

Schoenberg on Schoenberg: An Unpublished Analysis of his String Quartet No. 4, op. 37 (1936)

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This file includes the abstract, keyword list, bibliography, and related material for the video essay, “Schoenberg on Schoenberg: An Unpublished Analysis of his String Quartet No. 4, op. 37 (1936)” by Philip Stoecker. This video-essay may be found at <https://vimeo.com/societymusictheory/smtv123stoecker>

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Abstract for
Schoenberg on Schoenberg:
An Unpublished Analysis of his String Quartet No. 4, op. 37 (1936)

by Philip Stoecker, *SMT-V12.3*

This video reexamines Arnold Schoenberg's concept of the sentence in *Fundamentals of Musical Composition* through draft materials that preserve self-analyses omitted from the 1967 posthumous publication. Although Schoenberg defines the sentence as a normative eight-measure design modeled on the music of Beethoven, Haydn, and Mozart, the drafts reveal his engagement with uneven and irregular phrase structures. Analyses of his *Verklärte Nacht*, the String Quartet No. 1, op. 10, *Gurre-Lieder*, and an unpublished analytical sketch for his String Quartet No. 4, op. 37 demonstrate how Schoenberg composed irregular, uneven phrases, including a 5½-measure sentence in the opening theme of his Fourth String Quartet. Reconstructing this passage as normalized six- and four-measure versions shows how his twelve-tone writing remained conceptually aligned with Classical models, especially that of Mozart.

Short Keyword List

Arnold Schoenberg; *Fundamentals of Musical Composition*; String Quartet No. 4, op. 37; sentence phrase; musical form; uneven phrase lengths

Extensive Keyword List

Arnold Schoenberg; *Fundamentals of Musical Composition*; Schoenberg's String Quartet No. 4, op. 37; sentence phrase; musical form; uneven phrase lengths; *Gurre-Lieder*; *The Marriage of Figaro*; Johann Sebastian Bach; Joseph Haydn; Wolfgang Amadeus Mozart; four-measure sentence; six-measure sentence; Kolisch String Quartet; exact repetition; varied repetition; continuation; basic idea; uneven phrase construction; irregular phrase construction; asymmetrical phrase construction; period phrase; Richard Wagner; *Tristan und Isolde*; *Verklärte Nacht*; Schoenberg's String Quartet No. 1, op. 7; phrases; rhythmic motives; intervallic motives; sketches; Mozart's Piano Sonata, K. 282; Mozart's Piano Sonata, K. 310; Ludwig van Beethoven; Johannes Brahms; Formenlehre.

About the Author

Philip Stoecker is Professor of Music at Hofstra University. He was awarded a 2025 Summer Stipend from the National Endowment for the Humanities. He has served as President of the Music Theory Society of New State and as Editor of *Theory and Practice*. His co-edited volume (with Edward Venn), *Thomas Adès Studies* (Cambridge University Press, 2021) received the 2022 Outstanding Multi-Author Collection Award from the Society for Music Theory.

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Discography

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