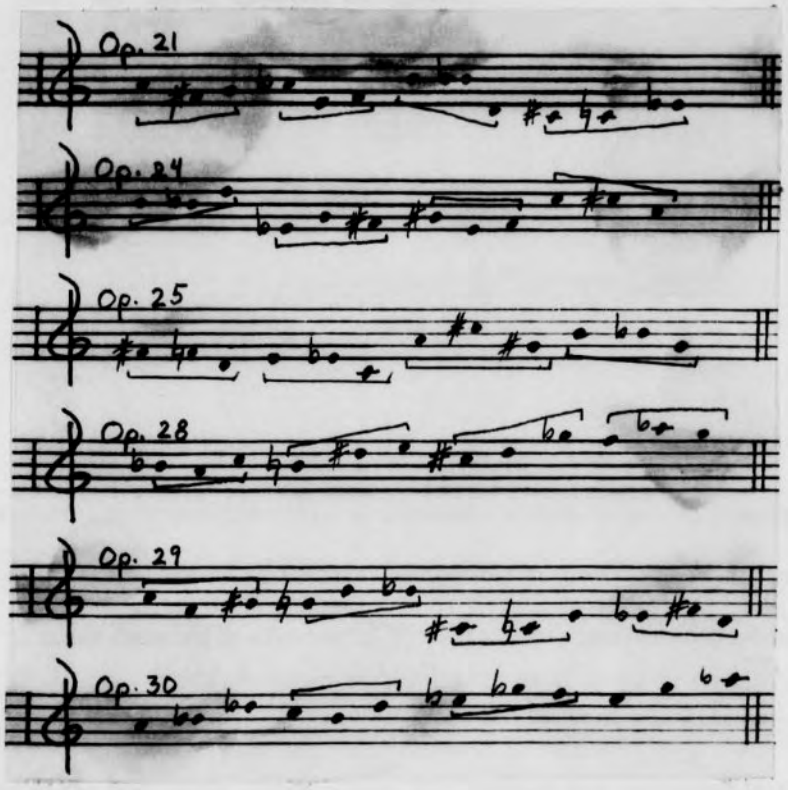
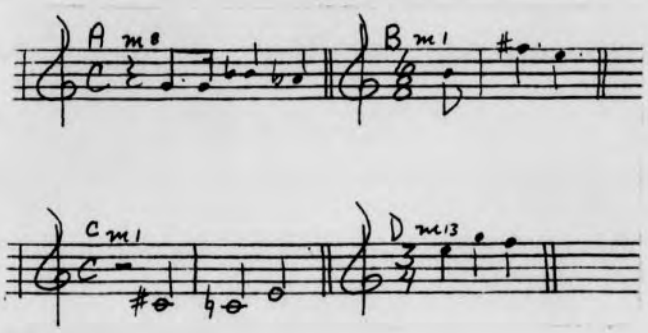
[7]Walter Kolneder, Anton Webern: An Introduction to His Works, trans. by Humphrey Searle (Berkeley: University of California Press, 1968), p. 42.

Ex. 1-3.--The three-note motive as it appears in the twelve-tone series of the later works.



The three-note motive as it appears in Aufblick, the String Quartet (1905), the Quintet, and Im Sommerwind is shown in Example 1-4.

Ex. 1-4.--The three-note motive as it first appears in each of the four early works: A. Aufblick, B. Im Sommerwind, C. String Quartet, D. Quintet.



This motive serves as an unifying element common to the four early works and is used by Webern as an integral component in the structure of the later music. A more detailed discussion of this three-note motive will follow.

Source Materials

Three of the four early works chosen for analysis are published by Carl Fischer: Aufblick, String Quartet (1905), and Im Sommerwind. Aufblick is taken from a collection titled Eight Early Songs published in 1961. The String Quartet (1905) was published in 1961, and Im Sommerwind in 1962. The Quintet for piano and string quartet was first published by Boelke-Bomart Music Publications in 1953, and republished in 1962 by Bomart Music Publications.

Previous Research

It has been just ten years since Moldenhauer acquired the early Webern manuscripts. During this time, the only discussion or analysis written about the

early music is found in Anton von Webern: Perspectives. James Beale gives a thumbnail sketch of several works in the above publication, and Paul Pisk has written an analysis of Im Sommerwind for that book also. However, these articles are rather general in their approach and little is said about any specific aspect of the music. Therefore, the amount of detailed information about Webern's early music is quite small. Similarly, there has been no mention, to the knowledge of this writer, of a three-note motive in Webern's early music.

Method

The method adopted in this study is as follows: In Chapter II the term motive is discussed and defined, and in Chapter III the various possible theoretical devices for varying a motive are listed. Analyses of the four selected works comprises Chapter IV. A tabulation is made of the specific variation devices employed by Webern in the four works, as well as of the frequency with which they occur. Webern's preference for a particular variation technique or device, such as inversion, retrograde motion, free repetition, etc., will thereby be seen to stand out if found often or with greater frequency throughout each work. Since each composition is consecutively one year apart in date of composition from 1903 to 1906, the findings can serve as a chronicle of Webern's technical and stylistic development with regard to the technique of motivic development and variation.

CHAPTER II

THE MOTIVE

In the first chapter, the term "motive" has been used to denote a small melodic group of notes. Since the principal subject of this thesis is the motive as used by Webern in his early tonal music, a more or less practical working definition will be adopted. There are many detailed discussions and arguments concerning the nature of the motive by such scholars as Alden, Berry, Edwards, Green, and Fontaine, to name a few.[1] However, a discourse of this kind is not within the scope or design of this paper.

Alden, in his dissertation, "The Role of the Motive in Musical Structure," places emphasis on the concept of the musical idea as the basic material of musical construction.[2] A phrase is a complete idea, and often smaller units can be heard within it.[3] These units are incomplete ideas--a succession of pitches placed in time by the composer. These sub-phrase units are frequently recognized by the term "motive." They possess certain characteristics which can be described verbally and varied musically. Following Alden, then, the motive is less than the typical phrase in length in the context of a given piece, regarding

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[1]Refer to Bibliography.

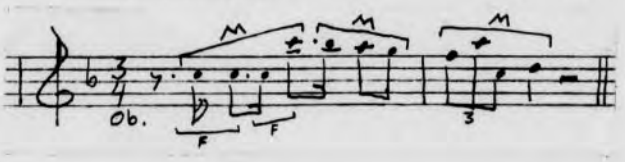
[2]Edgar Alden, "The Role of the Motive in Musical Structure" (unpublished Ph.D. dissertation, University of North Carolina, 1956), p. 18.

[3]Ibid.

the phrase as a reasonably complete idea with rhythmic balance and some sort of cadence.[4] The motive by itself is incomplete and unable to stand alone, but this is a positive feature since it provides a propulsive force which sustains the motion and activity of the music.[5] The terms "figure," "motif," and "germ" have been used by McPherson and Schoenberg, among others, in the same sense as Alden uses the term "motive." Throughout this paper, "motive" shall be used since it is in more or less common usage by most contemporary writers.

Often a motive will be constructed from several intervals with prominent rhythmic units as in Example 2-1. The bracketed groups of notes marked

Ex. 2-1.--Im Sommerwind, m.m. 34-35. Webern.



"f" divide the motive into smaller units which are aurally perceptible and shall be called figures. By itself, a figure is incomplete, but connected with other figures it gives the complete motive contour and direction. The prime factor in deciding which musical unit is a motive and which is a figure is determined by the status it is given by the composer in structuring the phrase. Fontaine sees little physical difference between the figure and the motive, and defines the motive as a "linear group of tones of indeterminate length, used with such force or persistence

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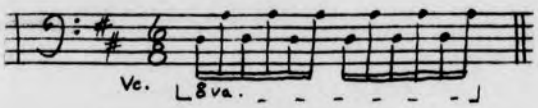
[4] Ibid., p. 3.

[5] Ibid., p. 20.

as to raise it above the status of a figure."[6] Often, there is a group of notes physically similar to what has been called the figure or the motive, but used in accompaniment or episodically. Fontaine calls a group of notes used in this way "figuration" (Example 2-2).[7]

Ex. 2-2.--Im Sommerwind, m. 8. Webern.



Length alone is not a criteria for determining whether a brief musical idea is a motive. After its initial statement, it must be repeated at least once in order to acquire structural importance and become a motive. However, exact repetition of a motive can become monotonous unless the original motive is altered or varied in some way. The characteristic use of certain special devices of motivic variation is often an important aspect of a composer's style. Webern's use of these devices and techniques will be discussed separately in the succeeding chapter.

Thus far, the motive has been described as a short group of notes with certain specific characteristics. However, before stating the final definition to be used, another factor related to the motive should be mentioned. Following Reti, any musical element that is constantly repeated and varied throughout a

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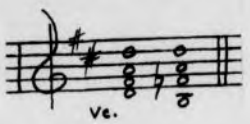
[6]Paul Fontaine, Basic Formal Structures in Music (New York: Appleton-Century-Crofts, 1967), p. 1.

[7]Ibid.

composition and thus assumes a dominant role in the compositional design of the piece is a motive.[8] Reti would include under "any musical element," melodic fragments, rhythms, changes in dynamics, and possibly even a particular chord progression. Webern uses a chord progression as a motive in Im Sommerwind (Example 2-3).

Ex. 2-3.--Im Sommerwind, m. 9. Webern.



This motive recurs several times in the piece and provides an unifying element.

The structure of a motive can be of varying degrees of complexity. Most motives usually consist of two or more intervals and at least one rhythmic pattern.[9] This rhythmic pattern is often the movement of one or more weak pulsations to a strong pulse or accent.[10] This accent is the rhythmical nucleus around which the weaker beats of the motive are balanced. Both pitch and rhythm produce the distinct qualities that characterize a particular motive, and either the pitch or the rhythmic structure can be the dominating factor, or both can be equally important. The motive in Example 2-4 is simply constructed, but contains

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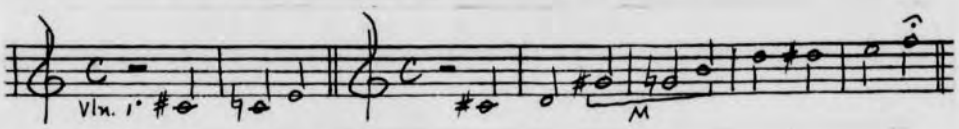
[8]Rudolph Reti, The Thematic Process in Music (New York: MacMillan Co., 1951), pp. 11-12.

[9]Arthur Edwards, Practical Lessons in Melody Writing (Dubuque, Iowa: Wm. C. Brown Co., 1963), p. 15.

[10]Ibid.

Ex. 2-4.--First motive (m. 1) and first phrase (m.m. 8 through 12) from String Quartet (1905). Webern.



sufficient material for further, more complex development. The pitch pattern is memorable, moving in two directions; first a step down, then a third up. The first note of this motive occurs on the second half of the measure and acts as an upbeat. The semitone motion to the downbeat of the next bar reinforces the setting-down effect. The skip upward on the unaccented portion of the bar becomes an afterbeat. Thus, this three-note motive is balanced rhythmically, and provides ample material for building a phrase.

Some other factors which can contribute to giving a motive prominence are its position within a phrase (e.g., its occurrence at the very beginning, the musical texture surrounding the motive, the instrumentation given to the motive, and prominence due to highness or lowness of pitch).

The phrase in Example 2-4 is built from material derived from the initial motive. Erickson calls a melody of this type "rational."[11] This is indicative of a highly organized melodic structure. A melody without sharply defined profiled motives, such as Gregorian chant, is classified as "irrational" by

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[11]Robert Erickson, The Structure of Music (New York: Farrar, Strauss, and Giroux, 1970), p. 46.

Erickson.[12] Webern often develops his themes for an entire movement from a few motives. The four early works to be analyzed, as well as the later Opus 24, are constructed in this "rational" manner. In the Opus 24, a three-note motive similar to the motive of the String Quartet (1905) (Example 2-4) is the basis for all the musical material that follows in the first movement.

The physical characteristics described in the preceding paragraphs are useful in identifying a motive, but of greatest importance is the role this sub-phrase unit contributes in structuring the phrase and composition as a whole. Therefore, perhaps the most complete definition which summarizes this view is the one proposed by Alden: "A motive is a unitary idea of primary melodic interest, less than a phrase in extent, that recurs with modifications either of a static or an organic nature so as to become the predominating basis of a part or the whole of a composition."[13]

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[12] Ibid., p. 67.

[13] Alden, op. cit., p. 23.

CHAPTER III

MOTIVIC VARIATION

A motive must be repeated to acquire significance. The manner in which it is repeated helps to determine the phrase construction and displays the composer's ingenuity. Interest must be maintained, however, and monotony avoided. To do this, the motive must be altered so that variety can be achieved.

A motive will usually have two basic dimensions: pitch and rhythm. Both dimensions may be altered, or one may remain unchanged while another is modified. Also, the original form of the motive may be maintained while ornamental notes are added, or the original motive may be broken up into fragments. If too many features of the motive are altered at once, the motive loses its identity. To the extent to which it depends on that motive, the musical structure may thereby be weakened. These alterations are illustrated in the following chart based upon a motive from Webern's String Quartet (1905). The motive forms were invented by the author from Webern's motive, and most of the techniques of motivic variation listed are used by Webern.[1] The specific variation techniques used by Webern appear in the ensuing pages following the analysis of each work.

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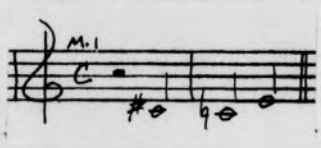
[1] "Motive forms" does not refer to each specific technique of motivic variation, but to the form the motive takes when these variation devices are applied to it.

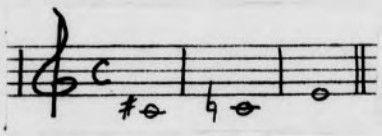
The following classifications are based on those described by Schoenberg in his Fundamentals of Musical Composition.[2] Since Webern studied with Schoenberg he was probably familiar with these very same classifications.

Ex. 3-1.--The motive in its original form.

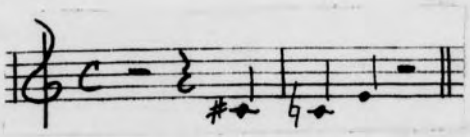


Ex. 3-2.--Changes of Rhythm:

1. Augmentation



2. Diminution



3. The length of the tones modified

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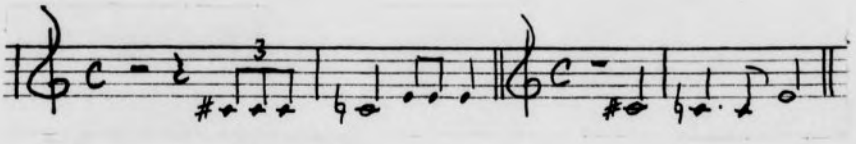
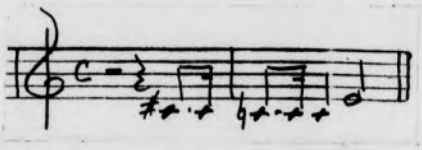
[2]Arnold Schoenberg, Fundamentals of Musical Composition (New York: St. Martin's Press, 1967), pp. 10-19.

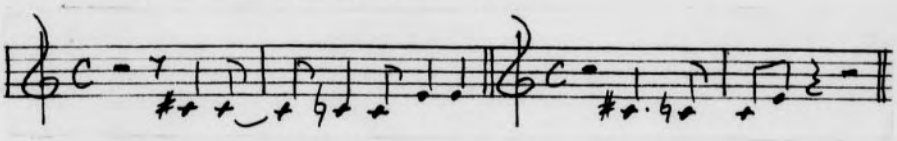
4. Note repetitions



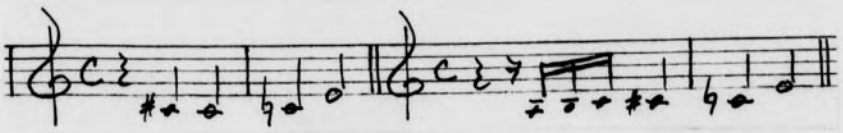
5. Repetition of certain rhythms



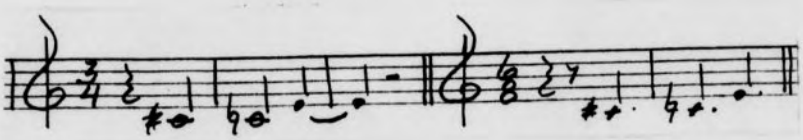
6. Shifting rhythms to a different beat



7. Addition of upbeats

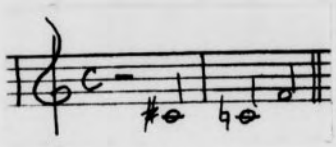


8. Change of meter

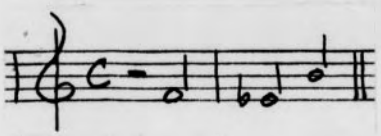


Ex. 3-3. -- Changes of pitch.

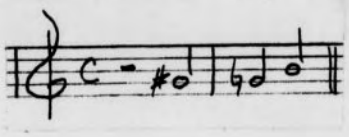
1. Free repetition



2. Free transposition

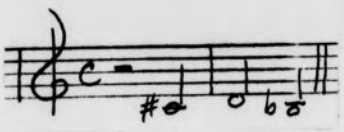


2a. Exact transposition

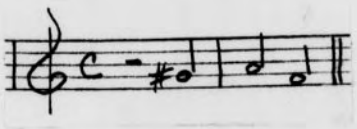


3. Mirror forms

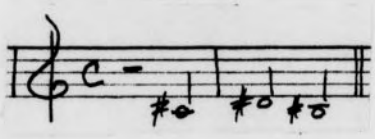
a. Exact inversion



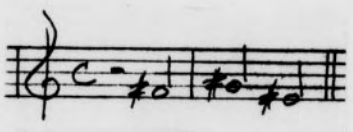
b. Exact transposed inversion



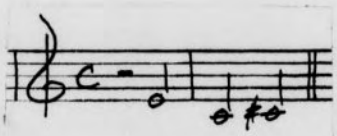
c. Free inversion



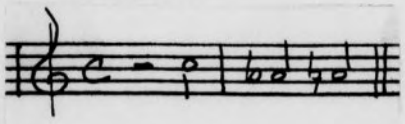
d. Free transposed inversion



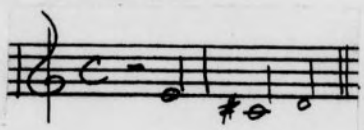
e. Exact retrograde



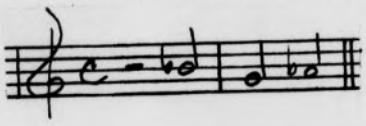
f. Exact transposed retrograde



g. Free retrograde

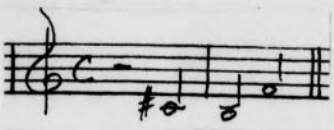


h. Free transposed retrograde

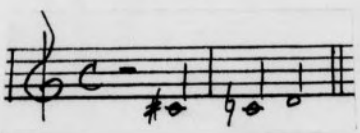


4. Change of interval

a. Expansion

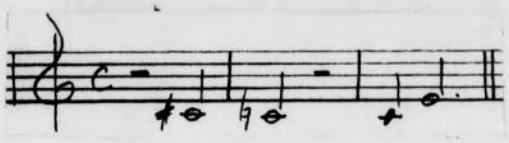


b. Contraction

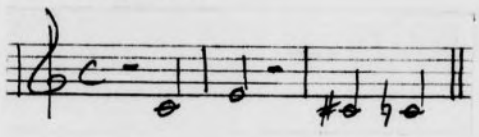


Ex. 3-4. --Other devices which modify a motive.

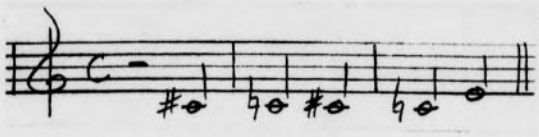
1. Fragmentation



2. Interversion[2]

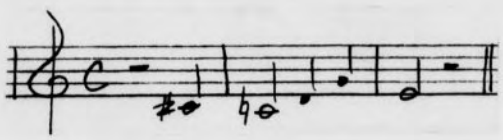


3. Repetition of a feature



4. Addition of notes

   a. Extension



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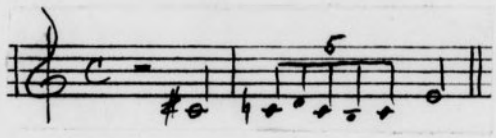
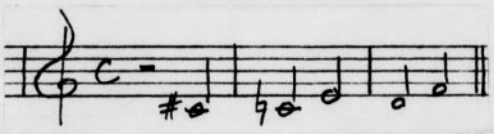
[2]Rudolph Reti, The Thematic Process in Music (New York: MacMillan Co., 1951), p. 72. Fragments of the motive occur in an order different from that in the original form.

b. Ornamentation



c. Sequential extension



CHAPTER IV

ANALYSES

Part I: Aufblick

The collection of the Moldenhauer Archive includes fourteen early songs of Webern, written between 1899 and 1904. James Beale, in Anton von Webern: Perspectives, writes of the influences apparent in these early songs as being "first-rate and ordinary."[1] Aufblick is among those songs which, according to Beale, Webern modeled after a "first-rate" influence, namely Hugo Wolf. From Wolf, Webern acquired a directness and succinctness of expression that was ever to remain characteristic of his music.[2]

The text of Webern's Aufblick comes from a poem by Richard Dehmel. The poem deals with sorrow, darkness, memories of a more pleasant past, and religious hope. Webern sets the words to a music that alternates between chromaticism and diatonicism. The beginning is obviously borrowed from Wolf's Lebe Wohl, as shown in Example 4-1.

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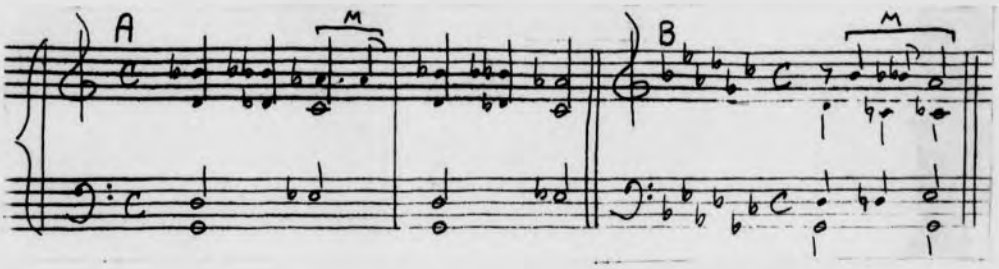
[1]Hans Moldenhauer, comp., Demar Irvine, ed., Anton von Webern: Perspectives (Seattle: University of Washington Press, 1966), Beale, p. 17. Beale does not explain what he means by "first-rate and ordinary"; the interpretation of this is left to the reader.

[2]Beale, Ibid., p. 18.

Ex. 4-1.--Measures 1 and 2 of Aufblick (A) compared to the first measure of Lebe Wohl (B).



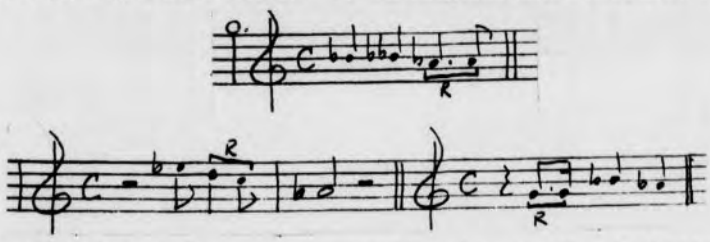
After these first two measures, however, the similarities between the two songs end. Wolf's harmonic treatment and style is more chromatic in Lebe Wohl, whereas Webern uses diatonic harmony between chromatic sections, as was mentioned previously.

Generally, there is much activity in the upper voices of the piano part in Aufblick, but the vocal line carries the most melodic motion and interest. The piano often has a sustaining, chordal function which is almost organ-like. In the Wolf song, however, the piano is on equal par with the voice, although there are brief passages where the piano plays block chords.

Within a long chromatic line which moves in one direction, either up or down, motives become difficult to discern. In general, if a chromatic line is short enough, it can be considered a motive, provided it meets the qualifications discussed in Chapter II. In the Webern song, a chromatic line extends over a

four-bar phrase, measures one through four, beginning on "b-flat" and finally ending on "g." The rhythm in the first measures divides the phrase into two sub-sections (Example 4-1). The rhythmic unit labeled "M" in Example 4-1 occurs throughout the song and acquires motivic significance. The rhythm of this motive, long-short, is more influential than its melodic or pitch construction and is used independently of the latter. The rhythmic motive will be called motive "R," and it occurs most often in the vocal line. It can be found twelve times in Aufblick, recurring with modifications (Example 4-2). Table I presents

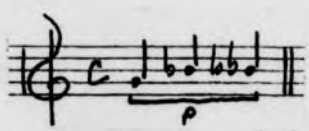
Ex. 4-2.--Webern's motive "R" in original and 2 modified forms.



in a more detailed form information concerning the variation techniques used by Webern and Wolf.

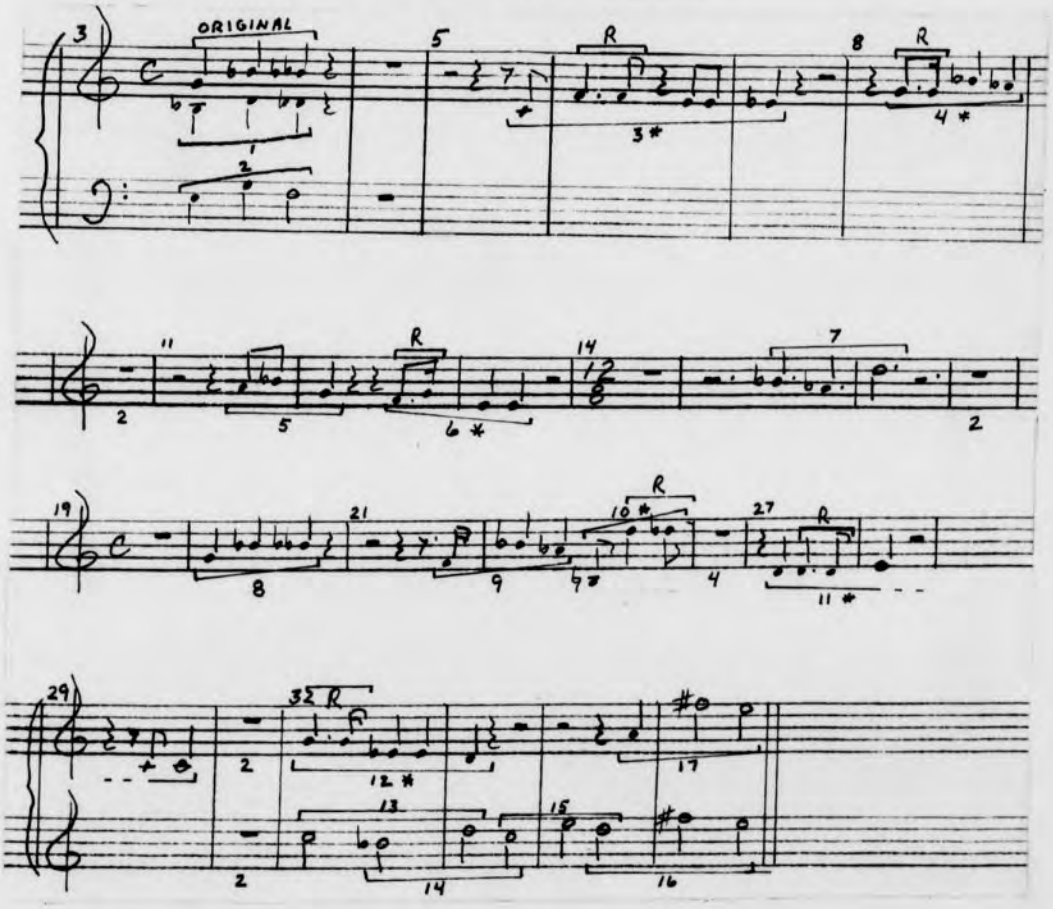
There is another motive in which pitch is apparently more important to its formation and development than rhythm. As can be seen in Example 4-3, this pitch motive consists of three notes. It will be termed motive "P." The most

Ex. 4-3.--Webern's motive "P."



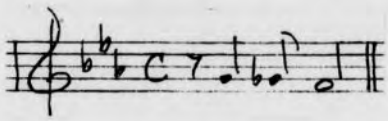
important feature of this motive is the general direction its intervals move; first a leap upward and then a step downward. The first appearance of this motive in measure three will be considered its original form, and any alteration of motive "P" a variation thereof. Example 4-4 charts the course of motive "P" as it occurs in various forms throughout the song. Motive "R" is often combined with motive "P"; such combinations are indicated by asterisks in the following example.

Ex. 4-4.--Motive "P" as it occurs in Aufblick.



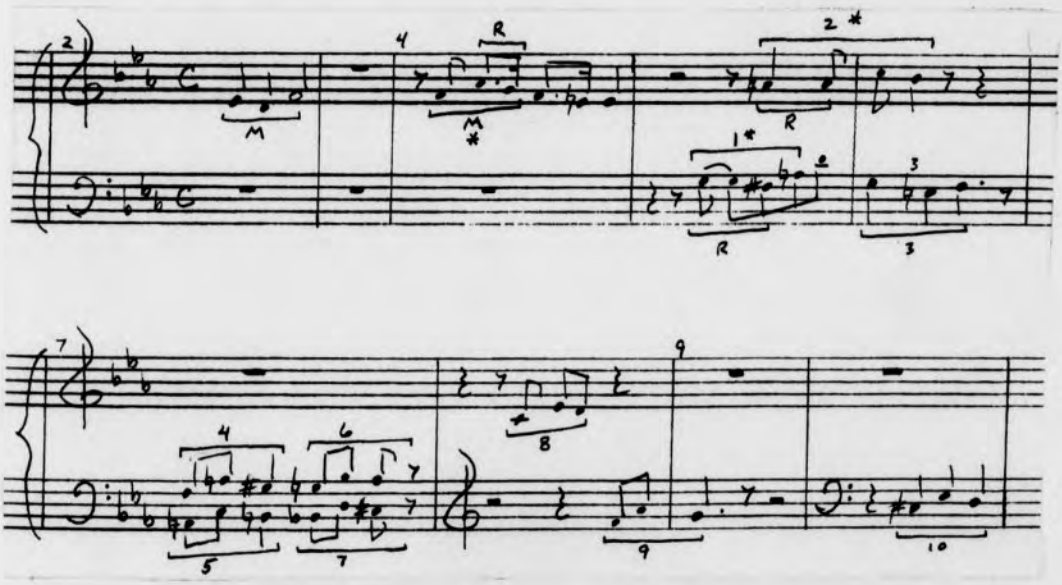
In the Wolf song, Lebe Wohl, there is a rhythmic motive similar to Webern's motive "R" (Example 4-5).

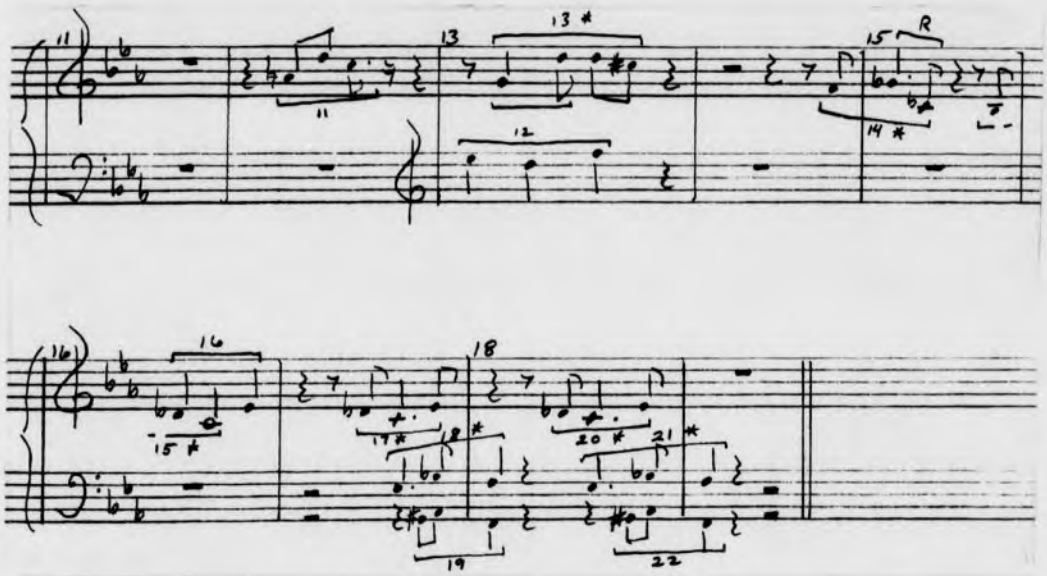
Ex. 4-5.--Wolf's motive "R" in m. 1 of Lebe Wohl.



Another motive employed by Wolf is identical to Webern's motive "P." Wolf combines the "P" and "R" motives more often than Webern, as can be seen in Example 4-6.

Ex. 4-6.--Motives "P" and "R" as they appear in Lebe Wohl.





The first appearance of a three-note melodic unit moving down a step and up a third occurs in the second bar of Lebe Wohl. However, because it is found in an inner part of the piano accompaniment, it is inconspicuous and practically inaudible to the listener, unless he were instructed to listen specifically for it at this place. Therefore, the first audible occurrence of the "P" motive is in measure four. This will be considered its first appearance and the original form of Wolf's motive "**P.**"

Wolf's motive "P" occurs twenty-two times, whereas Webern's motive "P" occurs eighteen times. However, Wolf uses only seven different variation devices, whereas Webern employs thirteen. Thus, Webern exploits the various possible motive forms more than Wolf. Whether or not Wolf consciously intended to use the three-note "P" motive and the rhythmic motive as constructional

elements is impossible to say. Their use may be unconscious but they are, nevertheless, in the music and audible. With Webern, however, it is probable that he had these motives in mind when he composed Aufblick. Knowing how carefully he constructs his later music from motives, it is not too far-fetched to say that motivic variation was already the basis for the early music as well. This will be further demonstrated in the discussions of the three other early works.

Both composers apparently place more emphasis on the text than the music. The latter is treated as a secondary medium which carries the text and adds emphasis and color to it. Both songs are through-composed, which means that new music is provided for each stanza, and recurrence of sections is rare. The motivic development and variation is never very involved in either song, as can be seen in Tables 1 and 2. There is enough activity in the Wolf song to make it interesting. On the other hand, the Webern Aufblick often has an almost static feeling due to its frequently slow harmonic motion and the many sustained chords. The flow of the music is also interrupted by three fermati. A comparison of the motivic devices used by Webern and Wolf is illustrated in Tables 1 and 2.

TABLE 1

MOTIVE "P": VARIATION DEVICES USED AND THEIR FREQUENCY OF USAGE

Variation Devices	Webern: Location of Motive (Measure Number)	Total*	Wolf: Location of Motive (Measure Number)	Total
Changes of Rhythm				
Augmentation	32, 33, 34, 35	4	13	1
Length of Notes Modified	3, 6, 8, 12, 15, 16, 22, 27, 32, 35	10	5, 6, 7, 8, 9, 10, 12, 13, 15, 16, 17, 18, 19	19
Note Repetitions	6, 12, 27, 32	4	5	1
Repetition of Rhythms	6	1	7	1
Shifting Rhythms	6, 12, 8, 15, 16, 22, 27, 32, 33, 34, 35	13	5, 6, 7, 8, 9, 10, 12, 13, 15, 16, 17, 18, 19	20
Addition of Upbeats	6, 12, 22, 35	4	5	1
Change of Meter	15, 16	2	0	0
		38		43
Changes of Pitch				
Free Repetition	8	1	7	1
Free Transposition	3, 6, 22, 33, 34, 35, 36, 16	9	5, 7, 10, 12	4

*Total means the number of times a particular variation device is used in each work. Thus, a single device may be used several times within one measure.

TABLE 1 (Continued)

Variation Devices	Webern: Location of Motive (Measure Number)	Total*	Wolf: Location of Motive (Measure Number)	Total
Strict Transposition	0	0	6, 7, 8, 16, 17, 18	7
Free Inversion	32	1	0	0
Free Transposed Retrograde	12, 27	2	15, 18, 19	3
Expansion	3, 6, 8, 12, 15, 22, 27, 32, 33, 34, 35, 16	14	7, 12, 15, 18, 19	6
Contraction	0	0	10	1
Retrograde Inversion				
Freely transposed	15, 32	2	0	0
Exactly transposed	0	0	6, 13, 16	3
		—		—
		29		25
Other Modifying Devices				
Fragmentation	6, 27, 32	3	0	0
Addition of Notes				
Extension	7, 15, 22	3	6, 7, 9, 12, 13	5
Sequential extension	0	0	7	2
		—		—
		6		7

TABLE 1 (Continued)

Variation Devices	Webern: Location of Motive (Measure Number)	Total*	Wolf: Location of Motive (Measure Number)	Total
Total number of different devices		15		14
Total times motive recurs		16		20

TABLE 2

MOTIVE "R": VARIATION DEVICES USED AND THEIR FREQUENCY OF USAGE

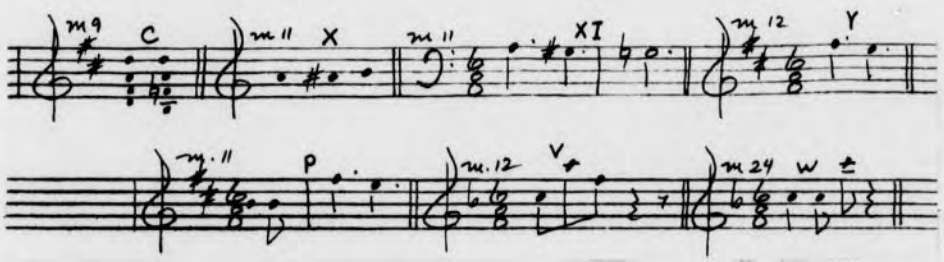
Changes of Rhythm	Webern: Location of Motive (Measure Number)	Total	Wolf: Location of Motive (Measure Number)	Total
Augmentation	0	0	0	0
Diminution	8, 9, 12, 13	4	2, 4, 6, 12	4
Length of Notes Modified	0	0	6, 9, 12, 13, 17, 18	5
Repetition of Rhythms	0	0	5, 6 (over the bar line)	1
Shifting Rhythms	10, 11	2	2, 4, 6, 12, 17, 18	5
Addition of Upbeats	0	0	4	1
Change of Meter	14	1	0	0
		7		16
Exact Repetition	4, 22, 27, 32	7	0	0
Total number of different devices used		3		5

Part II: Im Sommerwind

Webern completed Im Sommerwind on September 16, 1904 while a pupil of Schoenberg.[3] This work is described by James Beale in Anton Von Webern: Perspectives as the most Wagnerian-Straussian of all Webern's works.[4] It is a tone poem based on a poem by Bruno Wille, a contemporary of Webern, dealing with nature. Paul Pisk finds the music of Im Sommerwind well written and says, "The problem of writing program music based on a poem and at the same time satisfying the requirements of absolute musical form is successfully solved."[5]

There are seven motives in Im Sommerwind and these are shown in Example 4-7.

Ex. 4-7.--The seven motives of Im Sommerwind.



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[3]Hans Moldenhauer, comp., Demar Irvine, ed., Anton Von Webern: Perspectives (Seattle: University of Washington Press, 1966), Pisk, p. 43.

[4]Beale, Ibid.

[5]Pisk, Ibid., p. 43.

The letter designation assigned to each motive is derived as follows: motive "C" designates the chord motive; motive "P" designates the pitch motive described in Chapter IV, Part I; and motive "XI" designates the inversion of motive "X." Motive "XI" is the inversion of motive "X," occurring simultaneously with motive "X" in bar eleven. Motive "X" has an active role in structuring themes and thematic fragments. Except for rhythm, "XI" is indistinguishable from the inversion of "X." Therefore, for practical purposes there is no inversion of the "X" motive and likewise none for "XI." The chromatic construction of these two motives gives them a basic similarity, and as can be seen, their only difference besides rhythm is the direction in which they move. Both motives in their original form consist of three consecutive semitones. The remaining motives, "X," "Y," "V," and "W," are arbitrarily assigned letters which do not have any reference to an abbreviation.

The first motive to be heard is motive "C," in measure nine, which is a chord progression. It occurs ten times within the piece, undergoing two changes of rhythm and two changes of pitch. This is shown in Table 3. Because of its vertical nature, motive "C" does not serve as material for building themes as do the other motives.

TABLE 3

IM SOMMERWIND MOTIVES: VARIATION DEVICES USED AND THEIR LOCATION AND FREQUENCY OF USAGE

Variation Devices	X (m. nos.)	Total	Y (m. nos.)	Total	P (m. nos.)	Total	XI (m. nos.)	Total	V (m. nos.)	Total	C (m. nos.)	Total	W (m. nos.)	Total
Changes of Rhythm														
Length of Notes Modified	21, 40, 46, 51, 62, 73, 85, 91, 100, 110, 121, 122, 124, 128, 129, 199, 200, 228, 230, 232, 107, 112, 115, 128, 129, 287, 188	28	23, 24, 25, 44, 45, 46, 49, 50, 51, 85, 87, 83, 84, 88, 106, 93, 104, 105, 106, 110, 111, 112, 121, 128, 130, 133, 141, 192, 199, 236, 238, 239, 162, 180, 78	35	80, 83, 85, 87, 88, 89, 92, 119, 120, 122, 123, 126, 127, 145, 160, 162, 165, 166, 168, 171, 180, 181, 182, 183, 184, 188, 189, 191, 194, 196, 197, 198, 199, 201, 207, 212, 234, 220, 226, 243, 76, 78, 79	53	21, 40, 41, 53, 58, 59, 62, 65, 68, 69, 95, 96, 97, 107, 109, 110, 114, 131, 149, 159, 160, 178, 202, 210, 230, 232, 234, 47	29	51, 86 111, 112, 123, 124, 125, 130	8	241, 217, 245	3	34, 39, 44, 43, 48, 50, 46, 54, 56, 57, 62, 63, 84, 88, 89, 90, 103, 104, 105, 117, 121, 122, 123, 126, 127, 128, 129, 133, 141, 192, 236	31

TABLE 3 (Continued)

Variation Devices	X (m. nos.)	Total	Y (m. nos.)	Total	P (m. nos.)	Total	XI (m. nos.)	Total	V (m. nos.)	Total	C (m. nos.)	Total	W (m. nos.)	Total
Note Repetitions	46, 91	2	0	0	0	0	154, 202, 210	3	0	0	0	0	46, 43, 48, 44, 34, 39, 50, 54, 56, 57, 63, 103, 104, 105, 121, 122, 126, 127, 128, 129, 133, 141, 192, 236	25
Repetition of Rhythms	0	0	44	1	145	1	0	0	0	0	0	0	43	1

TABLE 3 (Continued)

Variation Devices	X (m. nos.)	Total	Y (m. nos.	Total	P (m. nos.)	Total	XI (m. nos.)	Total	V (m. nos.)	Total	C (m. nos.)	Total	W (m. nos.)	Total
Shifting Rhythms	21, 40, 46, 51, 73, 85, 91, 100, 110, 119, 121, 122, 124, 128, 129, 199, 200, 228, 230, 232, 107, 112, 115, 187, 188	28	23, 24, 25, 44, 45, 46, 49, 50, 51, 83, 84, 85, 88, 93, 104, 105, 106, 110, 111, 112, 121, 128, 130, 133, 141, 192, 199, 236, 238, 239, 162, 180, 78	34	80, 83, 87, 85, 88, 89, 92, 119, 120, 122, 123, 126, 127, 145, 160, 162, 165, 166, 168, 171, 180, 181, 182, 183, 184, 188, 189, 191, 194, 196, 197, 198, 199, 201, 207, 212, 234, 220, 226, 243, 76, 77, 78, 79	54	21, 40, 41, 53, 58, 59, 62, 65, 68, 69, 95, 96, 97, 107, 109, 110, 114, 131, 149, 159, 160, 178, 202, 210, 230, 232, 234, 47	29	45, 46, 49, 51, 86, 111, 112, 123, 124, 125, 130	11	0	0	43, 46, 56, 58, 62, 64, 103, 105, 117, 121, 122, 123, 238	14

TABLE 3 (Continued)

Variation Devices	X (m. nos.)	To-tal	Y (m. nos.)	To-tal	P (m. nos.)	To-tal	XI (m. nos.)	To-tal	V (m. nos.)	To-tal	C (m. nos.)	To-tal	W (m. nos.)	To-tal
Addition of Upbeats	46, 9, 228	3	0	0	0	0	0	0	0	0	0	0	34, 48, 50, 54, 57, 63, 102, 104, 105, 126, 127, 128, 129, 133, 141, 192, 236,	17

TABLE 3 (Continued)

Variation Devices	X (m. nos.)	Total	Y (m. nos.)	Total	P (m. nos.)	Total	XI (m. nos.)	Total	V (m. nos.)	Total	C (m. nos.)	Total	W (m. nos.)	Total
Change of Meter	40, 46, 51, 62, 73, 85, 91, 100, 110, 119, 121, 122, 124, 128, 129, 199, 200, 228, 230, 232, 107, 112, 115, 187, 188	28	44, 45, 46, 49, 50, 51, 85, 83, 87, 84, 88, 93, 104, 105, 106, 110, 111, 112, 121, 128, 130, 133, 141, 192, 199, 236, 238, 239, 162, 180, 78	32	80, 83, 87, 85, 88, 89, 92, 119, 120, 122, 123, 126, 127, 145, 160, 162, 165, 166, 168, 171, 180, 181, 182, 183, 184, 188, 189, 191, 194, 196, 197, 198, 199, 201, 207, 212, 234, 76, 220, 226, 243, 78, 79	53	40, 41, 53, 58, 59, 62, 65, 68, 69, 95, 96, 97, 105, 107, 109, 110, 114, 131, 149, 159, 160, 178, 202, 210, 230, 232, 234, 44	29	86	1	241	1	34, 39, 46, 43, 48, 50, 54, 56, 57, 103, 58, 62, 63, 90, 64, 84, 88, 89, 104, 105, 117, 121, 122, 123, 126, 127, 128, 129, 133, 141, 142, 236, 238	33
		—		—		—		—		—		—		—
		89		102		161		90		20		4		121
Total different devices used per motive		5		6		4		4		3		2		6

TABLE 3 (Continued)

Variation Devices	X (m. nos.)	Total	Y (m. nos.)	Total	P (m. nos.)	Total	XI (m. nos.)	Total	V (m. nos.)	Total	C (m. nos.)	Total	W (m. nos.)	Total
Change of Pitch														
Free Repetition	0	0	0	0	88, 123	2	0	2	45	1	0	0	0	0
Free Transposition	61	1	23, 46, 94, 105	4	78, 79, 93, 94, 95, 76, 107, 108, 122, 160, 198, 220, 221, 222, 223	16	21, 108	2	46, 47, 48, 49, 64	7	0	0	45	1

TABLE 3 (Continued)

Variation Devices	X (m. nos.)	Total	Y (m. nos.)	Total	P (m. nos.)	Total	XI (m. nos.)	Total	V (m. nos.)	Total	C (m. nos.)	Total	W (m. nos.)	Total
Exact Transposition	21, 22, 23, 40, 46, 51, 62, 73, 85, 91, 100, 119, 110, 121, 122, 124, 128, 129, 199, 200, 228, 230, 232, 107, 112, 115, 129, 187, 188	31	24, 25, 44, 46, 49, 50, 51, 85, 83, 87, 78, 93, 104, 106, 110, 111, 112, 121, 122, 128, 130, 133, 141, 192, 199, 236, 238	31	80, 83, 87, 85, 92, 119, 120, 126, 127, 145, 162, 166, 168, 180, 182, 183, 184, 188, 189, 191, 194, 196, 197, 199, 201, 207, 212, 234, 225, 226, 243	33	17, 21, 40, 41, 53, 58, 59, 62, 65, 68, 69, 95, 96, 47, 97, 105, 107, 108, 109, 110, 114, 131, 139, 154, 159, 160, 178, 189, 202, 210, 230, 232, 234	40	37, 45, 49, 58, 134, 142, 193, 237	8	19, 20, 27, 28, 30, 138	6	24, 39, 44, 43, 48, 50, 54, 57, 63, 103, 104, 105, 117, 126, 127, 128, 129, 133, 141, 142, 236	22
Free Inversion	0	0	0	0	0	0	0	0	0	0	0	0	238	1
Exact Inversion	0	0	44, 88, 162	3	88	1	0	0	0	0	0	0	0	0

TABLE 3 (Continued)

Variation Devices	X (m. nos.)	To-tal	Y (m. nos.)	To-tal	P (m. nos.)	To-tal	XI (m. nos.)	To-tal	V (m. nos.)	To-tal	C (m. nos.)	To-tal	W (m. nos.)	To-tal
Free Trans-posed Inversion	0	0	0	0	89, 165, 171, 160	4	0	0	0	0	0	0	0	0
Exact Trans-posed Inversion	0	0	78, 180, 238, 239	4	119, 123, 181	3	0	0	0	0	0	0	123	1
Free Retro-grade	0	0	0	0	0	0	0	0	0	112	1	0	0	0
Exact Retro-grade	0	0	0	0	0	0	0	0	0	111	1	0	0	0
Free Trans-posed Retro-grade	0	0	0	0	160	1	0	0	0	0	0	0	0	0

TABLE 3 (Continued)

Variation Devices	X (m. nos.)	Total	Y (m. nos.)	Total	P (m. nos.)	Total	XI (m. nos.)	Total	V (m. nos.)	Total	C (m. nos.)	Total	W (m. nos.)	Total
Exact Transposed Retrograde	0	0	0	0	0	0	0	0	51, 86, 123, 124, 125, 130	7	0	0	0	0
Expansion	61	1	0	0	89, 93, 94, 95, 122, 220, 221, 222, 223	9	21	1	0	0	0	0	0	0
Contraction	0	0	0	0	94, 95, 76, 78, 79, 123, 160, 165, 171, 107, 108, 171, 198	13	0	0	0	0	0	0	0	0
		—		—		—		—		—		—		—
		33		42		82		43		25		6		25
Exact Repetition	13	1	45	1	88, 89	2	0	0	0	0	217, 214, 245, 248	4	34	1

TABLE 3 (Continued)

Variation Devices	X (m. nos.)	Total	Y (m. nos.)	Total	P (m. nos.)	Total	XI (m. nos.)	Total	V (m. nos.)	Total	C (m. nos.)	Total	W (m. nos.)	Total
Total different devices used per motive		2		3		7		2		4		1		3
Total recurrences of motive		37		44		59		48		25		10		39
Other Modifying Devices														
Fragmentation	46	1	78	1	0	0	234	1	0	0	0	0	45, 43, 46, 56, 58, 62, 64, 84, 88, 89, 90, 121, 122	15
Inversion	0	0	0	0	0	0	0	0	0	0	0	0	45	1
Repetition of a Feature	0	0	44	1	0	0	109	1	0	0	0	0	0	0

TABLE 3 (Continued)

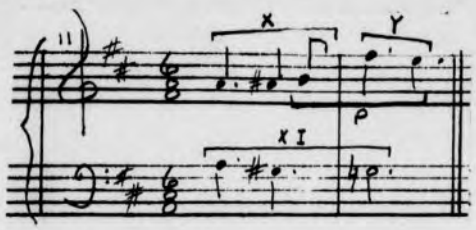
Variation Devices	X (m. nos.)	To- tal	Y (m. nos.)	To- tal	P (m. nos.)	To- tal	XI (m. nos.)	To- tal	V (m. nos.)	To- tal	C (m. nos.)	To- tal	W (m. nos.)	To- tal
Addition of Notes extension	40, 62, 124, 107, 112, 115, 128, 129, 187, 188	10	0	0	80, 83, 87, 85, 88, 89, 92, 93, 94, 95, 119, 120, 122, 126, 127, 145, 162, 166, 168, 180, 181, 182, 183, 184, 188, 189, 191, 194, 196, 197, 198, 199, 201, 207, 212, 220, 221, 222, 223, 225, 226, 107, 108, 234	48	40, 53, 62, 65, 68, 69, 109, 131, 149, 154, 159, 160, 178, 189, 202, 210, 230, 232	18	0	0	0	0	0	0

TABLE 3 (Continued)

Variation Devices	X (m. nos.)	Total	Y (m. nos.)	Total	P (m. nos.)	Total	XI (m. nos.)	Total	V (m. nos.)	Total	C (m. nos.)	Total	W (m. nos.)	Total
sequence	0	0	25, 83	2	0	0	105, 108, 114	2	0	0	0	0	0	0
		—		—		—		—		—		—		—
		11		4		48		23		0		0		16
Total different devices used per motive		2		4		1		2		0		0		2

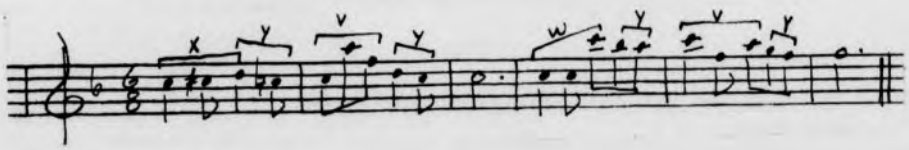
Immediately following motive "C," four motives, "X," "Y," "P," and "XI," appear together in a two measure phrase (Example 4-8).

Ex. 4-8.--Motives "X," "Y," "P," and "XI" as they occur in m.m. 11-12.



This is the first appearance of any material that can be considered melodic, since the first ten bars are occupied by a "D" major chord and the chord progression, motive "C." Thus, this two bar phrase stands out, and when repeated in bar fifteen and eighteen, plants itself in the listener's memory. When the first theme appears in bar twenty-one, it can be clearly recognized as being based upon motives "X" and "Y." In addition to these motives, two new melodic units are also contained within the theme and acquire motivic significance later in the work. These two new motives will be labeled "V" and "W," and are shown as they first appear in theme "A" in Example 4-9.

Ex. 4-9.--The motivic construction of theme "A"--m.m. 21-25.



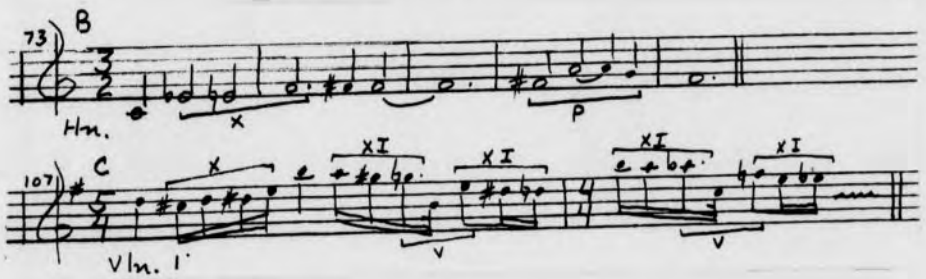
The last three bars of this theme are the basis for the next melodic idea labeled

theme "A2" (Example 4-10).

Ex. 4-10.--Theme "A2" and its motivic construction--m.m. 34-35.

The remaining themes are based on one or more of the seven motives (Example 4-11).

Ex. 4-11.--Motivic construction of themes "B," m.m. 73-77, and "C," m.m. 107-108.



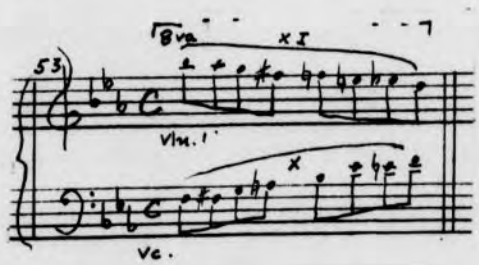
All of the motives used in Im Sommerwind are introduced by measure twenty-five, and from there to the close of the work the motives are heard as isolated units as well as within themes, as was shown in the previous example.

Every musical idea in Im Sommerwind, short or long, has for its basis one or more of the original seven motives. Thus, to use Erickson's term, the melodic construction in this work is completely rational. As is shown in Table 3, page 34, there are surprisingly few different pitch-altering devices employed to vary the motives. The device most often used is strict transposition. This

merely repeats the motive at a different pitch from the original motive, maintaining the same intervals. The altered motive may easily be recognized this way, even with additional notes extending it.

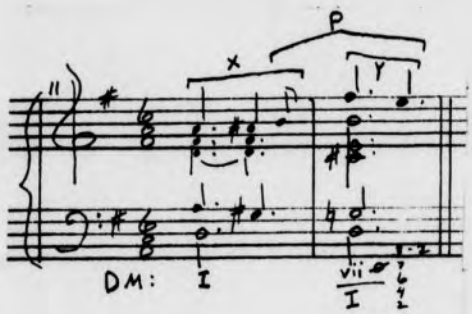
It is important to note the melodic characteristics of Webern's motives in Im Sommerwind. They can readily be grouped under two classes, conjunct and disjunct. Referring to Example 4-7 again, it can be seen that motives "X," "Y," and part of "P" move in conjunct motion. Motives "P," "V," and "W" move in disjunct motion. Thus, the motives, as a group, show a variety of melodic motion. The themes reflect this variety also, since they are derived from the motives. The chromatic quality of motives "X" and "XI" often make their recognition as distinct motives difficult. Chromaticism is one characteristic of the music written around 1900, and Webern's music is no exception. Chromatic motives are elusive of identification and ambiguous to the ear because the successive half-steps imply a motion that can continue indefinitely. Example 4-12 shows the ambiguity of Webern's motives "X" and "XI" as a result of their chromatic construction.

Ex. 4-12.--The ambiguity of the chromatic motives "X" and "XI," m. 53.



Motives "P" and "Y" have much in common, since "Y" is actually a fragment of "P." The manner in which each motive is used, however, gives each an individuality that allows it to be heard as a separate unit rather than as related fragments. Motive "Y" is frequently used as an appoggiatura. However, even in its first appearance in bar twelve, there is some question about which of the two notes of the motive is the non-chord tone (Example 4-13).

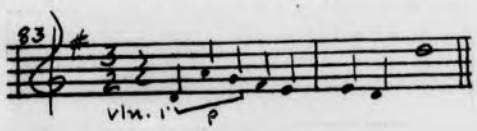
Ex. 4-13.--The ambiguity of motive "Y": In m. 12 the F-sharp is a non-chord tone to the half diminished seven chord, but at the same time a chord tone with the D in the bass.



Motive "Y" can usually be heard following motives "X," "V," and "W," and as seen in Example 4-9 often overlap to form a theme.

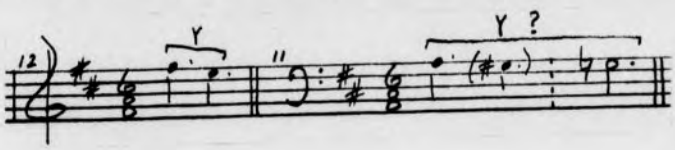
Motive "P" appears to be motive "Y" with an upbeat approaching the latter motive by leap. Often several notes are joined to the original "P" motive to extend the downward motion (Example 4-14).

Ex. 4-14.--A new form of motive "P," m. 83.



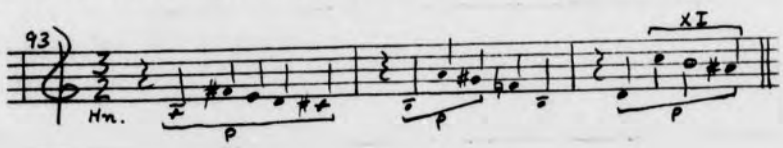
Webern achieves a clever unity between the four motives, "X," "Y," "P," and "XI": Motive "XI" is the inversion of "X," and vice versa, and motive "Y" is only a half-tone away from being an incomplete "XI" motive (Example 4-15).

Ex. 4-15.--Motive "Y" as related to motive "XI."



Webern demonstrates how easily motive "P" can be transformed into motive "XI" as shown in Example 4-16.

Ex. 4-16.--Transformation of motive "P" into "XI"--m.m. 93-95.



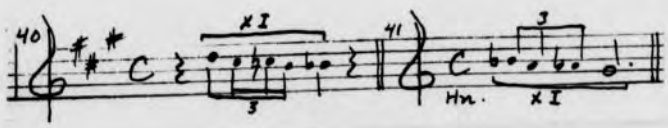
The presence of three-note motives, i.e., motives consisting of three different pitches, in this work is notable. Referring back to Example 4-7, it can be seen that motives "X," "XI," "P," and "V" are all built of three different pitches. Motive "P," in particular, is bi-directional, leaping up a fifth in the

original form and then moving down a step. It is very similar in contour to the motive "P" in Aufblick (Example 4-17).

Ex. 4-17. --Comparison of motive "P" as it occurs in (A) Aufblick and (B) Im Sommerwind.

Of all the motives employed by Webern in Im Sommerwind, motive "P" occurs most often and receives the most varied treatment. The basic intervallic construction of this motive, a leap upward and then a step downward, allows many possibilities for development and variation. This can be seen in Table 2 where eight different variation devices are used with motive "P, " while the most different devices used with any other motive are four in number. The tendency for the motives to be heard as consisting of three pitches is given emphasis by Webern's frequent use of triplet rhythms in presenting them. Motive "V" is first heard, and often recurs, in a triplet rhythm, and motive "XI" frequently appears in this rhythmic form also (Example 4-18).

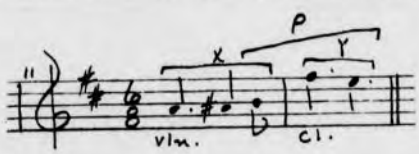
Ex. 4-18. --Motive "XI" as it occurs in triplet rhythms, m.m. 40, 41.



The motivic development in Im Sommerwind is more involved than in Aufblick, due to the presence of more motives and an instrumental rather than

vocal medium. The section between bars 121 and 135 in the tone poem contains all of the motives in various forms. A full orchestration is used here and the thick texture often obscures some of the motivic workings. In Table 4 (page 53) it can be seen that motives "X," "Y," and "XI" are played most often by the violins while motive "P" is allotted primarily to the horns. Motive "W" is predominantly a woodwind motive. This suggests a possible correlation between these motives and tone color. Whether Webern did this intentionally is not known. In bars 11 and 12 a brief phrase occurs in which the four motives "X," "Y," "P," and "XI" occur for the first time. Webern uses a technique of instrumentation here similar to the later practice called Klangfarbenmelodie. Motive "X" is played by the violins, and immediately following this, as if to carry the line over, the clarinet plays motive "Y" (Example 4-19).

Ex. 4-19. --Klangfarbenmelodie in Im Sommerwind--m.m. 11 and 12.



The use of this quasi-Klangfarbenmelodie technique helps to separate motive "X" from motive "Y." Motive "P" would be difficult to hear if the same music were not repeated in m.m. 13 and 14. The second appearance of the phrase in m.m. 13 and 14 is played only by the strings.

Another characteristic of Webern's later music also occurs in m.m. 13 and 14. Here, motive "Y" is played an octave higher than in m. 12, while the uniform string texture allows motive "P" to be more clearly heard. The larger

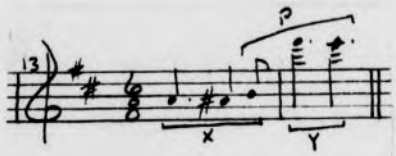
TABLE 4

IM SOMMERWIND MOTIVES: INSTRUMENTATION OF THE MOTIVES AND THEIR FREQUENCY OF USAGE

Instrument	X	Y	P	XI	V	U	W
Flute	5	9	8	7	7	0	12
Oboe	4	3	7	9	3	0	6
Clarinet	2	5	7	14	4	4	5
Bass Clarinet	5	2	5	3	1	0	4
Bassoon	3	4	5	1	2	0	5
Horn	7	7	18	9	3	2	3
Trumpet	2	0	0	1	1	0	2
Harp	0	0	0	2	0	1	1
English Horn	2	2	6	5	0	0	6
Violin	18	15	15	15	7	2	6
Viola	8	6	3	3	1	0	5
Cello	8	6	6	6	2	3	3
Bass	2	3	8	2	2	0	7

leap of a twelfth foreshadows the typical widely spaced intervals of Webern's later style (Example 4-20).

Ex. 4-20.--Im Sommerwind: m.m. 13-14.



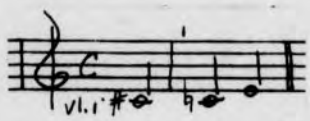
Im Sommerwind demonstrates the possibilities available from a handful of motives used as the basis for a large musical structure. As previously stated, motive "P" is the most frequently used and varied melodic idea. As will be shown in the succeeding pages, Webern uses motive "P" again as the basis for structuring the two remaining works with which this study deals. The frequent use of this motive over the other motives gives motive "P" a prominence that can not be refuted.

Part III: String Quartet (1905)

In his String Quartet (1905), Webern once again derives the melodic material from motivic sources. Based on the development of a single motive, the quartet also contains many features characteristic of his later works. These features will be discussed in turn.

The basic motive upon which the quartet is built, henceforth referred to as motive "P," is shown in Example 4-21.

Ex. 4-21.--Motive "P" as it first appears in bar 1.



The quartet begins with an introductory section, twenty-one bars in length, in which all the motivic material is presented. Motive "P" is stated immediately in bar one by the muted first violin. After a fermata and two beats of silence the motive returns exactly as at first, but with the accompaniment of the three other instruments of the quartet. In this accompaniment, the second violin plays a fragment of the motive while the viola plays a filler part unrelated to any previous material. The 'cello, at this point, plays motive "P" in its transposed inversion. After these first three bars, the next new motivic element to appear is the interval of a major sixth in bar ten. Up to this point, all the intervals have been no larger than a major third. Exceptions to this are the tritone in bar nine and the perfect fourth in bar two, but these intervals do not acquire motivic significance at any later point. As will be shown, the major sixth is important in the structure of the first theme. This major sixth is an extension of motive "P" rather than a motive by itself (Example 4-22).

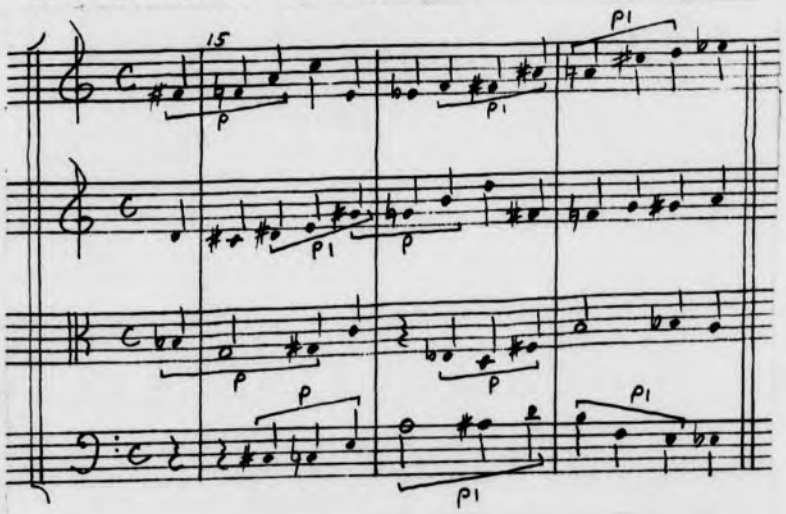
Ex. 4-22.--Motive "P" with major sixth extension, m. 15.

It is possible that the sixth is derived from motive "P" as the inversion of the

third. However, this may be going too far in attempting to relate all elements to the original motive.

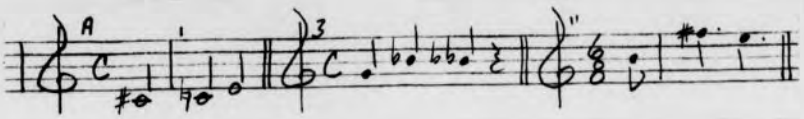
There is another motive in bars fifteen through seventeen, very similar to motive "P," which only acquires importance much later in the work. It is basically a variant of motive "P," and is almost inaudible when it first appears. Motive "P" is constructed from a descending minor second and an ascending major third. The new motive is similarly formed, except that all of its intervals move in an ascending direction in its original form: a minor second up and a major third up. Because of this similarity, the new motive will be termed "P1." Example 4-23 shows the appearance of this motive in the music.

Ex. 4-23.--Motive "P1" as it occurs in bars 15 through 17.



It should be noted that both motives, "P" and "P1," are intentionally built of three notes. A comparison of motive "P" to the motive "P" in Aufblick and Im Sommerwind reveals a basic similarity of construction (Example 4-24).

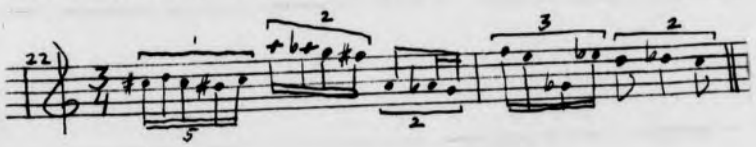
Ex. 4-24.--Comparison of motive "P" in (a) String Quartet (1905) m. 1, (b) Aufblick m. 3, and (c) Im Sommerwind m. 11.



The importance of this three-note motive is that it occurs in Webern's later works with some regularity, as was pointed out in Chapter I. This motive becomes a common feature in much of Webern's music, becoming somewhat of a "fingerprint."

The motivic material thus far described is the basic material of the themes which appear as the quartet progresses. The first theme occurs in measure 22, immediately after the introductory section (Example 4-25).

Ex. 4-25.--Theme A--m.m. 22-23.



In reference to this theme, James Beale says, "The melodic ancestor of this theme is found in (Schoenberg's) Verklarte Nachte."[6] A cursory examination of the two themes shows a definite similarity (Example 4-26).

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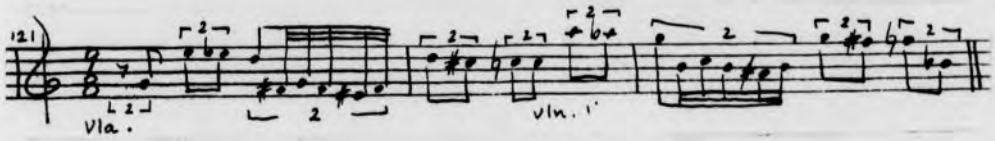
[6]Hans Moldenhauer, comp., Demar Irvine, ed., Anton von Webern: Perspectives (Seattle: University of Washington Press, 1966), Beale p. 25.

Ex. 4-26.--Schoenberg, Verklarte Nachte, m.m. 121-122.



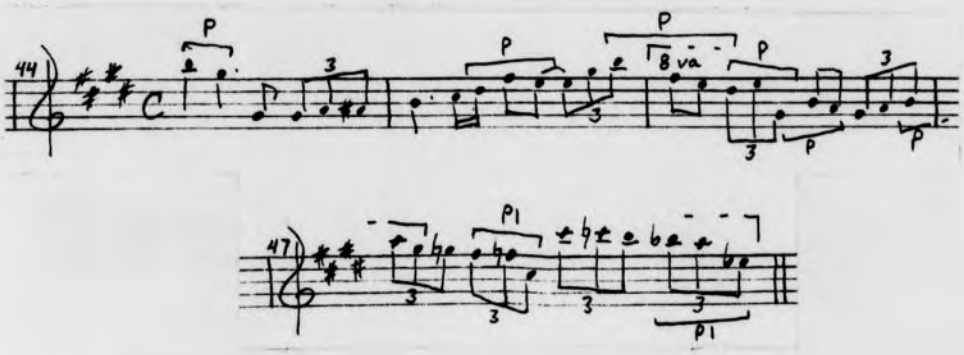
Webern's theme "A" is primarily chromatic, and most of the tones not separated by intervals of a sixth or seventh are a semitone apart. The intervallic construction of the theme allows smaller units to be heard to stand out. These units are numbered in Example 4-25 and recur later as fragments of theme "A." Motives "P" and "P1" are embedded within this theme. The leap, and then stepwise chromatic descent, as shown in Example 4-27, recalls the basic contour of the retrograde inversion of motive "P." The other motive is less obvious, but nonetheless present.

Ex. 4-27.--Motives "P" and "P1" as found in theme "A."

This theme is heard for twenty-two bars, occurring simultaneously, at times, with motive "P." Like that of motive "P," its first entrance is unaccompanied. Theme "A" is given a canonic treatment with each instrument entering at the space of every two bars. Fragments of the theme appear in free counterpoint with motive "P" and other non-motivic filler parts.

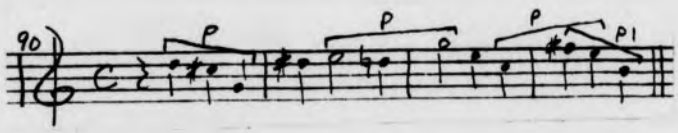
The next new theme appears at bar forty-four. It is based on motive "P" (Example 4-28).

Ex. 4-28.--Theme "B"--bars 44-47.



After nine bars of theme "B," a variant of theme "A" and its fragments appear in a thick counterpoint combined with motive "P" and its permutations. Following this section, theme "C" is stated by the muted first violin. Ten measures of three-note statements of motive "P1" precede this new theme, and in bars 90 through 111 a fughetta occurs on theme "C" and its fragments (Example 4-29).

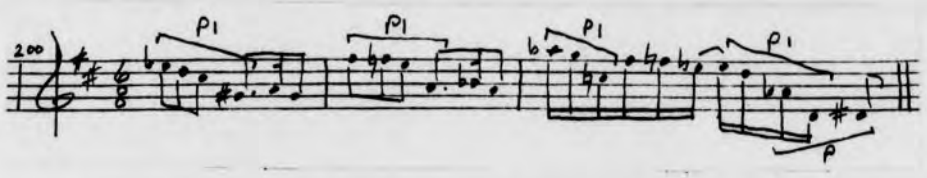
Ex. 4-29.--Theme "C"--bars 90-92.



From bars 113 to 177, a complex contrapuntal combination of every motive, theme, and theme fragment thus far presented runs its course. A short section (bars 178 through 190), in which motives "P" and "P1" are stated

fortissimo, prepares the next new theme. This theme is closely related in contour to motive "P1," as is shown in Example 4-30.

Ex. 4-30.--Theme "D"--bar 200.



From bar 187 to the end, there is an extended coda-like section which gradually begins a decrescendo and ritardando that never seems to end, but instead fades to beyond the level of hearing. This is the effect that Webern intended. The written indications, "kaum horbar, verklingend," found in the last bar of this quartet, are also present in his later works, e.g., Opus 5, and Opus 10.

Silence, another trait of the later music, is frequent in the 1905 quartet, but it is measured silence used for an effect. In the later music, a moment of silence is equal to zero in the scale of dynamic values and becomes an integral part of the structure, and of equal importance to the tones.[7]

The use of a variety of string sounds (muted, pizzicato, etc.) occurs often in the quartet and these varied effects are shown in Table 6. Motive "P" receives the most color change, but the altered sounds have no apparent significance as regards the motivic structure.

As previously stated, all thematic material is related directly or

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[7]Francis Routh, Contemporary Music: An Introduction (London: The English Universities Press Ltd., 1968), p. 110.

indirectly to motive "**P.**" The minor second in this motive is the basis for all semitone motion. The basic contour of the motive, a half-step in one direction and a larger interval leaping away in the opposite direction, is evident in three of the four themes. Motive "**P1**" is the basis for all other thematic material, and since this motive is so closely linked with motive "**P,**" the quartet is actually a development and variation of a single motive.

The String Quartet (1905) is motivically unified to an extremely high degree. The unity is achieved through the use of a variety of variation devices. This is shown in the following tables. Motive "**P1**" is active in structuring thematic material, but is at the same time subordinate to the principal motive, which is varied by the most diversified means and recurs the most often of any thematic or motivic element.

TABLE 5

STRING QUARTET (1905) MOTIVES: VARIATION DEVICES USED AND THEIR LOCATION AND FREQUENCY OF USAGE

Variation Device	P	Total	P1	Total
Change of Rhythm				
Diminution	6, 7, 13, 15, 16, 21, 24, 25, 27, 29, 30, 31, 32, 33, 36, 37, 38, 39, 40, 41, 65, 67, 118, 117, 119, 126, 127, 128, 129, 130, 135, 136, 139, 143, 144, 145, 146, 153, 157, 158, 165, 166, 223, 226, 228, 235, 260, 261, 262, 252, 206	136	60, 61, 62, 154, 165, 166	10
Augmentation	0	0	10	1
Length of Notes Modified	2, 15, 19, 20, 21, 25, 45, 46, 49, 52, 72, 74, 75, 77, 78, 79, 82, 119, 122, 137, 149, 153, 154, 155, 156, 157, 158, 162, 159, 161, 178, 179, 181, 184	39	10, 16, 19, 58, 60, 61, 62, 69, 73, 74, 77, 75, 123, 124, 125, 131, 154, 178, 179, 200, 201, 203, 207, 212, 217, 218, 219, 227, 228, 241	36

TABLE 5 (Continued)

Variation Device		Total		Total
Shifting Rhythms	2, 6, 7, 11, 13, 19, 20, 21, 25, 27, 29, 30, 31, 32, 33, 36, 47, 48, 49, 40, 41, 45, 46, 49, 52, 72, 74, 75, 77, 78, 79, 82, 118, 117, 119, 122, 126, 127, 128, 129, 130, 135, 136, 137, 139, 143, 144, 145, 146, 149, 153, 155, 156, 157, 158, 159, 160, 161, 165, 166, 178, 179, 181, 184, 223, 226, 228, 235, 260, 261, 262, 252, 206	148	10, 17, 19, 58, 60, 61, 62, 69, 73, 74, 75, 119, 123, 124, 125, 131, 154, 178, 179, 200, 201, 203, 207, 212, 217, 218, 219, 227, 228, 241	37
Change of Meter	24, 25, 27, 29, 30, 31, 32, 33, 36, 37, 38, 39, 40, 41, 45, 72, 79, 118, 117, 119, 122, 126, 127, 128, 129, 130, 135, 136, 137, 139, 143, 144, 145, 146, 149, 153, 154, 155, 156, 157, 158, 159, 160, 161, 165, 166, 178, 179, 181, 184, 261, 262, 252	127	58, 73, 119, 123, 124, 125, 131, 166, 165, 200, 201, 203, 207, 212, 217, 218, 219, 227, 228, 241	22
		526		107
Exact Repetition	4, 8, 9, 10, 11, 12	13	17	1

TABLE 5 (Continued)

Variation Device	P	Total	Pl	Total
Total different devices used per motive		4		4
Total recurrences of motive		190		80
Change of Pitch				
Free Repetition	158, 226		0	0
Free Transposition	7, 8, 9, 11, 15, 21, 24, 25, 29, 31, 36, 37, 38, 41, 45, 72, 74, 77, 78, 79, 143, 153, 157, 178, 179, 181, 260, 206	34	16, 77, 154, 207, 217, 227, 17, 58, 62, 69, 74, 75, 119, 123, 124, 125, 154, 165, 166, 178, 179, 200, 201	30
Exact Transposition	2, 4, 6, 7, 8, 9, 10, 12, 13, 15, 16, 19, 21, 25, 27, 29, 30, 31, 32, 33, 36, 37, 38, 39, 40, 41, 65, 67, 122, 126, 127, 128, 129, 135, 136, 143, 144, 145, 146, 149, 261	94	10, 17, 19, 60, 61, 73, 96, 203	10
Free Inversion	8	1	84, 86	2
Exact Inversion	136	1	10, 19, 131	3

TABLE 5 (Continued)

Variation Device	P	Total	Pl	Total
Free Transposed Inversion	9	1	58, 62, 69, 74, 75, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 93, 95, 99, 101, 110, 109, 123, 124, 125, 154, 165, 166, 178, 179, 200, 201, 227	50
Exact Transposed Inversion	2, 8, 9, 252	4	0	0
Free Transposed Retrograde	15, 25, 72, 154, 165, 166, 184, 228	8	62, 219, 241	3
Exact Transposed Retrograde	159, 160, 161, 162	4	228	1
Free Retrograde Inversion	126, 137	2	0	0
Exact Retrograde Inversion	52, 65, 67	3	0	0
Free Transposed Retrograde Inversion	45, 46, 49, 92, 118, 119, 128, 136, 137, 155, 156, 157, 158, 179, 235	16	119, 218	2
Exact Transposed Retrograde Inversion	11, 65, 67, 118, 126, 127, 128, 149, 223	15	17, 203, 212	3

TABLE 5 (Continued)

Variation Device	P	Total	Pl	Total
Expansion	8, 9, 21, 36, 37, 38, 41, 46, 72, 74, 77, 78, 79, 92, 117, 119, 122, 128, 136, 137, 143, 153, 155, 156, 157, 158, 165, 166, 178, 179, 181, 184, 205, 226, 228, 260	43	16, 17, 58, 62, 69, 77, 119, 123, 124, 125, 154, 166, 165, 178, 179, 200, 201, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 93, 95, 99, 101, 110, 109	52
Contraction	7, 11, 15, 24, 45, 29, 46, 118, 119, 153, 154, 157, 158	14	0	0
		242		156
Exact Repetition	15, 20, 21, 30, 38, 65, 130, 139, 262	9	0	0
Total different devices used per motive		15		12
Total recurrences of motive		190		80
Other Modifying Devices				
Fragmentation	11, 27, 30, 31, 32, 44, 47, 48, 51, 52, 66, 148, 149, 150, 151, 152, 154, 171, 173, 64	20	89	1

TABLE 5 (Continued)

Variation Device	P	Total	Pl	Total
Repetition of a Feature	0	0	217	1
Addition of Notes extension	15, 16, 92, 119, 122, 137, 155, 156, 262	12	17, 154, 200, 212, 218, 219, 201	9
sequence	30, 31	2	0	0
		34		11
Total different devices used per motive		2		3

TABLE 6

STRING QUARTET (1905) MOTIVES: CHAMGES OF TIMBRE VARIATION DEVICES USED AND THEIR LOCATION AND FREQUENCY OF USAGE

Change of Timbre	P	Total	Pl	Total
Muted	1, 2, 4, 6, 7, 8, 9, 10, 11, 12, 13, 92	24	90, 93, 96, 99, 101, 109, 186, 224, 227, 228, 241	13
Pizzicato	6, 36, 37, 38, 39	15	88	3
Muted-Pizzicato	6, 13	3	0	0
		42		16

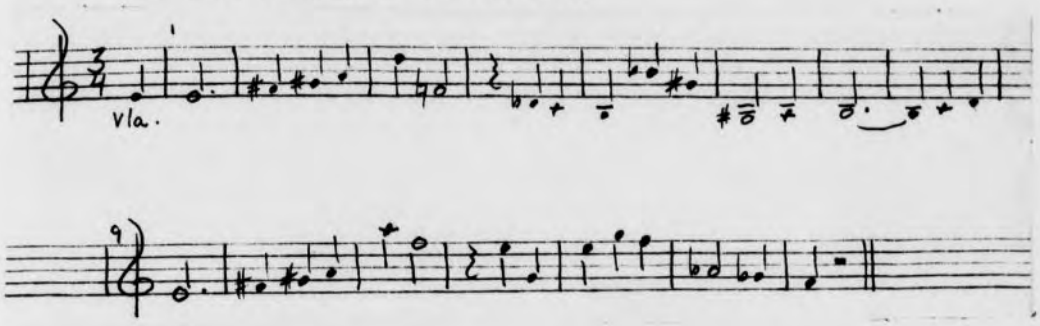
Part IV: Quintet

The Quintet was composed by Webern in 1906. Of the four works with which this paper is concerned, the quintet has the most long-breathed themes of all. Even Im Sommerwind cannot compare with the quintet for long melodic lines. Every theme is built from the same motivic material, but so intricately are the motives woven into the fabric of the themes that their presence is not immediately apparent.

The Piano Quintet is the antithesis of the String Quartet (1905) in motivic construction. Whereas the motive was clearly defined and more noticeable as a theme building element in the quartet, the motives in the quintet do not stand out so strongly. In the String Quartet, all of the motivic material to be used is presented within the first twenty-one bars and is then conspicuously developed and varied. The presence of motives is clearly felt at all times. However, the Piano Quintet, upon first hearing seems to contain no small melodic divisions which readily stand out as motives. All material seems to belong to a long melodic line. Nevertheless, in listening to the quintet, the presence of a unifying melodic shape is perceived; its actual dimensions, however, are difficult to pin down. The motivic material builds longer themes; it is not permitted to frequently set itself off nor to take precedence over the themes, as often occurs in the string quartet.

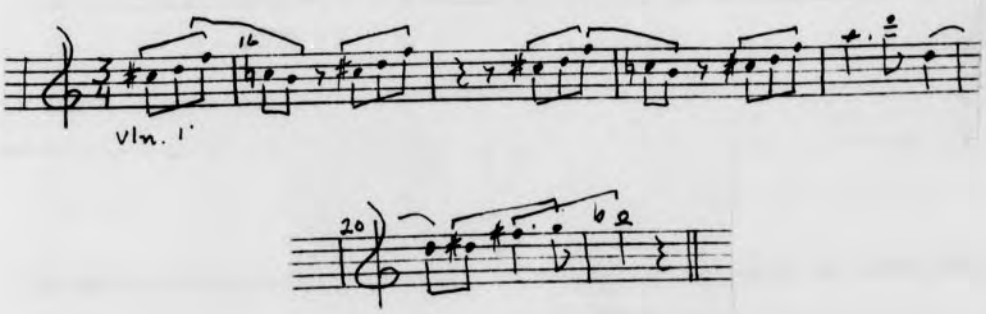
The first theme begins immediately in bar one, a practice not observed in the String Quartet (1905) and Im Sommerwind (Example 4-31).

Ex. 4-31.--Theme "A"--m.m. 1-14.



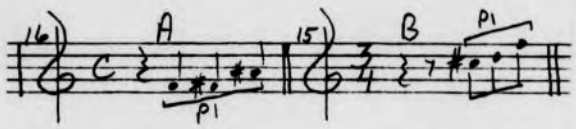
As can be seen, the theme does not divide itself into small motivic groups, though there are two quarter-note rests. These two beats of silence seem to act as a breathing place, and are not especially noticeable because the half notes are heard to be held over the bar line. Bars fifteen through twenty-nine are thematically different from theme "A," these measures are one of the few instances within the quintet where motive-like units appear. The motive which occurs here is used by itself and finally builds a longer theme. This section, a portion of which is shown in Example 4-32, served as a bridge to the return of theme "A."

Ex. 4-32.--M.m. 16 through 21.



The motive in Example 4-32 consists of three ascending notes, the intervals of which form a minor second and a minor third. Comparison of this motive to motive "P1" of the preceding works discussed reveals a definite similarity (Example 4-33).

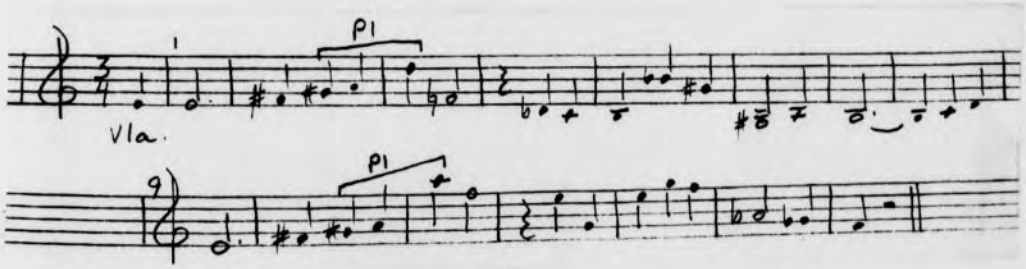
Ex. 4-33.--Comparison of motive "P1" of String Quartet (1905) (A) with the motive from the Quintet (B).



Because of the similarity in construction, this quintet motive will also be referred to as motive "P1."

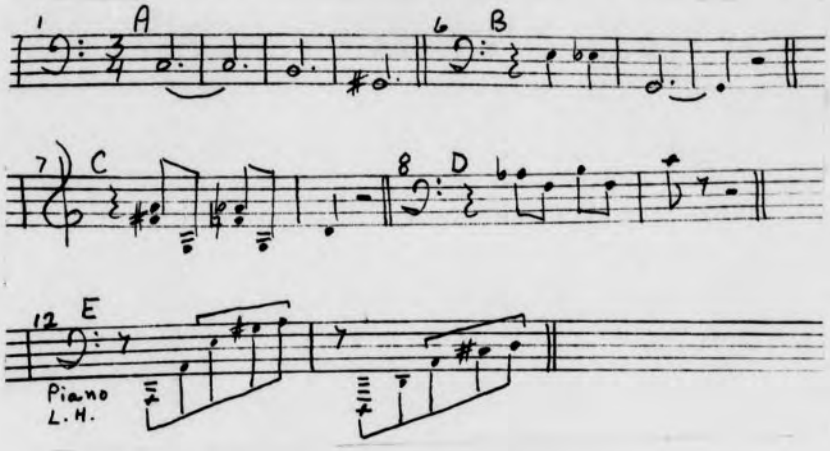
Upon close examination, motive "P1" can be found, in a slightly altered form, in theme "A." It does not stand out nor appear as an isolated unit as do the motives in the String Quartet (1905) and Im Sommerwind (Example 4-34).

Ex. 4-34.--Motive "P1" as found in theme "A," m.m. 1-14.



This motive also occurs in the accompaniment part of the piano, but draws little audible attention to itself (Example 4-35).

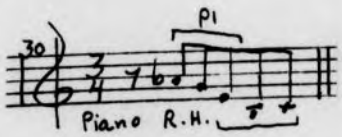
Ex. 4-35.--Motive "P1" as it occurs in the piano part, m.m. 1-14.



Of these six entries of motives, only two are readily perceptible: in bar six, the piano left hand part stands out because of the octave doubling; and in bar seven, the piano right hand part is the only moving voice and thus draws attention to itself.

Motive "P1" is also heard in two new forms. The first appears in bar thirty as a new accompaniment to the return of theme "A" (Example 4-36).

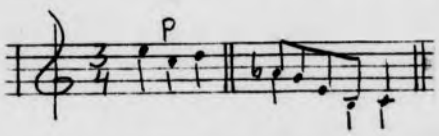
Ex. 4-36.--Bar 30, piano right hand part.



This five-note motive is used to build part of a later theme, but otherwise receives no special emphasis or treatment as a motive. It can be seen and heard as the combination of two three-note motives: "P1, " and a group much like

motive "P" of the three previous works. The contour of the five-note motive is three descending intervals and a minor second moving in the opposite direction. This contour is also heard many times in its inversion. The five-note motive is much like an extension of motive "P," which has an interval leaping in one direction to a minor second moving the opposite way (Example 4-37).

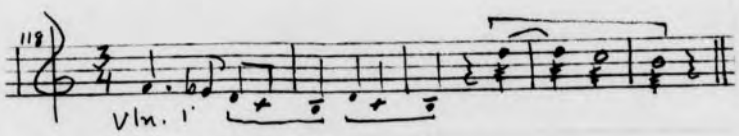
Ex. 4-37.--Comparison of motive "P" to the 5-note motive.



The five-note motive will be termed motive "P2" since it maintains the characteristics of motive "P" but in a slightly different form.

The second new form of motive "P1" is first heard extensively in bar 119, which is the beginning of the Development section. Here, the last three notes of the theme just presented in bars 105 through 118 are repeated as a three-note unit (Example 4-38).

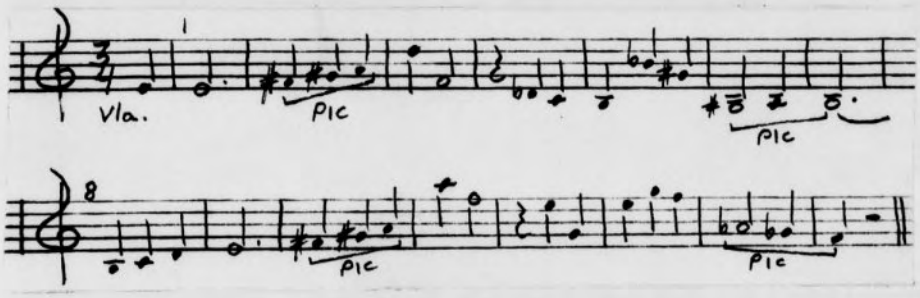
Ex. 4-38.--Bars 119-121.



The time values of the last three notes of the theme are four times as long. However, this new form of motive "P1" is an intervallic contraction of the latter motive and will be labeled motive "P1c." Its interval shape can be found in

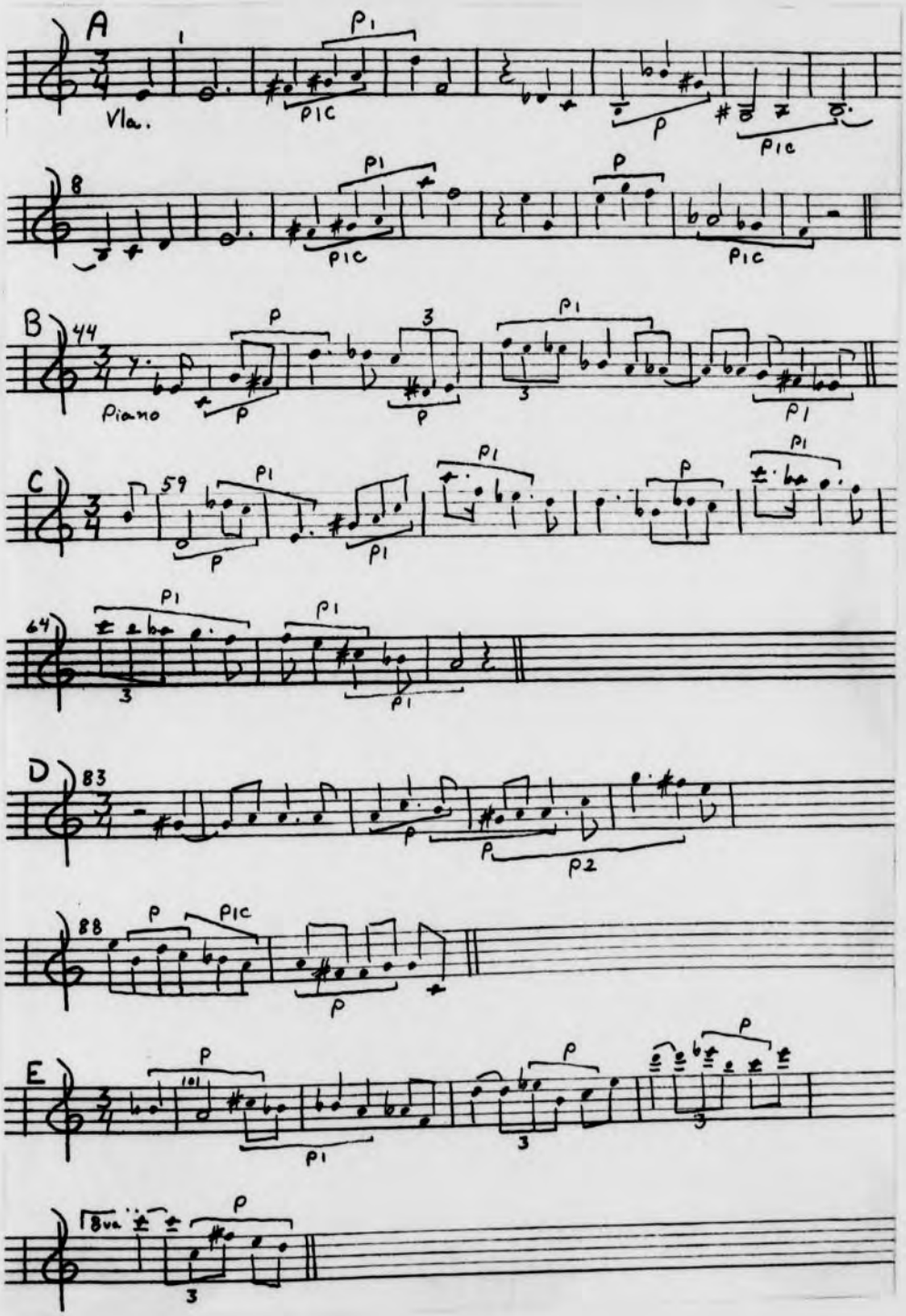
theme "A" (Example 4-39).

Ex. 4-39.--Motive "P1c" as it occurs in theme "A," m.m. 1-14.



Thus, there are three motives which occur inconspicuously in theme "A" and are the basis for the themes that appear later in the music. These themes, and their motivic construction, are shown in Example 4-40.

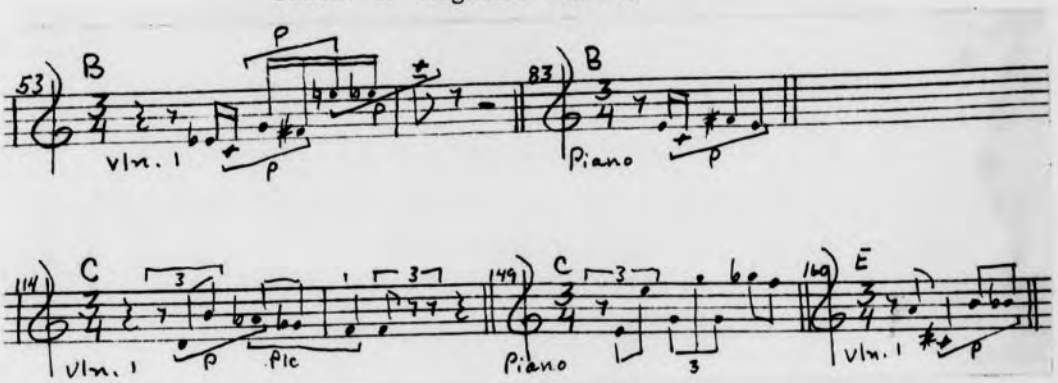
Ex. 4-40. --The themes and their motivic construction.



The themes appear one by one in the exposition, m. 1 through m. 118. Fragments of the themes are used often. The three motives, as stated before, rarely appear by themselves as isolated motives. The theme fragments are often related to the motives since the themes are based on and constructed from these motives. Instances of these fragmentations are shown in Example 4-41.

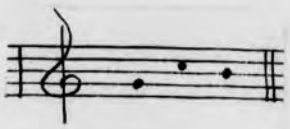
Ex. 4-41.--Motivically related theme fragments which frequently recur.

Theme "B" fragment: bar 53 and 83
Theme "C" fragment: bar 114 and 149
Theme "E" fragment: bar 160



There is a basic motive which is imbedded within each theme. It would be better, perhaps, to call this a melodic contour since it is not in a consistent form throughout. The contour is an interval larger than a second moving disjunctly to a second, which moves conjunctly in the opposite direction (Example 4-42).

Ex. 4-42.--The melodic contour.



Each theme reflects the presence of this contour which is derived from motive "P1" (Example 4-40). This creates a common factor which links all thematic material in the work, but remains unobstrusive and in the background of the musical structure. A similar unifying motive was present in the String Quartet (1905). By spawning transformations of itself, these new motive forms, all related to and derived from motive "P1," provide new material to carry the music onward. At the same time, all of the motives share a likeness of intervals and contour with motive "P1." These features, common to all the motives, create a unity that can be heard throughout the Quintet.

In terms of motivic treatment, the Quintet is somewhat out of step with the three other works discussed earlier. In the String Quartet (1905) and Im Sommerwind, Webern does not hesitate to lay the motives bare and present them in their elemental form. He only brings in a longer melodic line after motivic material has appeared, and then builds his themes upon the motives. The latter is true of the Quintet, but in a different way. By dissecting the melodic material of the first theme and its accompaniment, all of the motives can be found. These motives tend to be hidden within the musical fabric while the longer lines of the themes take precedence over them. Table 7 shows the frequency with which each motive appears in a different form either within a

theme or theme fragment, or as a separate unit. Only motives "P1" and "P1c" appear as isolated motives, but even when they do so appear they are woven into an intricate contrapuntal texture and not exposed.

Motive "P1" is used most often in the quintet, and motive "P" is the next most frequently used motive. Both of these motives are varied by use of more different devices than the other two motives, "P2" and "P1c."

Webern uses the ability of the strings to produce various changes of timbre more extensively in the quintet than in the quartet. However, as in the latter, the changes of timbre do not have an obvious relation to the thematic-motivic structure. The motive most often altered in tone color from the usual bowed sound is motive "P2." Table 8 compares these special color effects, and from this it can be seen that pizzicato is used primarily with motive "P2," muted sul ponticello with "P1c," and tremolo with "P1."

The primary motive of the quintet, motive "P1," consists of three notes, as do the motives in Aufblick, Im Sommerwind, and the String Quartet (1905). Once again Webern is preoccupied with the three-note motive, and bases an entire sonata-form movement upon this motive and its development and variation. The counterpoint of the quintet comes from the weaving of melodic lines, all derived from the same basic idea. The tension and intense melodic activity sets the quintet on a different plane from the other three works, and in this sense it may be considered a change in technique and creative process.

TABLE 7

QUINTET MOTIVES: VARIATION DEVICES USED AND THEIR LOCATION AND FREQUENCY OF USAGE

Variation Device	P1	Total	P2	Total	P1c	Total	P	Total
Change of Rhythm								
Diminution	0	0	0	0	0	0	25, 30, 53, 55, 62, 71, 74, 76, 86, 89, 99, 133, 144, 167, 168, 169, 170, 195, 194, 199, 200, 201, 244, 242, 243	36

TABLE 7 (Continued)

Variation Device	P1	Total	P2	Total	P1c	Total	P	Total
Length of the Notes Modified	7, 8, 15, 16, 17, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 51, 52, 59, 60, 61, 63, 64, 65, 71, 75, 77, 79, 80, 100, 143, 181, 182, 183, 194, 199, 200, 207, 208, 210, 213, 214, 232, 235, 233, 238, 239, 241, 242, 243, 171	89	0	0	61, 63, 87, 109, 110, 111, 112, 113, 114, 117, 118, 119, 121, 122, 124, 126, 128, 129, 132, 135, 138, 127, 130, 290, 294, 295, 313, 314, 315, 316, 318, 322, 329	59	44, 45, 48, 47, 49, 53, 74, 70, 85, 87, 95, 96, 100, 132, 133, 333, 334	24

TABLE 7 (Continued)

Variation Device	P1	Total	P2	Total	P1c	Total	P	Total
Shifting Rhythm	15, 16, 17, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 51, 59, 60, 61, 63, 64, 65, 71, 75, 77, 79, 80, 100, 143, 171, 181, 182, 183, 194, 199, 200, 213, 214, 232, 235, 233, 238, 241, 242, 243	76	30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247	23	61, 63, 87, 109, 110, 111, 112, 113, 114, 117, 118, 119, 121, 122, 124, 126, 128, 129, 130, 132, 135, 136, 138, 127, 294, 295, 313, 314, 315, 316, 318, 322, 329, 390	60	44, 45, 47, 48, 53, 70, 71, 74, 85, 87, 95, 96, 100, 132, 333, 334	26

TABLE 7 (Continued)

Variation Device	P1	Total	P2	Total	P1c	Total	P	Total
Addition of Upbeats	15, 16, 17, 18, 20, 21, 22, 24, 25, 26, 27, 28, 29, 51, 52, 60, 71, 79, 80, 207, 208, 210, 213, 214, 232, 233, 235, 238, 241, 243	53	0	0	61, 63, 109, 110, 111, 112, 113, 114, 117, 118, 313, 314, 315	20	30, 45, 48, 62, 71, 72, 73, 74, 76, 86, 87, 133, 144, 195, 199, 200, 242, 243, 244, 169, 333, 334	30
		218		23		139		116
Exact Repetition		0		41		0		0
Total different devices used per motive		3		1		3		4
Total recurrences of motive		95		64		61		82

TABLE 7 (Continued)

Variation Device	P1	Total	P2	Total	P1c	Total	P	Total
Change of Pitch								
Free Repetition	207	1	0	0	0	0	73, 195	2
Free Transposition	7, 57 79, 80, 144, 199, 207, 208, 209, 242, 247, 238, 239, 241, 243, 171	22	31, 43, 33, 34, 35, 36, 37, 38, 39, 40, 230, 246, 247, 241, 242, 248	28	0	0	44, 45, 46, 47, 48, 50, 51, 53, 62, 73, 74, 85, 87, 109, 110, 111, 112, 132, 133, 144, 194, 195, 199, 200, 242, 243, 244	28
Exact Transposition	59	1	32, 41, 42	3	61, 112, 113, 115, 118, 119, 121, 122, 124, 126, 127, 132, 136, 138, 290, 315, 316, 318	30	76, 88	2
Free Inversion	199	1	86	1	0	0	71	1
Exact Inversion	0	0	0	0	322	1	0	0

TABLE 7 (Continued)

Variation Device	P1	Total	P2	Total	P1c	Total	P	Total
Free Transposed Inversion	8, 15, 16, 17, 20, 21, 22, 24, 26, 27, 28, 29, 51, 52, 60, 72, 75, 181, 182, 183, 194, 200, 209, 210, 213, 214, 232, 43	51	30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 238, 239, 240, 241, 242, 243, 245, 246, 247, 248	23	0	0	25, 45, 48, 51, 53, 71, 86, 89, 107, 96, 99, 100, 133, 200, 235, 244, 167, 169	19
Exact Transposed Inversion	23	1	0	0	0	0	0	0
Free Transposed Retrograde	20, 26, 232	4	0	0	0	0	30, 74, 243, 333, 334	5
Free Retrograde Inversion	0	0	36	1	0	0	0	0

TABLE 7 (Continued)

Variation Device	P1	Total	P2	Total	P1c	Total	P	Total
Free Transposed Retrograde Inversion	16, 18, 46, 61, 63, 64, 65, 77, 79, 209, 237, 238, 239, 241	14	30, 31, 32, 33, 34, 35, 37, 38, 39, 40, 41, 42, 43, 234, 238, 240, 241, 244, 248	20	0	0	49, 51, 53, 70, 74, 80, 95, 105, 132, 169, 236, 249	14
Exact Transposed Retrograde Inversion	0	0	0	0	64, 87, 109, 110, 112, 117, 127, 130, 313, 314	12	168, 201	2
Expansion	7, 43, 171, 207, 208, 209	13	30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 86, 230, 234, 240, 239, 241, 242, 243, 245, 246, 247, 248	42	109, 111, 112, 132, 135, 294, 295, 318	10	44, 45, 46, 47, 48, 50, 51, 53, 55, 70, 74, 87, 105, 107, 111, 112, 95, 99, 100, 132, 133, 167, 169, 199, 235, 236, 242, 243, 244, 249	48

TABLE 7 (Continued)

Variation Device	P1	Total	P2	Total	P1c	Total	P	Total
Contraction	8, 15, 16, 17, 18, 20, 21, 22, 23, 24, 26, 27, 28, 29, 51, 52, 60, 61, 63, 64, 65, 72, 75, 77, 79, 80, 144, 181, 182, 183, 194, 199, 209, 210, 213, 214, 232, 238, 239, 241, 242, 243, 247	74	37, 38, 39, 40, 42, 238, 241, 246, 247, 238	11	110, 128, 129, 329	6	25, 62, 74, 85, 86, 95, 105, 107, 109, 110, 144, 195, 194, 199, 200, 242, 243, 244, 249, 333, 334	25
Exact Repetition	0	0	0	0	112, 114, 117	3	0	0
		182		120		59		127
Total different devices used per motive		8		7		5		8

TABLE 7 (Continued)

Variation Devices	P1	Total	P2	Total	P1c	Total	P	Total
Other Modifying Devices								
Fragmentation	0	0	0	0	0	0	44, 47, 50, 51, 132	7
Addition of Notes Extension	46, 64, 242, 241, 243, 237, 238, 247	9	244, 248	2	109, 110, 111, 112, 113, 114, 117, 315	15	51, 53, 74, 89, 112, 133, 201, 236, 233, 333, 334	12
		9		2		15		19
Total different devices used per motive		1		1		1		2

TABLE 8

QUINTET MOTIVES: CHANGES OF TIMBRE VARIATION DEVICES USED AND THEIR LOCATION AND FREQUENCY OF USAGE

Change of Timbre	P1	Total	P2	Total	P1c	Total	P	Total
Pizzicato	22	2	238, 239, 240, 241, 242, 243, 245, 246, 247, 248	21	272	1	258, 259	6
Muted Pizzicato	210	1	0	0	0	0	0	0
Muted Sul Ponticello	213, 214	8	215, 216	5	121, 122, 124, 126, 128, 129, 131, 132, 134, 135, 138	20	0	0
Tremolo	27, 28, 29, 346	11	0	0	0	0	160, 161, 162, 163, 333, 334	6
Tremolo-Sul Ponticello	21	1	0	0	294, 295	2	0	0
Muted	0	0	228, 230	2	290	1	0	0
		23		28		24		12
Total different devices used		5		3		4		2

CHAPTER V

CONCLUSIONS

Webern was a pupil of Schoenberg during the years when these four early works were composed. Leibowitz mentions in his book, Schoenberg and His School, that everything Webern wrote up to 1910 was entirely supervised by Schoenberg.[1] This being so, then Schoenberg's dictum might have been Webern's guiding principle:

> To derive an abundance of thematic forms from the least possible musical material in the smallest possible space, while at the same time holding all these forms to a strict unity, so that in spite of the brevity and condensation of the work the variety and wealth of thematic forms will not create confusion.[2]

The unifying element of each work analysed here has been to a greater or lesser extent the three-note motive, "P." It plays a small role in Aufblick and Im Sommerwind, but can be found as an integral element in the structure of the String Quartet (1905) and the Quintet. The last three works analysed demonstrate what Leibowitz has called "the most radical element in Schoenberg's method of composition, " and that is perpetual variation.[3] Using a basic three-note motive, Webern propagated this aspect of his mentor's musical philosophy in the four early works examined here.

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[1]Rene Leibowitz, Schoenberg and His School, tr. by Dika Newlin (New York: Philosophical Library, 1949), p. 189.

[2]Ibid., p. 190.

[3]Ibid., p. 198.

Motive "P" is found like a fingerprint appearing in each of the four works. This discovery opens many avenues for further investigation. Though it is not within the scope of this paper to deal intensively with the many possibilities which this discovery creates, it is of value to discuss briefly the significance of this recurring motive.

Three-note melodic groups can be found readily in many of Webern's later serial works. That he employed a three-note motive in his very early student works is notable. The preoccupation with groupings of three is almost fanatical even when considering just the four early works discussed in this study. For example, besides three-note or three-pitch motives, there are also many triplet rhythms throughout Webern's work. Though triplet rhythms are not uncommon in any music, they become important when considering Webern's apparent fascination with the number three. Webern moved toward a type of Christian mysticism in his later years and it is possible that this philosophy was manifesting itself even in his very early music.

The three-note motive is used by Webern in the four early works in the style closely allied to the late Romantic tradition. Webern's later style is completely different from the traditional tonal style and therefore it is often necessary to stretch some points about both early and later music in order to show a correlation. The later music is more obvious in its closely knit unity created by a greater attempt to organize rhythm, dyanmics, and timbre. A similar unity is present in the four early works. Eforts to show this unity may seem excessively analytical, but familiarity with the music brings

the three-note motive into clearer focus to the listener.

The intervallic construction of the "fingerprint" motive, motive "**P,** " is basically that of a note moving disjunctly to another note that moves conjunctly in the opposite direction. It appears in a slightly altered form in the String Quartet, that form being a descending minor second moving to an ascending major third. Leibowitz makes mention of these intervals as Schoenberg's typical means of breaking the bonds of tonality.[4] He continues, saying, "Therefore, it is quite logical that Webern should have cherished all through his career a particular predilection for these intervals."[5] Referring back to the row formations of the later works cited in Chapter I, it is apparent that Leibowitz's assumption is logical. It was suggested in the discussions of Aufblick and Im Sommerwind that Webern's use of motive "**P**" was perhaps unconscious in these latter two works. However, it is apparent that motive "**P**" is the basic melodic idea in the quartet, and perhaps it is safe to assume that Webern knowingly used this motive in the quartet as an integral element of the structural design of the work. Though the motives in the Quintet appear less obvious, the workings of motive "**P**" and its transformations are definitely present. The following table compares the use of motive "**P**" in each of the works.

Since motive "**P**" is the basis for the String Quartet (1905), it recurs many times more than the motive "**P**" in Im Sommerwind where there are six other motives also operating. In a work of lesser extent like Aufblick, motive "**P**"

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[4]Ibid., p. 193.

[5]Ibid.

TABLE 9

FREQUENCY OF MOTIVE "P" IN EACH WORK:
TOTAL VARIATION DEVICES USED

	Aufblick	Im Sommerwind	String Quartet	Piano Quintet
Total recurrence of motive	16	59	190	82
Total different devices used	15	13	21	14

occurs numerically less often than in the other works, but on the average of once in every bar. Thus, this motive actually is more active in Aufblick than in the three other works, and plays a greater role in structuring the piece.

The use of a melodic contour based on motive "P" is discussed by Austin; in regard to the later works he says, ". . . the melodic leap is usually characterized by rhythm, from a weak to a strong beat; then the leap is followed by stepwise motion, usually in the opposite direction."[6] This is an exact description of motive "P" as it appears in Im Sommerwind and the String Quartet (1905) (Example 4-21). The motive also occurs, but somewhat less often, in Aufblick and the Quintet but often rhythmically displaced so as not to contain an upbeat or extended downward motion.

From the tables of variation devices there appear two changes of rhythm which are used consistently in all four works: shifting rhythms to a different

[6]William Austin, Music in the Twentieth Century (New York: W. W. Norton and Co., 1966), p. 350.

beat, and changing the length of the notes. These not uncommon variation techniques are employed often by Webern's forerunners. Brahms, for example, in his second symphony, frequently shifts the metrical position of his motives and alters the rhythm. These alterations do not necessarily render the motive unrecognizable, but provide variety using the same material. The foregoing goes back to Schoenberg's alleged radicalism in propounding the principle of perpetual variation, a technique in use prior to the twentieth century.

In regard to pitch, transposition is the only change of pitch constant in all four works. This is not unusual, since transposition is one of the most common forms of pitch variation to be found in most music.

Table 10 shows the frequency with which each device is used in each of the four early works. From this table the following variation devices stand out as being used most often: (in order of their frequency) shifting rhythms, modification of length of tones, change of meter, exact transposition, and expansion of intervals. The first two variation devices, shifting rhythms and modification of the length of tones, have been mentioned already. It is unusual, however, to find change of meter used so frequently. In several of Webern's later so-called atonal works, e.g., opera 5, 9, 10, and 28, meter changes occur frequently. However, in the realm of tonal music the metrical pattern is normally maintained throughout a movement of a work. When the meter is changed, this usually signals a new section or change of key or new thematic material. The frequent changes of meter found in the four early works discussed in this paper necessitate shorter sections and creates divisions within the single movement

TABLE 10

VARIATION DEVICES: FREQUENCY OF USE IN EACH WORK

Variation Device	Aufblick	Im Sommerwind	String Quartet	Piano Quintet	Total
Augmentation	4	0	0	0	4
Diminution	0	0	146	36	182
Length of notes modified	16	187	75	172	444
Note repetitions	4	30	0	0	34
Repetition of rhythms	1	3	0	0	4
Shifting rhythms	13	169	185	185	552
Addition of upbeats	4	20	0	103	127
Change of meter	2	177	149	0	328
Free transposition	9	31	64	69	173
Free repetition	1	3	2	3	9
Exact transposition	0	171	104	36	311
Free inversion	1	1	3	3	8
Exact inversion	0	4	4	1	9
Free retrograde	2	2	0	0	4

TABLE 10 (Continued)

Variation Device	Aufblick	Im Sommerwind	String Quartet	Piano Quintet	Total
Exact retrograde	0	1	0	0	1
Free retrograde-inv.	0	0	2	1	3
Exact retrograde-inv.	0	0	3	0	3
Expansion	14	11	95	113	233
Contraction	0	13	14	116	143
Fragmentation	3	18	21	7	49
Interversion	0	1	0	0	1
Repetition of a feature	0	2	1	0	3
Addition of notes:					
extension	3	76	21	38	138
sequence	0	5	2	0	7
Transposed inversion					
free	0	4	51	94	148
exact	0	8	4	1	13
Transposed retrograde					
free	2	1	11	9	22
exact	0	7	5	0	12
Transposed retrograde-inv.					
free	0	0	18	48	66
exact	0	0	18	14	32

works. These small divisions or sections are the origins of Webern's musical condensation and presage the brevity found in the later works.

Webern's practice of using a single motive as the basic building unit for a larger musical structure finds its origins in the four early works. Cursory examinations of Webern's later works, e.g., opera 21, 24, 25, 28, 29, 30, reveal the presence of an interval configuration similar to motive "P" used as a motive. Klangfarbenmelodie appears in Im Sommerwind, though less strictly than it is found in the later works. Thus, the four early works reveal the origins of several musical concepts which become trademarks of Webern's later musical style. Though his use of variation techniques and devices are not especially radical or out of step with the tonal tradition, he uses them in such a way as to acquire the basic groundwork for his own style of composition. The style which evolved from the four early works led to the composition of music which has influenced the history of music in the twentieth century.

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