I offer the term 'creeping' in this paper in order to designate a principle of
generalized contrapuntal behaviour, a habit of stepwise linear motion of
textural voices, by whole step or semitone, either simultaneously or not
simultaneously with each other, without specificity of direction. To put it
another way, a texture of creeping voices is defined to be a texture in which
one or more parts move by stepwise motion, with the possibility that one or
more additional parts may remain stationary as the others move.

In an attempt at useful refinement of this very general definition, we may
further characterize creeping as a phenomenon which extends fairly regularly
over a musical space, and which in general subverts harmonic progression.
Creeping then becomes a principle which generates harmony, but at the same
time the harmony that can be generated includes more possibilities than might
be implied by normal root configurations.

Let us try to illustrate with a harmony lesson. Example 1 is a paradigm of
the perfect cadence, V-I in root position with the leading tone in the upper
voice progressing stepwise to the tonic root. One inner part also moves
stepwise, and the doubled root of the V stays constant in the same voice. The
bass voice, which is the root progression, moves step by skip. This is what
every harmony student learns so later than Chapter 3, the archetypal 'strong
progression.' In V-I, with an additional tendency tone, the stepwise motion
is just as clear.

Example 1

\[ \begin{array}{c}
\text{C} \\
\text{F} \\
\text{G} \\
\text{V} \\
\text{I} \\
\text{V'} \\
\end{array} \]

Example 2, VI-I, markedly weakens the effect of the above progression by
eliminating the strong root motion in the bass. There is no longer any motion
by skip; the dominant root function is moved to an inner part where it takes the place of the doubled root, and remains constant in the same voice. Considered purely in linear terms, the relationship of these parts is an archetypal illustration of creeping. The principles that connect the voices from chord to chord are constancy on the one hand, and conjunction on the other; a voice either stays fixed, or it moves by step, up or down. There is no longer a specific motion of roots in a single voice. Thus we have stood harmonic progression on its head in order to define creeping, here, as a principle of harmonic motion.

In talking about Berg's harmony I used to refer to 'sliding chromatism'. But 'sliding' fails to take into account any voices that at a given moment might be stationary, and it also suggests parallelism while simultaneously excluding contrary motion. 'Creeping' seems much more suitable. It also suggests a multi-legged invertebrate, one that can hold one or more feet motionless at the same time that one or more other feet move forwards or backwards. Consider a familiar piece, the C major Prelude from Book I of Bach's Well-tempered Clavier. The kind of motion in this piece, from measure to measure, from harmony to harmony, is predominantly diatonic creeping. That is, the individual chordal components, the separate voices, move for the most part from chord to chord by conjunct motion or by retention of common tones, which is to say, by step or not at all. There are some well-defined exceptions to this observation, of course, the most important being the motion of a fourth or fifth, defining a 'tonizing' or 'dominantizing' motion by root progression of the bass, as in measures 9–10 or 10–11. Other important exceptions are harmonic inversions and exchange of voices, reformating operations of musical space, such as the appearance of the $A$ in the upper voice of measure 5 by octave transfer from the right thumb. But considered on a chord-to-chord basis, these motions, articulating the stronger tonal gestures, are much less frequent than the continuities and contingues which frame the creeping progressions.

These are elementary, even trivial examples of what the harmony books call 'smooth connection of chords', and we hardly need a special term like 'creeping' to embroider it. So let us consider another equally familiar example in which creeping is more restrictively demonstrated. In Chopin's E minor Prelude we have an example of chromatic creeping, that is, smooth harmonic motion, but

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1 I am grateful to Professor Jean Smith for proposing thisensible term.

not smooth harmonic progression, precisely comparable to the kind of motion we defined in the Bach Prelude but with the added complication of chromatic tones. It is at once apparent that with a chromatic component, the possibilities of harmonic variety are greatly enlarged, by means of passing tones, suspensions, and neighbour-notes which may or may not be interpretable as chord factors. The most important observation to be made is that the functional relationships from chord to chord in this piece are complex and unpredictable. They involve a variety of relationships that may variously be described as irregular resolutions, modal mixtures, and remote enharmonic connections.

The Chopin example is a mid-nineteenth-century harbinger, although we can certainly find much earlier harbingers from Gesualdo onwards of the phenomena which we generally refer to as post-Wagnerian chromaticism, in which harmonic progression is dominated by remote tonal relationships, and in which chromatic non-harmonic tones tend to be absorbed into the harmony itself. The connection between chords thus becomes primarily a contupspinal one rather than a functional one, and the root progression a secondary consideration. (This might ironically be compared to the counterpoint of the sixteenth century, in which the harmonic bass, marked by strong root-progressions, was a relatively rare phenomenon.)

A familiar illustration of these remote tonal relationships, embodied in a specific choral type, is afforded by the augmented sixth chords (Example 3).

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1. I am grateful to Professor Jean Smith for proposing this sensible term.
and Mozart and everybody since, my point in mentioning it here is that the relationships implied by these enharmonic ambiguities are still well within the familiar contexts of diatonic tonality. An augmented sixth chord in Haydn or Mozart behaves as a chromatic detail of secondary-dominant function, or less frequently as a pivot chord in a modulation between two keys which themselves are well-defined diatonically.

Let us move on to a chromatically altered chord of a type which is more specifically characteristic of nineteenth-century chromaticism, a harmonic type that is relatively unfamiliar even to harmony teachers. I cite it here because it is part of all an extension of the augmented sixth chord idea, because it demonstrates tendencies to resolve by chromatic contrary motion of altered factors, and because it is of sufficiently rare occurrence that in a half-dozen examples one might well find as many different resolutions for it. I refer to the so-called triad with simultaneously raised and lowered fifth. The diagrams in Example 4 and the examples which follow show various archetypes of the chord, which is traditionally formulated as an altered tonic triad, more often with minor third arising by passing motion.1 The fifth is raised and lowered

Example 4a Tonic triad with raised and lowered fifth

major (later)        minor (earlier)

C 7
(V of IV)
W 7  II
(V of V)

4b Poor Butterfly

as a consequence of passing motion upward to the major sixth degree and downward to the fourth degree; the root remains where it was. It is rare that the spelling of the chord ever includes the lowered fifth actually notated as such; enharmonic spellings are the rule, generally so as to allow the chord to be spelled like a dominant seventh of some kind. The major form maps with the whole-tone scale (note enharmonic equivalence with the French sixth), the minor is an enharmonic equivalent of the 'Swiss' and German sixths, and may function as a reverse of the 'Swiss' (see Example 4b). The most familiar example:

1 See Walter Piston, Harmony (5th rev. edn. ed. and enlarged by Mark DeVoto, New York, 1987), ch. 28.
motion to the chord a diatonic half-step higher than itself (i.e. B to C, F to G, D to E, A to B). Perhaps it is easiest to identify it as a non-harmonic chord, as a passing chord between V and V of V, this designation in its tonic identity with the tonic five-plus five-minor that we have seen in the other examples, Chopin’s own context makes the contrapuntal meaning of the chord absolutely clear, he surrounds the chord itself, its predecessor, and its successor with upper and lower neighbour chords, some of which are as exotic in their intervalic make-up as anything one might find in the twentieth century.

What we have with this exotic tonic five-plus five-minor is a harmony that above all is the result of a contrapuntal configuration. It is not one that has clearly identifiable root function, at least not one that can readily be perceived. One certainly doesn’t hear this chord as a species of tonic triad, one that could substitute in different situations for the unaltered tonic triad. In other words, it is an inappropriate chord, in which altered degrees substitute, as tendency tones, for unaltered ones. And we have seen that despite its burden of altered tones, each of these having a tendency towards a specific resolution, the chord itself can resolve to a variety of different harmonic configurations, which themselves are variously stable.

I do not propose to discuss here the extent, although we may well agree that it is considerable, to which creeping is a defining condition of late nineteenth-century chromatic harmony, encompassing Wagner and Bruckner and Franck and even Fauré and Debussy, and despite my decision of the term ‘creeping’ I am hardly the first analyst to draw attention to the principles I have defined. But the chromatic harmony of the turn of the century was the wellspring of Alban Berg’s formative years, and we have a good idea of what he studied, heard performed, and loved most in music, right up to Schoenberg’s works. And here I state my belief that, more than any other aspect, creeping illustrates Berg’s link with his own Austro-German tonal harmonic heritage. We can see it as a primary defining condition in his earliest works, right up to Op. 6, which is

as far as I shall examine it in any detail here, but it is still an abundant characteristic of all the later works, even the twelve-tone works.

My first example, Example 9, is taken from Berg’s Schifflied, the second of his Seven Early Songs, and in fact one of the three songs in that group dating from the spring of 1908, the last of the group to be composed. The example shows Berg’s youthful but mature tonal language in a context not much different, say, from a song by Hugo Wolf. Two aspects are especially to be noted. One is the relative weakness, over the whole phrase, of the sense of tonal progression. The other is the strong melodic-contrapuntal unity that offsets this weakness, a unity that is powerfully enforced by the wedge motion of the outer voices, as shown in the reduction. Wedge motion is a special and symmetrical aspect of creeping, and one that Berg especially loved, one that suggests his later fondness for mirror symmetries in melodic inversions. In this example the harmonic vocabulary, though complex, is still familiar. The French sixth chord used as a dominant in the second half of measure 9 is a chromatic neighbour chord; the A natural should be B double flat, and the
other way around in the bass of measure 10, where the chromatic wedge in the outer parts begins, curving eventually on the octave D in measure 12.

It did not take Berg a long time to graduate to more sophisticated wedge patterns. Example 10 shows the opening bars of Sommerliche, written around the same time as Schiuppfiel. The netherous phrasing indications and the subtle, barely visible double stem on the G flat in the second measure were added in the final version. In these measures the wedges are constructed out of chromatic wedge segments within which a perfect fourth has been interpolated.

Example 10 Sommerliche, opening measures

One wonders why Berg did not save the most spectacular song of the seven, Nacht, for last instead of putting it first as he did. Nacht is a fascinating harbinger of symmetrical harmony such as we will see more concentrated in his Opp. 1 and 2. The whole-tone premise of the piece is combined with another: a world of A major that is constantly fluctuating with other keys and with mixed modes. One finds extensive whole-tone melodies, sometimes in whole-tone harmonies or, just as often, whole-tone melodies embedded in demonstratory minor progressions. In the latter case, one finds the dominant triad or seventh chord with creeping fifth upward or downward & la Scala, as in the spectacular cadence of Example 11. The dominant strength of the cadence is plain enough, but the harmony of the upper parts is marked by chromatic creeping, with the main whole-tone melody below, above the bass.

A comparable example is found in measures 19-20 (Example 12). The whole-tone harmony of the upper and inner melodies and collared major thirds is offset by the B minor chord which initiates the progression; perfect fifths, or complete triads, which do not map with the whole-tone scale, do not appear again until the end of the phrase, but seventh chords without fifth, minor thirds without fifth, and various whole-tone-mapping appoggiaturas dominate the sound. Yet for bass has this big motion of a perfect fifth, the tonicizing motion. The strongest tonicizations in this song are still classical, namely two-position V-I motions, despite the expansive quality of temporary tonic in this relatively short piece of 38 measures. One can see this is surprise that when the bass does not move by this kind of motion, it will by und large move chromatically, as part of a longer line than the immediate tonicizing root-motion; or it will serve by a combination of the two, namely by ritmo, that

interval being the perfect fifth within the chromatic step. (And this accommodates the whole chromatic and whole-tone domains, the latter by including the French sixth, made up of two tritones a step apart.) Measures 31-4 of Nacht have harmony about as rich as Berg ever wrote in the total work (see Example 13). The reduction shows several of the most prominent elements: the sustained A in the voice with its chord but very strong upward creviping to D/F# and do so again, a large neighbor-note motion after all, and the two chromatic spots in the inner voices, starting from C and E in measure 31; E being the nominal `dominant' of the song, where the bass eventually winds up at the end.
The climax of the first section of the exposition shows Berg's creeping universe enlarged to include something not met with before in his work: quartic harmony (see Example 16). The fourth-chords are initially part of an emerging left-hand harmony with upper elements occasionally added by the right-hand melody, as the example shows. The left-hand line moves downward chromatically, until measure 28, when the fourth-chord creeps into a major triad, then back to an upper fourth-chord appoggiatura to a chord of four perfect fourths; this sonority then creeps differentially in all parts through another whole-tone chord of the dominant-seventh with raised-fifth type; only the G in the upper voice remains constant, until the cadence in the next phrase (notice the slur between the two staves). The obvious model for Berg's Piano Sonata, harmonically as well as formally, is Schoenberg's Chamber Symphony, Op. 9, whose very Grandesdélai is a four-measure motto consisting of a fourth-chord creeping to a dominant seventh with raised and lowered fifth, creeping to a major triad (see Example 17).

Example 17 Schoenberg: Chamber Symphony, Op. 9, beginning
Example 18, showing the bass motion of the first entire song from Berg's Op. 2, illustrates the contrast between tonicizing motions (arrows) and chromatic creeping, the former marked at various places by chords supported by a perfect fifth in the lower voices. Berg's use of a fourth-chord at the second climax of this song, at measure 18, is more explicit than in the Sonata, as is its creeping origin (see Example 19). Here the chord is made up of five perfect fourths, and it is only a short distance conceptually to the chord of eleven perfect fourths in measure 66 of Reigen, Op. 6, No. 2, as we will see. Beyond that, one looks ahead to the Lullaby scene in Wozzeck, in which a harmony based on stacks of perfect fourths is varied with a harmony originating in creeping lines of perfect fourths. Let us look a little more closely at how the fourth-chord in Op. 2, No. 1 originates counterpointally. The outer voices converge chromatically, D5 to C and G to B; the inner D3 rises to D, the E4 rises to E, the G in the left thumb rises by whole step to A, while the G in the middle of the right hand stays where it was at the beginning of the measure: six factors, one of them remaining fixed, one moving by whole step, and four moving chromatically. How does the chord resolve, if that is the right word? The outer voices, as might be expected, are the ones which most prominently continue the creeping motion, maintaining their chromatic convergence; the D5 in the right thumb moves up to E, and E in the middle of the left hand moves down by whole step to D, converging with the bass, the interior A and G dissolve, that is, they just drop out, and an interior C is added as though out of nowhere, in the right thumb. This resolution derives in part from considerations of tonal harmony, a dominant seventh in G major, just barely, leaving out the tonicizing eleventh, which is G.

In the second and fourth songs of Op. 2 we can begin to see the emergence of Berg's predilection for certain kinds of special symmetries. The second song begins with a sequence of French sixth, but in the customary root position, with circle-of-fourths motion in the bass. The French sixth, which can be analysed intervally as a dominant seventh with chromatically lowered fifth, is a chord that maps completely with the whole-tone scale; in sequence, it moves chromatically downward, thereby bridging the chromatic and whole-tone domains by contrapuntal means. Most of the song is dominated by a smoothly connected (i.e. creeping) harmony that balances the whole-tone vertical aspect against the chromatic linear aspect, concluding with the same progression with which the song began.

Very similar in shape to this sequence is the sequence of appoggiatura thirteenth chords at the end of Op. 2, No. 4, in which a chord progression with a circle-of-fourths bass substitutes for a parallel chromatic succession. Of course, it represents restoration of the harmonic bass as well, contrary to the creeping upper parts. This became a favourite jazz progression later in the century, with the flexibility of alternative choices of bass notes that serve as goss-rootate tritone apart. Example 20 is taken from my discussion in Walter Piston's Harmony, fifth edition. I offer it here in counterbalance to a well-known suggestion by Stuckenschmidt that seems to show that Debussy, in his Six Epigraphes antiques of 1914, was inspired by these early Berg Songs. Stuckenschmidt apparently did not consider a more likely source, if there was one, for Debussy's progression, namely Ravel's Le Gibet of 1900; had he done so, perhaps he could have suggested that the Berg-Ravel friendship, which is documented from 1920 and the Vienna Verein, had begun eleven years earlier.

Berg's fondness for creeping upper harmony supported by a circle-of-fourths bass reached a point of goss-iness in the textbook progression which appears abruptly at measures 96-101 of the first movement of the Chamber Concerto. We know that the circle of fourths itself is one of the three sets of the first movement of the Lyric Suite, but it does not play any notable role as an organiser of harmony there. One has to look more deeply into the other later works for comparable structures embodied in any kinds of vestigial para-tonal functions. The most familiar instance would be the beginning of the Violin

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Example 20  Ravel: Gaspard de la nuit, II. Le Gibet

Concerto, especially after the Innu-duction, beginning at measure 11, where the set is displayed as a harmonic sequence, G minor triad followed by D major, A minor, and E major, with whole-tone harmony after that. An even more striking example is the V-I bass motion of Lulu’s entrance music, C to F, with creeping upper parts moving in suspensions, first appearing in the Prologue at measures 44-5. In Act II, the entire Mordrata of Scena 2, from measures 953 to the beginning of Lulu’s ‘O Frisiet! at measure 1001, is worked out against a subtle background of those V-I progressions, some of them sequential with perfect fourth or perfect fifth root motion in the bass, some of them with chromatic motion in the bass and the connecting root motion in the interior of the texture. One of the most poignant moments of the whole opera is in the final scene, where a fragment of this same music, with its strongly paratonal projections, underlies the moments where Lulu takes Jack into her bedroom.

The sequence at the end of Op. 2, No. 4 is rather what we might expect with a vertical equality, the harmonic bass being introduced in a context where it might be, to say the least, suspicious. More characteristic is the passage at measures 12-15, with its incremental harmony and strong wedge motions in the lower parts (see the reduction in Example 21). The culmination of this motivic onramp is measure 15, dissolved in chromatically ascending lines in the lower parts under a fixed simultaneity in the upper.

Berg’s String Quartet, Op. 3, of 1910, the last work he was to write under Schoenberg’s guidance, demonstrates a musical language as remarkably mature and original as ever is likely to see in anything that could be called a ‘student work’. If the atonal language of Op. 2, No. 4 is still tentative, that of Op. 3 is superbly confident. George Perle has written extensively about the specifics of the cyclic-intervallic basis of much of Op. 3, and about the important role of the whole-tone pentad plus one odd note, and I need not dwell on these basic aspects here. Rather, I wish to point to a few instances in which creeping is validated in this work as the basis of some particular structures. Let us look first at a particular motive, the simple intervalllic cell of senitone plus minor third. Looking at Example 22, we see it prominently in the first violin at measures 10-11, harmonized with creeping parts below, second violin moving up by semitone and whole step, viola moving down semitonally; in measures 14-15, a quasi-reflection of this harmonization occurs, with the cell melodically inverted, in the viola above, an important new theme. Beyond what I have illustrated here, from measure 10 at the way until measure 32, the entire contrapuntal texture is saturated with this simple intervalllic motive. It is not quite the same thing as an invariate texture, but there are numerous entries of the motive, rectus and inversus, which are joined to each other by chromatic scale segments in between, or by dovetailing, sometimes in counterpoint with the flourish of measures 1-2, whose final three notes are a different permutation of the same basic cell. Yet another ingredient in this motivic frothcake is the baridagge that appears in measure 15 in the cells, alternating notes of the basic cell with a fixed tone. In what way does this extensive passage demonstrate creeping? By the connectability of the motives? Visually everything in the passage is either a specific motive, even more as small as a bi-interval cell, or else it is a creeping, semtonal connection between motives.

Rosemary Hilmar has recently published a previously unsuspected excerpt which enables the analyst to get a particular peek into Berg's workshop. Example 23 is from a draft of an early 'Fifth Sonata', presumably from 1908 or even earlier; Example 24 shows the same melody and much of the harmony worked into the first movement of the Op. 3 Quartet of 1910. Here we can see Berg raiding an explicitly tonal context for material to be used in the para-tonal language of Op. 3.

The harmonic aspect previously referred to in measures 10-11 (Example 22) is not a casual one. It is certainly not a reference to a vestigial tonality. More likely it also represents an awareness on Berg's part that a harmonization should not be too symmetrical or too systematic, lest it thereby sound too classically sequential; at the same time, the harmonization demonstrably is meant to be smooth, the supporting parts moving with stepwise contiguity at least until the


Wedges result from creeping within the first of the *Altenberg Songs*, Op. 4, in the middle section where the voice first enters (Example 26). The wedging voices, the bass and an interior part of a rich whole-tone harmony, dergre to an octave D; this marks the point of departure for the next climactic section, in which the pitch class D itself becomes a one-note motive. But this point of relative repose is merely the most plainly symmetrical of the wedge patterns...
in the *Altenberg Songs*, a work in which creeping in general, and wedging in particular, become simultaneously more subtle and more structurally deep. One has only to consider the symmetrical beta-gamma progression, shown schematically in Example 27, which forms the accompanimental climax of the prelude to the first song, at measures 14-15, and the retrograde of this same progression, in the final measures of the fifth song. In the first song, the entire motivic process of six different overlapping figures converges on the high-register beta chord, and then instantly on the downbeat of measure 15 this chord creeps into the gamma chord, the right thumb chromatically descending and the other fingers ascending. The transformation of the gamma chord into the beta chord beginning at measure 59 of the fifth song is especially remarkable; the reduction given in Example 28 does not really do it full justice, and I urge a close look at the orchestral score.

The most complex textures in all of Berg's works appear in the *Three Pieces for Orchestra*, Op. 6. These huge pieces are Berg's equivalent of an Olympic trial, his own effort to see how far he could carry his own technical skill. They were also afitting farewell to his own youth, before the rude interruption forced on his career by the World War. That interruption brought about a period of


*Alban Berg and Creeping Chromaticism*

Example 27 *Altenberg Songs*, Op. 4, No. 1, mm. 14-15, schema

Example 28 *Altenberg Songs*, Op. 4, No. 5, mm. 50-54

- soul-struggling, enabling him to direct very clearly the direction of his future efforts in operatic composition. They also represent a culmination of a motivic tendency in his work which he did not pursue further, in that, putting it crudely, some parts of the *Three Pieces*, especially the *Marzec*, are so densely motivic that there is no room even for any kind of para-tonally regulated harmony. The harmonic values of the *Three Pieces* are generally displayed in textures that are relatively sparse motivically, or where a particular harmonic structure is itself given motivic prominence, but these occasions are less frequent than the comparatively abundant episodes of massed motivic textures. The *Praeludium*, in particular, is dominated by harmonic motives in its outer sections, which are formally delineated by the use of a chord series and its partial retrograde, with a good deal of creep generalizing. There are relatively few places in the *Three Pieces* where any creeping is regulated by anything so absolute as a precise symmetry or mirror reflection. As in the *Marzec*, measures 136-3. Such precise wedge formations as those I have already referred to in the earlier works, and of which some notable examples can also be found in the *Clarinet Piece*, Op. 5, are hardly to be found at all in Op. 6, although there are some approximations that are particularly intriguing. But generalized creeping is still very much a part of the contrapuntal world of Op. 6. Most often, creeping is used as a connective process, to join up motives, even simply as a chromatic transposition, as in the several chromatic transpositions of the seven-note canonic subjects of measures 55-90 of the *Marzec*. The most reductive characteristic of creeping, the chromatic scale,
itself, is a regular inhabitant of this sort of environment. I have not found any particular structural reason, for instance, for the maintenance of a pedal point in the bass on F for nearly 14 measures in the March, from m. 11 to the end of m. 124, when it begins to descend chromatically, eventually reaching a low G in measure 130 before vanishing into something else. Certainly this isn't something that is easy to hear, but then very little of anything is easy to hear in the March.

Creeping, applied systematically to a chordal texture is illustrated by the six-part chord beginning at measures 160–1 of the March, the chord whose chromatic ascent Stravinsky compared to the Drowning Music in Act III of Wozzeck. The chord ascends upward chromatically in six parallel parts, which, at various points in their ascent, turn around and descend, or even around again, with everything eventually converging on a central minor D. This is an example of simulation by creeping, comparable to the gamba chord in the first of the Athenberg Songs. On the other hand, in Reigen, a stack of three perfect fourths grows by cumulation of fourths above and below, while each of its parts is ornamented by variously oscillating upper and lower chromatic neighbour-notes—stationary creeping, or "wriggling", if you will—until in measure 66 there is a stack of eleven perfect fourths, and all the notes of the chromatic scale (see Example 29). The creeping here is not an aspect of harmony but of sound and

Example 29 Three Pieces for Orchestra, Op. 6, H. Reigen, mm. 63–6
(some details omitted)
Berg’s Path to Atonality
The Piano Sonata, Op. 1
Janet Schmalzfeldt

Among those who have written about Alban Berg’s first published work, the Piano Sonata, Op. 1 (1908), Theodore Adorno, Klaus Schweizer, Monos Carner, and Douglas Jarman have all called particular attention to two outstanding features of Berg’s definitive style that are already represented in this piece. The first of these is its thematic integration: the distinct formal regions of this sonata share strong motivic interconnections; more specifically, the diverse materials of the work find their source within the content of its initial phase. The second feature concerns the formal function of tempo: to compensate for his tremendous expansion of the tonal language and to counterbalance his motivic economy, Berg clarifies his formal plan by assigning a different tempo to each of the primary formal regions of his sonata exposition.

All of the above-mentioned writers except Jarman allude to the means by which Berg achieves his motivic economy—the technique that his teacher Schoenberg ultimately called “developing variation.” My premise is that the procedure of developing variation is the fundamental modus operandi of the Sonata, and I regard this feature of the work as its strongest evidence of Schoenberg’s pedagogical influence. In Schoenberg’s later opinion, the historical tendency toward developing variation contributed toward defining the evolutionary path of Western art music—from Bach, Mozart, Haydn, and Beethoven through Brahms and Mahler to Schoenberg himself.1 I propose that


A representative statement by Schoenberg on this subject is the following, from the 1931 essay entitled “National Music (1):” “In Bach’s time, contrapuntal art, i.e. the art of producing every audible figure from one single one, had reached such a pitch that in the transition to a different kind of art at the beginning. In this art, the act would be to subdivide these figures themselves to smaller parts (my emphasis), so no longer being enough to encompass them, but rather to show how one goes on to another... So if at the climax of contrapuntal art, in Bach, something quite new simultaneously begins—the art of development through motivic variance—and in our time, at