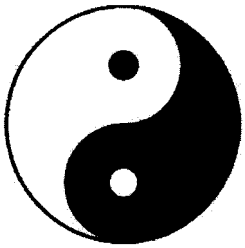
Susan K. de Ghize

Yin and *Yang* à la Schoenberg: Balance in Brahms's Rhythmically Developing Variations

In ancient Chinese understanding, the *yin-yang* symbol represents the essence of life (Figure 1). The outer circle represents the universe, while the black (*yin*) and white (*yang*) shapes within the circle symbolize energy. The shapes of *yin* (rest, darkness, cold and femininity) and *yang* (activity, light, heat and masculinity) illustrate the constant movement of these two energies. As shown in the illustration, *Yin* is not all black and *yang* is not all white; that is, within the negative energy lies positive, and vice versa. Because *yin* and *yang* are opposing types of energy that cause everything to happen due to their differences – upward becomes downward, hot changes to cold, contractions expand – they are better thought of as complements to one another. The theory of *yin* and *yang* implies that everything is interrelated and "no part has a life of its own but is shaped by and helps to shape other constituent parts in a continuum of interactions."[1] To state it simply, *yin* and *yang* represent the opposing forces necessary to create motion and balance in life.[2]

Figure 1. *Yin-yang* symbol



Balance is essential in all facets of life and music is no exception. From the required resolution of a seventh chord, to the descending line after an *Anstieg*, tension constantly mounts and resolves in music. In addition to the aforementioned melodic and harmonic phenomena, there may also be rhythmic tension and resolution. In Arnold Schoenberg's article, "New Music, Outmoded Music, Style and Idea," he describes the importance of creating a balance by use of rhythm:

> *Every tone which is added to a beginning tone makes the meaning of that tone doubtful... In this manner there is produced a state of unrest, of imbalance which grows throughout most of the piece, and is enforced further by similar functions of the rhythm. The method by which balance is restored seems to me the real* idea *of the composition.*[3]

Schoenberg explains that *rhythmic* means perpetuate a state of unrest. Although much has been published about Schoenberg's writings (in particular, his concept of developing variations), it is interesting to note that writers often neglect the rhythmic aspect in comparison to pitch-based analysis.[4]

Several theorists, including Jack Boss and David Epstein, describe how pitch is the most significant feature in Schoenberg's music. Boss explains Schoenberg's system of developing variation as a common process that contributes to organizing the *interval* structures in both the tonal and atonal music of Schoenberg. Boss disregards rhythm altogether in his definition of Schoenberg's process, yet also claims the system is often analyzed inadequately.[5] Epstein also comments on the emphasis Schoenberg places on pitch: "Even in the early twelve-tone literature of Schoenberg and others, rhythm, for one, received less discussion than pitch properties of the set or the operational implications of pitch."[6] These shortcomings can be found not only in analyses of Schoenberg's works, but to earlier tonal works as well. To Carl Dahlhaus, the reason for the emphasis on pitch when analyzing developing variations is obvious:

> *Musical logic, the 'developing variation' of musical ideas (as it was called by Schönberg, who admired Brahms and belittled Bruckner), rested on a premise considered so self-evident as to be beneath mention: that the central parameter of art music is 'diastematic,' or pitch, structure.*[7]

Regardless of Schoenberg's contradictory direct reference stating the importance of rhythm, Dahlhaus clearly argues that pitch determines art music. This deficient one-sided analysis is most obviously portrayed by the analyses of works by Johannes Brahms, who is known for his use of developing variations.

Despite the amount of literature written about both Brahms's use of rhythm *and* Brahms's use of developing variations, very little has been discussed about Brahms's use of rhythmically developing

variations. Walter Frisch, whose book *Brahms and the Principle of Developing Variation* has been described as representing "the first systematic attempt to apply Schoenberg's notion of developing variation to the analysis of Brahms's music," hardly touches upon rhythm.[8] While thoroughly analyzing many of Brahms's works, Frisch neglects to place nearly as much emphasis on rhythmic transformations.

A limited number of writers, including Schoenberg himself, do emphasize the importance of rhythm in developing variations. In *Fundamentals of Musical Composition*, Schoenberg lists six types of rhythmic variations, including the modification of note lengths, repetitions, rhythm shifts, the addition of upbeats, and even the changing of the meter.[9] He also makes several other direct statements placing emphasis on the significance of rhythm in developing motives.[10]

Why is rhythm still neglected and how can we base an analysis on rhythm?[11] Perhaps a rhythmic analysis has been avoided because rhythm is integral, meaning that it depends on everything else that occurs (including melody and harmony). Indeed, it is often difficult to separate rhythm and pitch. However, just as theorists in the past have focused their analyses on pitch, one can also create an analysis on rhythm alone. Several scholars have found this segregation useful in their analyses. Maury Yeston asserts that when describing rhythmic and pitch analyses, "keeping the two analytical approaches separate assures that the importance of a rhythmic moment will not both determine and be determined by the significance of a coinciding pitch event."[12] Once we identify rhythmic transformations, we can discover rhythms that gradually change, just as we distinguish intervals that continually develop.

To help identify rhythmically developing variations, I will describe several rhythmic techniques and exemplify them in chamber works of Johannes Brahms (op. 34, op. 25, op. 101, and op. 51 no. 1). As mentioned earlier, Brahms is notorious for his use of rhythm, motives, and developing variation.[13] The final step will be to show, as Schoenberg described, how rhythmic changes create an imbalance and how restoring this balance becomes the real idea of the composition. In order to do so, I will show how some *yin*-procedures eliminate parts while other *yang*-techniques attach elements to restore the balance that Schoenberg found necessary.[14]

Yin: Elimination

Yin represents woman, cold, dark, passive, weak, downward, and contracting.

Elimination is a general term for a compositional technique in which parts of the motive gradually disappear; parts are eliminated and the motive is compressed.[15] Elimination may be applied to any part of the motive and it may occur at any point. One definitive characteristic of elimination is repetition, because motives that undergo elimination are often too short and vague to be played only once.

There are two specific types of elimination, the first of which Schoenberg calls liquidation. Liquidation is when elimination is applied to a motive so that it completes the phrase, or brings the phrase to a cadence.[16] In *Fundamentals of Musical Composition*, Schoenberg explains:

> *Liquidation consists in gradually eliminating characteristic features, until only uncharacteristic ones remain, which no longer demand a continuation. Often only residues remain, which have little in common with the basic motive.*[17]

Because liquidation "no longer demands continuation," it is often used to conclude a phrase.

One can find liquidation in the first movement of Brahms's op. 34 Piano Quintet.[18] The movement opens with idea *Y*, which is shown in Example 2. It consists of three distinct ideas:

Example 2. Op. 34/i, mm. 1–4.

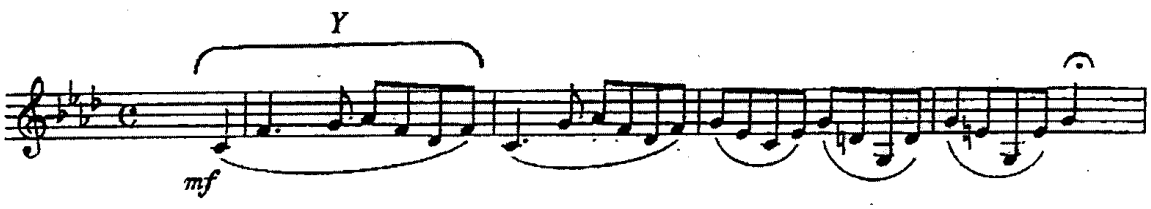
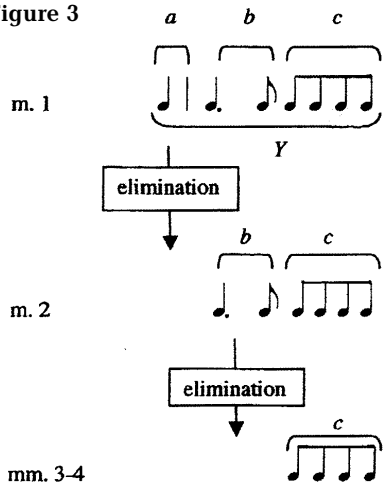


Figure 3



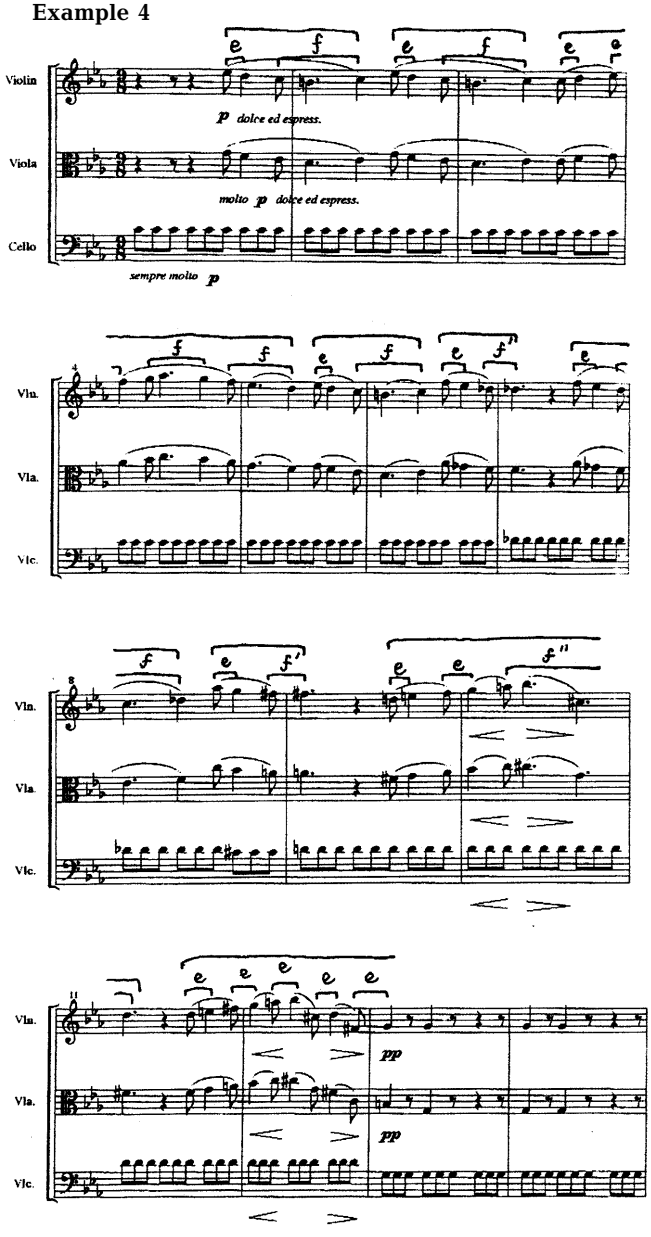
a pick-up note (*a*), a dotted quarter note followed by an eighth note (*b*), and four eighth notes (*c*). The theme immediately undergoes elimination in measure 2, where there is no longer a pick-up note, and continues in measures 3 and 4, where motive *b* dissipates (Figure 3). As a result, only the last four eighth notes remain. This is the most typical use of liquidation, where only the last part of the motive prevails and concludes the phrase. These measures do not define liquidation in the traditional classical sense, in which a 2-bar phrase first appears in tonic, then in dominant, and then reduces.[19] Rather, this is an example of liquidation, in the sense that the music "gradually eliminates characteristic features, until only uncharacteristic ones remain, which no longer demand a continuation."

In the Piano Quintet, the end of the main idea remained after liquidation. However, as already mentioned, this is not always the case. Sometimes the beginning of the motive is retained, while the end of the motive is eliminated. In the second movement of Brahms's First Piano Quartet, op. 25, Brahms uses elimination to first create variety and then liquidation to conclude a phrase, but keeps the first part of the motive to do so (Example 4).

The *Grundgestalt*, or main idea, of this movement embraces two component motives, *e* and *f*. The first alteration appears in measures 3–4, where both motives *e* and *f* repeat. The next change occurs at measure 7, where the quarter note of motive *f* disappears. By eliminating the last note of motive *f*, it balances the previous repetitions of motives *e* and *f* in bars 3–4. At bar 10, the last quarter note of motive *f* transforms into two dotted quarters. This time motive *f* expands, rather than shortens. As the music approaches the cadence, more changes occur. In measures 11–12, motive *f* dissolves entirely as motive *e* repeats. Although the phrasing indicates that the quarter notes are slurred to the eighths, one can convincingly hear bars 11–12 as a series of pick-up notes followed by downbeats (i.e. repetitions of motive *e*). Again, Brahms balances the expansion of motive *f* in bars 10–11 by omitting motive *f* in measures 11–13 to end the section. Brahms uses liquidation, as he eliminates part of the motive to approach the cadence and conclude the phrase. In this example, the latter half of the theme vanishes and the first part is the "melodic residue," which is a term Schoenberg used for what was left after liquidation.[20]

Another specific type of elimination is what Heinrich Schenker called *Knüpftechnik*, which is when the end of a phrase is eliminated and begins the next. Literally translated as "tieing" or "knotting" technique, *Knüpftechnik* is a type of elision.[21]

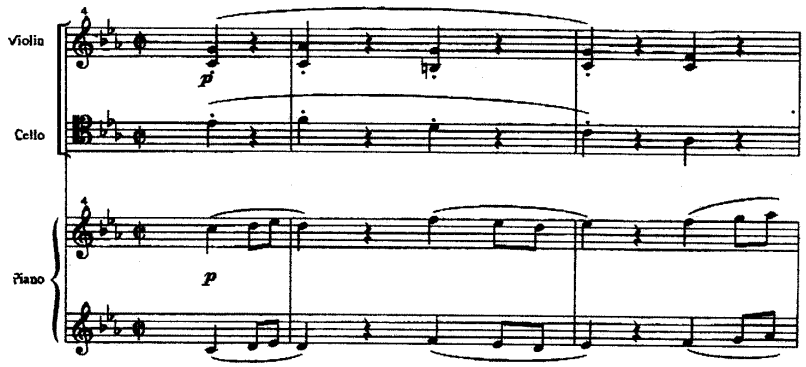
Example 4



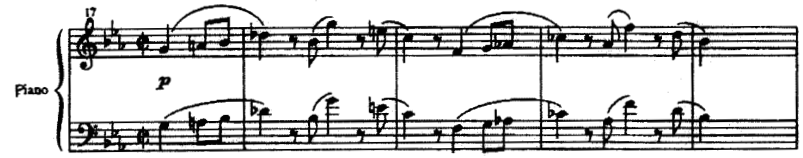
Brahms has been known for his use of *Knüpftechnik*, as Walter Frisch describes: "This technique, by which a 'new' idea evolves spontaneously from a preceding one, is a distinctly Brahmsian one."[22] Both *Knüpftechnik* and liquidation are types of elimination; however, *Knüpftechnik* is a type of integration and liquidation is a type of disintegration. In contrast to liquidation, which does not require continuation, *Knüpftechnik* spawns and immediately continues the new idea. Schoenberg's term for *Knüpftechnik* is "transition"; in his article "Connection of Musical Ideas," he writes: "A liquidation can, at one point or another, cease to eliminate (characteristic features); instead it can begin to develop and add new features. It then will have changed into a *transition*."[23]

In the second movement of the op. 101 Piano Trio, Brahms uses elimination in both the forms of liquidation and *Knüpftechnik* (Example 5). The melody encompasses motives consisting of a quarter note, followed by two eighths and another quarter. In Example 6, each phrase from bars 17–26 closes by use of elimination – more specifically, liquidation. The first two notes of the opening motive disappear, as only the last two notes conclude each phrase. At measure 43, the strings begin a new melody based on the recently-formed two-note motive (Example 7). Although the second theme does not literally elide with the previous theme, this is still a type of *Knüpftechnik*, since the end of the original motive becomes the basis of an entirely new theme. To summarize, Brahms preserves two notes from the original motive to be used at cadences as liquidation and to be the basis of a new melody as *Knüpftechnik* (Figure 8).

Example 5

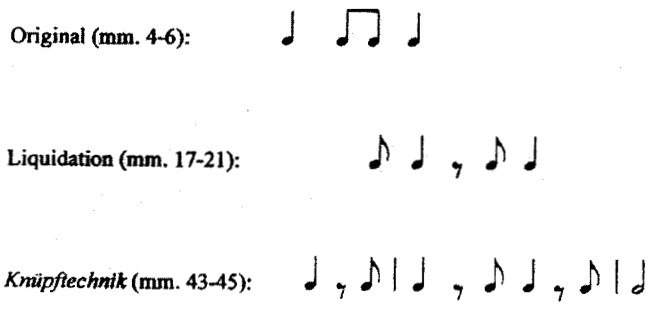


Example 6



Example 7

Figure 8



***Yang:* Attachment**

Yang represents man, heat, bright, active, strong, upward and expanding.

As already mentioned, *Knüpftechnik* is self-balancing; although parts are eliminated, they immediately rejuvenate as new themes. However, to balance other types of elimination, such as liquidation, one may use an extending procedure called attachment, which is the addition of notes.[24] In fact, Schoenberg describes how attachment and balance work together: "Development implies not only growth, augmentation, extension, and expansion, but also reduction, condensation, and intensification. The purpose of liquidation is to counteract the tendency toward unlimited extension."[25] In the Book of *Lao Tzi*, who was the chief leader of the Taoist school, it states that reversal is the movement of the *Tao* (or, the Way). Similarly, attachment is the reversal of elimination. The basic motive remains intact, but with notes added before (prependage), in between (interpolation), or after (appendage). These attachments may be any type of note: passing, neighbouring, repeating, arpeggiated, etc.

One can find instances of attachments in the String Quartet, op. 51 no. 1 (Example 9). The motive of a dotted quarter note followed by an eighth is the basic idea of the first movement and repeats to create phrases. The first phrase opens with the two-note motive repeated three times and closes with an appendage. The appendage is a magnification of the opening motive. By adding the magnified motive, the half note allows the music to slow down and complete the phrase. The second phrase also contains an attachment. However, this time it is an example of prependage, as the added note is the pick-up to the second phrase. As mentioned earlier, Schoenberg describes that a rhythm can be changed "by addition of upbeats," or as I call it, by prependage.[26] Interestingly, the prependage itself also derives from the original motive, but with the first note eliminated. The use of the prependage here is particularly effective, as it drives the music forward, after the newly added magnified appendage decelerated the motion of the previous phrase (Figure 10).

Example 9

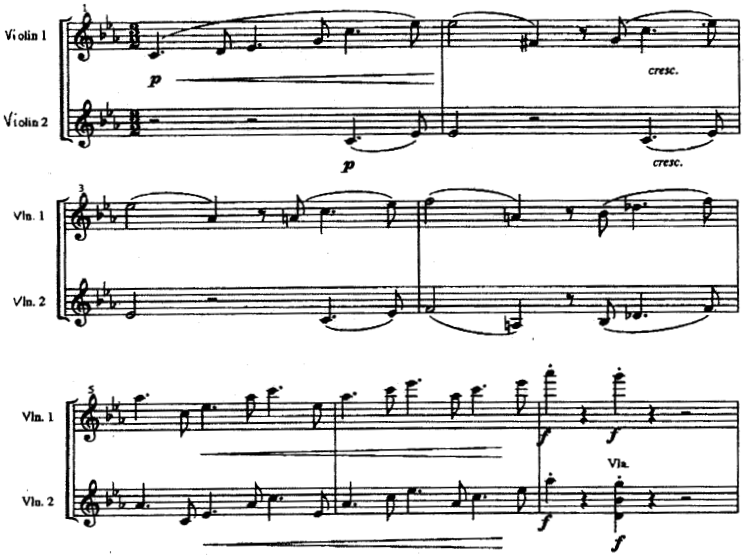
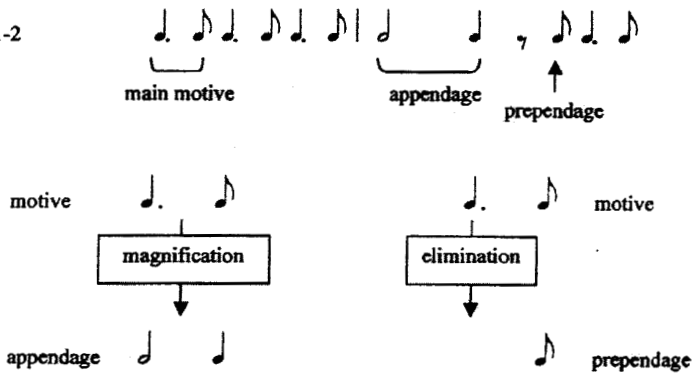


Figure 10



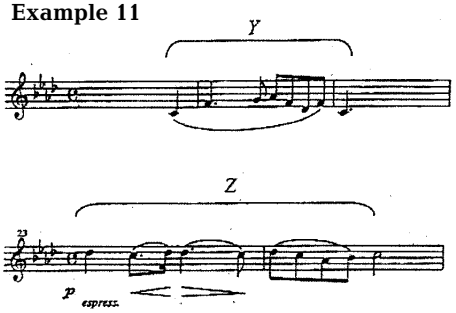
Yin and *Yang* = Balance

In the basic medical text of traditional China, known as the Yellow Emperor's Classic of Medicine (3 B.C.), the fundamentals of yin and yang are explained: "To determine whether yin or yang predominates, one must be able to distinguish a light pulse of low tension from a hard, pounding one. With a disease of yang, yin predominates. With a disease of yin, yang predominates. When one is filled with vigor and strength, yin and yang are in proper harmony."[27]

Now that the *yin* quality of elimination and the *yang* quality of attachment have been defined and described, one can apply these techniques to the formation of imbalance and the restoration of balance.[28] In the First String Quartet (Example 9), we found several examples of attachment. However, on a higher level, elimination is the technique applied in the first seven bars. The first phrase is five beats long, the next two phrases three beats each. This is due to the elimination of the first three notes. The fourth phrase, which is subsequently an eliminated variation of the second and third phrases, drives to a cadence. Since parts of the original theme are gradually eliminated until the cadence, this is a type of liquidation.[29] Because the piece begins with the two-note motive, elimination is only made possible by Brahms's recent employment of appendages and prependages. In other words, the purpose of liquidation here is to counteract the tendency toward unlimited extension. As stated in the introduction, *yin* is not all *yin*, and *yang* is not all *yang*. Illustrated by the small circles within the *yin-yang* symbol, there are *yin* characteristics in *yang*, and vice versa. Similarly, the First String Quartet is only one example, where both *yin* and *yang* qualities coexist.

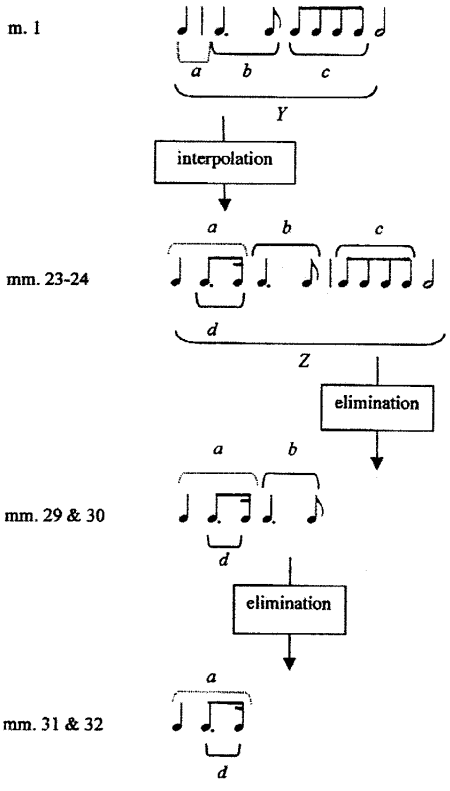
In the development, the original motive gains another appendage, but with a different purpose (Example 11). Unlike the exposition, the purpose of this attachment is not to counteract the removal of ideas. Rather, this appendage changes the essence of the motive. Originally, a chain of two-note motivic particles, or dyads, created a phrase. With this new appendage, the three-note motive becomes self-sufficient. Here, the attachment does not close a phrase; rather it creates a new motive. In the exposition, Brahms was able to put the potentially unlimited spreading of the original motive under control by use of liquidation. As a reward, he creates a new motive by expanding on the original motive in the development.[30]

Example 11

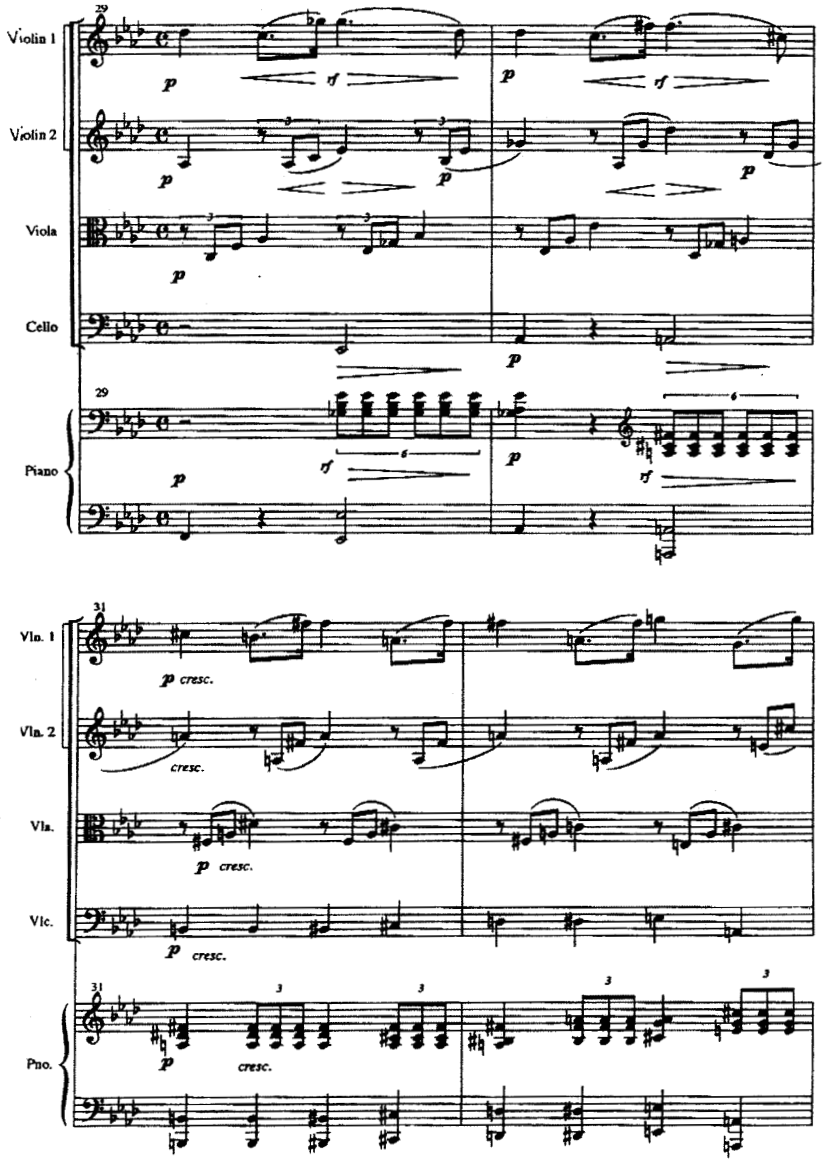


Brahms ingeniously employs and varies elimination and attachment in his Piano Quintet. As already discussed, one finds liquidation in the opening. Brahms balances the elimination in the first theme by using attachment in the second theme (Figure 12). The second theme, labeled Theme *Z*, begins at measure 23. Although it differs from theme *Y* melodically, it is similar rhythmically. In Figure 13, one can see that the only difference between themes *Y* and *Z* is the attachment of motive *d*, which is an example of interpolation. It is interesting to note that motive *d* is a fractionalized variation of motive *b*. Fractionalization is the opposite of magnification – it is simply the lessening of durations. As a result of the interpolation, metric relocation shifts the theme. Theme *Y* began with a pick-up note; theme *Z* begins on the downbeat. The metric relocation conceals the similarities between the two themes.

Figure 12



Example 13



As expected, we soon reencounter elimination. Before the key changes to C-sharp minor, Brahms closes the section by applying elimination, starting at measure 29. First, motive *c* disappears. Previously, motive *c* remained and repeated to conclude the phrase by use of liquidation. This time, it is the first to be eliminated. At measure 31, motive *b* vanishes and only the first three notes of theme *Z* remain. Brahms utilizes the techniques of elimination and attachments in this movement to create a balance. In the beginning, he eliminates everything but keeps motive *c*, and repeats it in the form of liquidation. The second theme is built from the first theme, but with an attachment of motive *d*. To develop the second theme, Brahms immediately eliminates motive *c*, and retains motive *d*, which he uses in the form of liquidation.[31]

The *Tao:* Conclusion

> *The successive movement of yin and yang constitutes what is called the Way (Tao). What issues from it is good, and that which brings it to completion is the individual nature.*[32]

Schoenberg writes that liquidation "counteract[s] the tendency toward unlimited extension." Indeed, the first movement of the Piano Quintet is only one example that is filled with ebb and flow, of giving and taking, of *yin* and *yang*; parts are eliminated, then attached, then eliminated, creating the balance Schoenberg found necessary. In other compositions, Brahms applies *Knüpftechnik*, where the balance is self-sustaining; parts are eliminated, yet what remains immediately

produces a newly developed idea. Chinese phiolosophy is more concerned with relationships than with substance. Similarly, Pieter van den Toorn notes that the motive itself is not as important as the development of the motive:

> *More often than not, it is by way of their successive appearances, by way, more precisely, of the connective thread that is woven as a result of those appearances, that motives shape and become memorable. They are identified by the specific manner of their developing variation, in other words; in reciprocal fashion, they both define and are defined by development, gradually build and are built by it.*[33]

Yin and *yang* are simply names; it is how these forces react to and complement one another that give them meaning.[34] In the chamber works of Brahms, we find "proper harmony" (no pun intended). Neither *yin* nor *yang* dominates; rather, *yin* and *yang* together create unrest and restore a balance that becomes the real idea of the composition.[35]

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Notes

[1] *Chinese Civilization and Society: A Sourcebook,* ed. by Patricia Buckley Ebrey and trans. by Mark Coyle (NY: The Free Press, 1981), 36.

[2] The interaction of *yin* and *yang* differs from most traditional Western views of duality. Whereas Western beliefs often focus on the antagonism between the two ideas (i.e. good versus evil), *yin* and *yang* emphasizes the mutual harmony between the two opposing forces. Also, unlike Hegel's idea of thesis, antithesis, and synthesis, there is no hierarchy, or *Aufhebung*, in this view. *Yin* and *yang* are both equally important and necessary for life to exist, not to create a third, higher result.

[3] Arnold Schoenberg, "New Music, Outmoded Music, Style and Idea (1946)," in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. by Leonard Stein (Berkeley: University of California Press, 1989), 123.

[4] This is not to say that rhythm is neglected entirely. Most theorists touch upon rhythm; however it is not delved upon as deeply as a pitch-based analysis.

[5] One concept that Boss must be referring to is rhythm. See Jack Boss, "Schoenberg's Op. 22 Radio Talk and Developing Variation in Atonal Music," *Music Theory Spectrum* 14/2 (Fall 1992): 125.

[6] David Epstein, *Beyond Orpheus: Studies in Musical Structure* (Cambridge: MIT Press, 1979), 8.

[7] Carl Dahlhaus, *Nineteenth-Century Music*, translated by J. Bradford Robinson (Berkeley: University of California Press, 1989), 272. On the other hand, Dahlhaus described pitch as an "abstract" element that was dependent upon rhythm, 240: "...it has no real existence without a rhythm of some sort."

[8] V. Kofi Agawu, review of *Brahms and the Principle of Developing Variation*, by Walter Frisch, in *Music Analysis* 7:1 (1988): 99. Also, see Frisch, *Brahms and the Principle of Developing Variation* (Berkeley: University of California Press, 1984).

[9] In *Fundamentals of Musical Composition*, Schoenberg lists types of motivic variations, including how rhythm, intervals, harmony, and melody change. Schoenberg, *Fundamentals of Musical Composition*, ed. by Gerald Strang and Leonard Stein (New York: St. Martin's Press, 1967), 10.

[10] In his essay, "Composition with Twelve Tones," Schoenberg writes, "A musical idea, accordingly, though consisting of melody, rhythm, and harmony, is neither one nor the other alone, but all three together." Schoenberg, "Composition with Twelve Tones (I) (1941)," in *Style and Idea*, 220.

[11] Paul Fraisse claims that rhythm is so complex, there is not even an accepted definition of it: "The task of those who study rhythm is a difficult one, because a precise, generally accepted definition of rhythm does not exist. This difficulty derives from the fact that rhythm refers to a complex reality in which several variables are fused." Paul Fraisse, "Rhythm and Tempo," *The Psychology of Music*, ed. Diane Deutsch (New York: Academic Press, 1982), 149.

[12] Maury Yeston, *The Stratification of Musical Rhythm* (New Haven: Yale University Press, 1976), 5.

[13] For an account on Brahms's use of rhythm, see Epstein, "Brahms and the Mechanics of Motion: The Composition of Performance," in *Brahms Studies: Analytical and Historical Perspectives*, ed. George S. Bozarth (Oxford: Clarendon Press, 1990), 192. "No musician can deal with the music of Brahms without encountering these ambiguities. In their most common form they involve a disparity between how the music is heard and the way it is embodied in score. Rhythmically strong points of phrases, for example, felt as downbeat articulations, are often notated in weak portions of bars." For more on Brahms and rhythm, see also Walter Frisch, "The Shifting Bar Line: Metrical Displacement in Brahms," in *Brahms Studies*, 139-163. To read more on Brahms's use of motives, see Jon W. Finson, review of *Brahms Studies: Analytical and Historical Perspectives*, ed. by George S. Bozarth and *Brahms and His World*, ed. by Walter Frisch, in *Journal of the Royal Musical Association* 117 (1992): 153. "The glory of Brahms's art (and a major part of its meaning) lies in motivic threads woven with the contrapuntal techniques he acquired from earlier masters into traditional tapestries of sumptuous density and elegance."

[14] Michael Cherlin writes an insightful paper, entitled "Dialectical Opposition in Schoenberg's Music and Thought," in which he describes the Greek philosopher Heraclitus, in *Music Theory Spectrum* 22/2 (Fall 2000): 157–176. Interestingly, the Chinese concept of *yin-yang* and Heraclitus's ideas of dialectical oppositions occurred at approximately the same time.

[15] Schoenberg's term for elimination is "rhythmic reduction," where a rhythmic pattern is divided, then one or more parts are repeated. Schoenberg, *Fundamentals*, 3.

[16] Boss describes how Schoenberg uses liquidation in sentence structure: "...Schoenberg's discussion in *Fundamentals* of sentence structure demonstrates how a certain kind of succession, liquidation, gives the continuation its unique character and enables the sentence to come to a cadence," 125.

[17] Schoenberg, *Fundamentals*, 58.

[18] Walter Frisch also writes about metrical-rhythmic development of the opening. See Frisch, *Brahms and the Principle of Developing Variation*, 93.

[19] The quintessential example of liquidation is the opening of Beethoven's First Piano Sonata, op. 2 no. 1.

[20] Schoenberg, *Fundamentals,* 63.

[21] Since an elision overlaps the start and end of phrases, the structural downbeat is concealed. Pieter van den Toorn writes that *Knüpftechnik* is "a motivic linkage in which, very often, an inconspicuous figure at the end of one phrase inaugurates the next." In describing the use of *Knüpftechnik* in Brahms's Third Symphony, he explains, "This is an elision, of course, a joining together of the ending and beginning of phrases, a point of structural

significance. But it is a developing variation as well, one of many along the progress of Theme II to the closing section." For more on Brahms's Third Symphony, see Pieter van den Toorn, "What's in a Motive? Schoenberg and Schenker Reconsidered," *The Journal of Musicology* XIV/3 (1996): 370–399.

[22] Frisch, *Brahms and the Principle of Developing Variation*, 15.

[23] Schoenberg, "Connection of Musical Ideas (1948)," in *Style and Idea*, 288.

[24] Schoenberg calls attached notes as *ancillary notes*. In *Fundamentals of Musical Composition,* he writes, "In order to avoid aesthetically misleading and corrupted terms, *ancillary* will be preferred to referring to the so-called 'embellishing' or 'ornamental' notes of conventional melodic formulas," 10.

[25] Schoenberg, *Fundamentals*, 58. Patricia Carpenter takes an analogous view to my paper in her article, "*Grundgestalt* as Tonal Function." The article focuses on the harmonic aspect of Schoenberg's concept of balance. She writes: "Schoenberg apparently saw organization by tonal hierarchy as an attempt to stave off an ultimate state of disintegration. The centripetal function of a progression is exerted by stripping the centrifugal tendencies, that is, tonality is established through the conquest of its contradictory elements." *Music Theory Spectrum* 5 (1983): 17.

[26] Schoenberg, *Fundamentals*, 10.

[27] *Chinese Civilization*, 36–37.

[28] In his article "Symmetry and Symmetrical Inversion in Turn-of-the-Century Theory and Practice," David W. Bernstein discusses Goethe's interest in polar relationships found in nature. See *Music Theory and the Exploration of the Past*, ed. Christopher Hatch and David W. Bernstein (Chicago: University of Chicago Press, 1993). Bernstein states "Goethe found polar relationships throughout a wide variety of natural phenomena. Polarities of light and dark played a critical role in his *Farbenlehre*. Similarly, the diastolic and systolic beating of the heart, the contraction and expansion of leaf forms, acidification and deacidification and magnetism, were for Goethe examples of duality of opposites present throughout nature," 379.

[29] Peter Smith and David Lewin also analyze this movement as containing examples of liquidation Smith writes, "Specifically, the end of the development, in each example to be discussed, exhibits what Schoenberg called the culmination of a process of liquidation: a fractured motivic character that in these sonata forms arises out of the rhythmic augmentation of melodic fragments from the first theme." "Liquidation, Augmentation, and Brahms's Recapitulatory Overlaps," *19th-Century Music* XVII/3 (Spring 1994): 238. David Lewin, "Brahms, His Past, and Modes of Music Theory," in *Brahms Studies: Analytical and Historical Perspectives*, ed. George S. Bozarth (Oxford: Clarendon Press, 1990), 13: "In bars 1 to 8 we recognize the gist of a rhetorical form which Schoenberg called a sentence: a motivic model is stated, progressively developed, and 'liquidated', leading to a cadence."

[30] Pieter van den Toorn describes this duo-interpretation as smallest common multiple and greatest common factor: "For while motives are fairly nondescript in and of themselves, while they can refer to processes which are hugely general, their realizations (the paths they lay) are highly individual, indeed, reflective of the most intimate details of melody, harmony, and rhythm. In this way, their conception can vary considerably from one context to the next, as is evident from Schoenberg's own analyses. At times, a basic shape can be fairly inclusive as a point of departure, encompassing details of rhythm, harmony and melody. At other times, however it can seem more like a motivic feature, something held in common, a 'smallest common multiple' or 'greatest common factor'," 383–4.

[31] Schoenberg emphasizes this idea: "Whatever happens in a piece of music is nothing but the endless reshaping of a basic shape. Or, in other words, there is nothing in a piece of music but what comes from the theme, springs from it and can be traced back to it; to put it still more severely, nothing but the theme itself." "Linear Counterpoint (1931)" in *Style and Idea*, 290.

[32] *The "Great Appendix" to the Book of Changes: The Process of Universal Change* [from *I ching*, His Tz'u, I] in *Sources of Chinese Tradition*, compiled by Wm. Theodore de Bary, Wing-tsit Chan, and Barton Watson. Introduction to Oriental Civilization, ed. Wm. Theodore de Bary (New York: Columbia Univ. Press, 1960), 212.

[33] van den Toorn, "What's in a Motive?" 372.

[34] For more on Schoenberg's dialectical oppositions, see Cherlin, 158. Similar to the concepts of *yin* and *yang*, Cherlin gives dialectical opposition the following definition: "The process wherein progress, change or some desired resultant is obtained through antagonisms or other types of opposition applied to matter, ideas, values, emotions, etc. The *opposition* is normally dyadic, pitting two forces, ideas, values, etc. against one another to result in a third force, idea, value, etc. The *opposition* can be conceived of as *necessary* in that the resultant (i.e. the third force, idea, value, etc.) cannot be obtained without it. Although normally dyadic, the concept of dialectical opposition can be enlarged to include the resultants from complex force fields of opposition."

[35] Robert Fleisher also mentions *yin* and *yang* in relation to Schoenberg in his article, "Dualism in the Music of Arnold Schoenberg," *Journal of the Arnold Schoenberg Institute XII/I* (June 1989): 31: "In a somewhat more abstract variation of the same essential theme, a painting (one of two) entitled "Hands," Schoenberg's strange image of clasping hands is built up from long, flowing brush strokes of broken light and dark pigment. The symbolic meaning immediately springs to mind; dark to light, Yang and Yin of the Chinese symbols, the balance of two extremes."

Santrauka

Yin ir *yang* pagal Schönbergą: pusiausvyra ritmo plėtros variacijų kūrimo procese

Pagal senovės kinų tikėjimą, *yin ir yang* simboliai nusako gyvenimo esmę. Nors *yin* ir *yang* yra priešingos jėgos, jos suvokiamos kaip viena kitą papildančios – abi yra būtinos, kad gyvenime sukurtų judėjimą ir pusiausvyrą. Pusiausvyra yra visų gyvenimo sričių pagrindas, ir muzika čia taip pat ne išimtis. A. Schönbergas, koncepcijos apie ritmo plėtros variacijas pradininkas, pabrėžė pusiausvyros muzikoje svarbą: „<...> sudaromas nerimasties, sutrikusios pusiausvyros būvis, kuris stiprėja didesnę kūrinio dalį ir kurį dar labiau sustiprina panašios ritmo funkcijos. Metodas, kuriuo atstatoma pusiausvyra, man regis, ir yra tikroji kūrinio *idėja*.“

Schönbergas aiškino, kad „ritmiškas“ – tai išsaugotas nerimasties būvis. Nors apie jo idėjas yra rašyta daug, bet apie ritminę plėtrą ir jos poveikį, atstatant pusiausvyrą, užsimenama labai mažai.

Viena *yin* technika, kurią aprašė Schönbergas, yra likvidavimas, kai detalės šalinamos tol, kol lieka tik „melodijos likučiai“. Tam, kad po tokio detalių pašalinimo būtų atstatyta pusiausvyra, taikomas *yang* metodas, vadinamas papildymu: detalės pridedamos iš anksto (išankstinis papildymas), paties likvidavimo proceso metu (interpoliacija) arba po jo (vėlesnis papildymas). Kitas metodas, vadinamas *Knüpftechnik*, apima *yin* ir *yang* bruožus, atstato pusiausvyrą.

Pranešime Schönbergo pusiausvyros idėja tyrinėjama, analizuojant kelis J. Brahmso kamerinius kūrinius. Vienuose pavyzdžiuose randamas pusiausvyrą po likvidavimo atstatantis papildymas, o kituose – *Knüpftechnik* metodas.

Kinų filosofija teigia, jog visiškoje harmonijoje neturi dominuoti nei *yin*, nei *yang*. Brahmso kameriniuose kūriniuose galima atrasti „visišką harmoniją“, kurioje *yin* ir *yang* sukuria nerimo būvį ir atkuria pusiausvyrą, o tai ir yra tikroji kūrinio idėja.