Johannes C. Gall, Silke Reich

Traces of Collaboration

A Source Study of Erich Wolfgang Korngold's Film Music for *The Adventures of Robin Hood*

On 28 June 1938, a symphonic suite adapted from the score of the recent Hollywood film *The Adventures of Robin Hood* premiered before a packed audience at the Veterans' Auditorium in San Francisco. The Bay Region Symphony Orchestra performed the suite under the baton of the composer himself, Erich Wolfgang Korngold. To promote the event, an article in the *San Francisco Chronicle* appeared a few days earlier, containing the following notable lines: »[Korngold] is one of the indispensable yet unpublicized movie makers whose work is berated if it's poor, but if it's good, is just taken for granted. His job is to compose good and effective music to order – by the yard. […] It took him four years to write his opera ›The Dead City‹. Warner Brothers give him four weeks to grind out the score for a picture. ›Every time I compose anything in Hollywood, it's a miracle‹, said Korngold«[1].

It is telling that even for Korngold himself it seemed almost miraculous that such a rich, nuanced, and complex film score could be created in so little time. While the extraordinary nature of this achievement is undeniable, its indispensable prerequisites can nonetheless be clearly identified. Beyond the composer's exceptional abilities, these prerequisites are essentially rooted in the sophisticated and far-reaching system of collaboration that defined soundtrack production during Hollywood's »Golden Age« of the 1930s and 1940s.

Like most of the films to which Korngold contributed music, *Robin Hood* was produced at Warner Bros. Studios, one of the »Big Five« at the time, which maintained its own music department. Under the direction of Leo Forbstein, this department coordinated the many processes involved in creating a film score. As Ben Winters points out, »the score can [thus] be seen as the product of collaboration between film makers, musicians, technicians and the technical characteristics of the medium itself«[2]. In turn, »the composer can be seen as just one of many possible creative contributors to a film's score, albeit a very important one«[3]. This article presents a detailed source study of the film music for *The Adventures of Robin Hood*[4], tracing the collaborative efforts behind the score and positioning them within the complex genesis of the soundtrack.

I – Return to Hollywood for Film Scoring

The 1938 film *The Adventures of Robin Hood*, based on an original screenplay by Norman Reilly Raine and Seton I. Miller and directed by Michael Curtiz and William Keighly, is a significant Warner Bros. production featuring a star-studded cast and the recently adopted three-color Technicolor process. In addition to Errol Flynn playing Robin Hood, Olivia de Havilland portrayed Lady Marian, while Basil Rathbone and Claude Rains took on the roles of Sir Guy of Gisbourne and Prince John, respectively.

At 3:10 a.m. on 15 January 1938, production on *The Adventures of Robin Hood* was officially declared complete. However, due to unforeseen

1 The Cinemaid: *Obscure Artist Composes Music by the Yard*, in *San Francisco Chronicle*, 24 June 1938, copy of newspaper clipping, D-Bka Korngold-Archiv, folder 1938-2.

2 Ben Winters: *The Composer and the Studio*, in *The Cambridge Companion to Film Music*, ed. Mervyn Cooke and Fiona Ford, Cambridge 2016, pp. 51–66, here p. 65.

3 Winters, *The Composer and the Studio*, p. 65.

4 The figures reproduced from the Warner Bros. Archives, University of Southern California (US-LAusc), Los Angeles, CA; the Schott Music publishing archive (D-MZsch), Mainz; and the Erich Wolfgang Korngold Collection, Library of Congress (US-Wc), Washington, D.C., are published with the kind permission of Alfred Music (Van Nuys, CA), Schott Music (Mainz), and the Korngold Estate (Kathrin Korngold Hubbard, Portland, OR).

Katherine M. Leo

Notation as Forensic Evidence of Music Copyright

Epistemologies of musicology and intellectual property law intersect at essential questions: what, and where, is a musical work, and through what evidence can it be identified? United States copyright law presumes that musical works can be classified as exclusive, ownable property[1]. Enforcing rights to this property necessitates documentation of it as separable from other protected works. Until the advent of mechanical sound reproduction – and for nearly a century after – notation seemed to serve this legal purpose. A series of high-profile infringement lawsuits decided in the past two decades have revealed problems with this longstanding reliance on notation. In these cases, courts have struggled to determine the elements of music that can be notated and therefore bound a musical work; and the relationship of notation to artists' creativity ostensibly protected by copyright. To what extent can notation practically represent and separate musical works as intellectual property and how can it inform forensic musicological investigations[2]?

This article synthesizes legal and musicological scholarship as well as US court records to model the problematics of notation in the applied context of music copyright litigation. It connects legal dependence on notation to the formalities of the 1909 Copyright Act (which did not protect sound recordings) and 1970s revisions of it (which established a separate copyright for them). These laws have generated conditions ripe for twenty-first-century lawsuits that have struggled to reconcile notated sheet music and recordings. Perhaps more importantly, these cases have reified the status of notated ›deposit copies‹ retained by the US Copyright Office as material evidence. They have simultaneously revealed practical challenges faced by forensic musicologists tasked with assisting courts in their comparisons of musical works. Through this interdisciplinary investigation, this article seeks to further methodological discourse in forensic musicology.

I – The Legislative History of Writings in US Copyright

Registration issues are deeply embedded in the legislative history of copyright. US copyright law derives from Article I of its Constitution, which grants Congress the power »to promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries«[3]. Inspired by the British Statute of Anne, copyright laws in the US were first enacted in 1790 to protect authors' original creativity manifested in books, maps, and charts[4]. The Act required that an aspiring copyright holder – usually, but not always, the creator of the work – should register their work with their local district court clerk. Each registrant needed to submit a written copy of that work, presumably approved by the creator if not the applicant themselves, which would be retained by the court as evidence of the otherwise intangible work – or what would later be referred to as the ›deposit copy‹ – and an entry into a registration book. The registrant would pay 60 cents for this administrative process, and an additional 60 cents to publish notice of copyright in national newspapers for four weeks[5]. The scope of the resulting copyright protection extended to »printing, reprinting, publishing, and vending« for a period of fourteen years with a renewal option to double that

1 Cf., e.g., David Moser and Cheryl L. Slay: *Music Copyright Law*, Boston (MA) 2012.

2 Cf. Katherine Leo: *Forensic Musicology*, in *Grove Music Online* (2022).

3 U.S. Constitution Art. 1 Sec. 8.

4 Cf. Mark Rose: *Authors and Owners: The Invention of Copyright*, Harvard (MA) 1993.

5 David Rabinowitz: *Everything You Ever Wanted to Know About The Copyright Act Before 1909, But Couldn't Be Bothered to Look Up*, in *Journal of the Copyright Society of the U.S.A.* 49 (2001), pp. 649–655, here p. 650.

Michał Tomczak

Analysing the Musical Notation of Andrzej Trzaskowski's Third Stream Compositions, 1958 to 1973

The pioneers of Polish jazz during the so-called catacomb period, when the Polish People's Republic banned jazz, drew their musical knowledge primarily from radio broadcasts, particularly Willis Conover's *Jazz Hour*. Due to the lack of official distribution of foreign music records in the Polish People's Republic, these broadcasts were the only source for listening to jazz music[1]. Jazz pioneers such as Jan »Ptaszyn« Wróblewski, Krzysztof »Komeda« Trzciński, Michał Urbaniak, and Andrzej Trzaskowski would try to catch fragments of music on the crackling radio and write down themes, learning American standards in the process. However, considering these hastily written melodies as the beginning of jazz notation in Poland would be an exaggeration. These notes served mainly as *aide-mémoire* because, during the formative years of the Polish jazz school, the music relied primarily on verbal, unnotated agreement among musicians, who in the 1950s were often reluctant to use any form of written notation.

If notation was used, it was usually limited to sketches with marked melodies or lead sheets – and very few materials from this period have survived. Polish jazz pioneers were not keen on using music notation or scores, and reading sheet music did not come easily to them. Tomasz Stańko even claimed that scores were »a necessary evil«, because, in the creative process among members of small ensembles, mutual understanding and the musicians' familiarity with each other were far more important than formal music notation[2]. Wróblewski recalled Trzciński's lack of fluency in this area: »Krzysio wasn't very good with notes. Sometimes he would come and play something on the piano, and we would memorise it. […] He knew how to read notes, but he wasn't proficient. He did it grudgingly and didn't enjoy it. […] As for chord symbols, Krzysio would handle them himself. I often helped him write down what he had come up with«[3]. An exception in this regard was Trzaskowski, who was not only a jazz pioneer, as a member of the band Melomani[4], but also one of the finest Polish composers in the third stream style (a blend of jazz and classical music), as well as a trained musicologist deeply involved in popularising and researching this genre in Poland[5]. Unlike

1 Andrzej Wasylewski: *Jazzowe dzieje Polaków. Biografia Wielogłosowa* [The Jazz Story of Poland: A Biography in Multiple Voices], Warsaw 2018, pp. 36–37, 54, 67.

2 Tomasz Stańko, quoted in Roman Kowal: *Notacja muzyczna w polskich partyturach jazzowych 1962-1975: funkcja, typologia, systematyka* [Musical Notation in Polish Jazz Scores 1962–1975: Function, Typology, Systematics] (=Akademia Muzyczna w Krakowie 62), Kraków 1999, pp. 122–123.

3 »Krzysio z nutami był na bakier. Czasami przychodził i coś grał nam na pianinie, i myśmy to pamięciowo opanowywali. Po prostu pokazywał nam, kto co ma grać. Ale najczęściej było tak, że on coś wymyślał, a ja to zapisywałem. On znał oczywiście nuty, ale nie był w tym sprawny. Robił to opornie i nie lubił. Ja pisałem pięć razy szybciej niż on. Spisywałem poszczególne głosy dla każdego z osobna, nie wszystkie zresztą. Sprawę symboli funkcyjnych Krzysio załatwiał sam. Ja mu bardzo często pomagałem w zapisywaniu tego, co sobie wymyślił.« Magdalena Grzebałkowska, *Komeda. Osobiste życie jazzu* [Komeda: A Private Life in Jazz], Kraków 2018, pp. 153–154. All translations are mine, unless stated otherwise.

4 Melomani was one of first Polish jazz bands, founded in Łódź in 1951 by Jerzy Matuszkiewicz. They emerged on the Polish music scene as a groundbreaking ensemble, presenting themselves as a jazz group during a time when the genre was officially condemned by the communist regime as a symbol of »reactionary American culture«. During the Stalinist era, with jazz music banned, the band had to operate clandestinely until 1955.

5 Trzaskowski published and gave interviews in the magazine *Jazz*. Among his most notable articles are: *O odnowę naszego życia jazzowego* [*On Reviving Our Jazz Life],* in *Jazz* 6 (1956), No. 6, pp. 1–2, and *O roli kompozytora we free jazzie, o jazzie w filmie i objawach impasu* [On the Role of the Composer in Free Jazz, Jazz in Film, and Signs of Stagnation], in *Jazz* 174 (1971), No. 2, pp. 7–12. Additionally, he co-authored (with Bogusław Schaeffer) the the *Leksykon kompozytorów XX wieku* [Lexicon of Twentieth-Century

Ginger Dellenbaugh

Scribing the Pedal Steel: Music Notation in the Age of Recording

With its sonorous twang and sinuous chord changes, in music from Hank Williams to the Grateful Dead to Brian Eno, the sound of the pedal steel guitar is a uniquely American sonic signifier in popular music. The sound of the pedal steel has become ubiquitous – however, to this day, there is no standard instrument or pedagogical method. New players predominantly learn the pedal steel from professionals in a master/apprentice setting, and tunings, licks, and arrangements are exchanged and distributed as sound files or patchwork inscriptions on the Internet. Music notation, which is foundational for classical music pedagogies, takes on a different role in this context, reflecting the unique demands of the popular music market, mechanical reproduction, and a repertoire of standards.

The history of the pedal steel guitar provides a unique case study with which to question traditional notational ontologies and examine the role of music notation in popular music practices. The following article will explore the several types of notation that were tested in *Steel Guitarist*, a short-lived publication in the late 1970s dedicated solely to the pedal steel guitar. From hybrid Tab and Staff notations to movable diagrams to conceptual pockets along the neck of the guitar, these notation experiments show how players attempted to find methods of writing that could accommodate a multitude of pedagogical and performance scenarios. These include adjustments for different skill levels, means for addressing specific genres like Country and Jazz, and techniques for the stage and studio that take into account the instrument's non-standardized structure and flexibility. These endeavors reveal not only the limitations of standard Western notation for many syncretic popular music practices but also how recording and other forms of digital transmission have transformed the relationship between musical work and music writing in many forms of popular music.

I – Origins and Schisms: Sacred and Popular

The pedal steel guitar synthesized as a unique instrument in the mid-twentieth century, coalescing from a turn-of-the-century preoccupation with Polynesian culture fostered by a thriving lap steel franchise system and expanding radio networks. Two distinct traditions, sacred and popular[1], emerged simultaneously in the United States; the performance context within each community had repercussions on the playing styles and transmission systems adopted by respective players. The invention of the electrified steel in the 1930s presented distinct advantages for both practices – the instrument was loud and portable. Popular steel practice developed from the use of the electrified steel in public dance halls and honky-tonks; sacred steel from the use of the instrument in private, pentecostal worship services. It is at this point that the traditions divide.

The popular steel practice was shaped by the conventions of radio, recording, and public performance, particularly the need to integrate sonically and harmonically into ensembles. This led to an emphasis on compound chord sounding and experimentation with different forms of notation to facilitate integration into the studio and on the stage. Sacred steel, in contrast, developed as a hermetic, worship-based practice in two offshoots of the Church of God Pentecostal church, the Keith Dominion in Nashville and the Jewell Dominion in Indianapolis. The instrument took a leading role in the church service, almost in parallel with the voice of the preacher. Playing was linked with testifying; the tradition focused on monophonic lines and individualistic vocal-like stylings,

1 The term popular here is not intended as a genre signifier or value judgment but rather as a tool to distinguish the steel practice discussed in most of this article from the hermetic practice known as sacred steel.

Kirill Smolkin

Tchaikovsky's Pop Scores

The figure of Pyotr Ilyich Tchaikovsky and his work have long since transcended the framework of classical music, turning into one of the symbols of popular culture[1]. Countless uses of his themes in songs, movies, and video games, as well as enigmatic aspects of the composer's life and personality – idle curiosity about which has been fuelled by literature and film – have secured Tchaikovsky's iconic status in cultural memory[2]. His relevance to popular music may seem axiomatic, but how much do we actually know about it? For instance, websites of cover songs and samples, like WhoSampled and SecondHandSongs, contain links to hundreds of popular songs that in one way or another use themes from the works of the Russian composer[3]. From early songs of the jazz age to a recent track by Madonna (*Dark Ballet*, 2019), the history of popular adaptation of Tchaikovsky's melodies now spans nearly a century.

Sheet music editions – vocal scores and, more rarely, orchestral parts – convey as many, or even more, details about songs than recordings. These »silent« artefacts are not only the invariable texts of the songs captured on paper but also at times the only sources of information about them, in cases when recordings are unavailable for whatever reason. There is a rich and, as yet, unexplored corpus of song scores (twenty-eight unique titles) adapting Tchaikovsky's themes held in the Sheet Music Collection (PASC-M.0147) at UCLA Library Special Collections, Los Angeles, California, USA. Most date from the late 1930s and early 1940s, when there was nothing short of a Tchaikovsky boom in American popular music and several songs a year based on the same Tchaikovsky's themes were released. Scores mainly from this period and from the UCLA collection are discussed in what follows. Some of these, such as *Tonight We Love* by Ray Austin and Freddy Martin (1941), were hits issued by several publishers, apparently in large numbers, under different covers and were immortalised on a variety of recordings and also in films[4]. Others were once highly popular songs that are now almost forgotten and seem to have survived only in the form of vocal scores; yet they have not been lost but rather increased in historical value.

Adapting classical themes is a long-standing practice among songwriters, which was particularly common in the first half of the twentieth century among Tin Pan Alley, the centre of the American popular music industry at that time[5]. Tchaikovsky was not the only composer whose melodies were borrowed by popular songwriters. In UCLA Library Special Collections, scores based on his themes are found alongside those adapting selections from not only other Russian authors, such as Nikolai Rimsky-Korsakov and Sergei Rachmaninoff, but also from Western classical composers, including Ludwig van Beethoven, Franz Schubert, Frédéric

1 This article was produced in the course of my ongoing PhD project on the compositional reception of Tchaikovsky's music, which is being carried out at Heidelberg University, Germany, under the supervision of Christoph Flamm and funded by the German Academic Exchange Service (DAAD). The research work in American archives and libraries, the results of which are presented in part in this text, was additionally funded by DAAD, for which I am particularly grateful. I also thank Maxwell Zupke and Azad Namazie, UCLA Library Special Collections, as well as Anthony J. LaBat, LaBudde Special Collections & Archives, University of Missouri–Kansas City (UMKC), for their assistance.

2 Tchaikovsky as an »icon of popular culture« is mentioned in particular in Marcia J. Citron, *Gender and the Musical Canon*, Urbana, IL, 1993, p. 208.

3 Tchaikovsky's listings are available at: WhoSampled, https://www.whosampled.com and https://secondhandsongs.com/artist/4865.

4 *Tonight We Love*, which adapts the introduction theme from Tchaikovsky's Piano Concerto No. 1 in B-flat Minor, op. 23, is referenced in *Anchors Aweigh* (dir. George Sidney, MGM, 1945); its instrumental version is also featured in *The Mayor of 44th Street* (dir. Alfred E. Green, RKO, 1942), where it is performed on stage by Freddy Martin and His Orchestra.

5 Cf. David A. Jasen: *Tin Pan Alley: An Encyclopedia of the Golden Age of American Song*, New York 2003, pp. 74–75.

Julia Freund

Events of Writing on Stage: Live Coding Electronic Dance Music

Live coding is a musical practice in the context of electronic dance music (EDM), in which we encounter a new, digital form of music-related writing. This phenomenon is of particular interest not only to the study of musical cultures connected to digital media but also the history and theory of musical notations: it challenges our traditional understanding of what constitutes musical notation and brings to light qualities and functions of musical writing that have been little addressed so far. In this practice, musical writing does not occur – as it conventionally does – before or after a performance but develops during a performance.

In live coding performances, having evolved in the 2000s and taking place mainly at clubs, dance parties, and festivals, one or more performers write or alter lines of source code – or, to be more precise, »musical instructions in the form of code«[1] – within the editor of a live coding software. The code is then executed, that is, read by the computer and translated into sound in real time. In manipulating individual sound parameters, creating loops, or integrating samples, the coded instructions serve a similar function as the graphic interface of a digital audio workstation, such as Ableton Live, or the physical knobs, buttons, and sliders of a DJ controller. A central characteristic of this *audiovisual performance scene* is the projection of the code onto a screen visible to the dancing audience, who can follow the (re)writing of the code and compare it to the sonic changes (cf. figure 1 on page 175[2])[3].

As mentioned above, the music of live coding performances falls under the umbrella term »EDM«, encompassing different styles such as house, techno, drum 'n' bass, trance, ambient, noise, and so on[4]. During performances, live coders use samples, synthesised sounds, and musical patterns that are constantly modified and transformed. The music is often successively built up from different loops (fast breakbeats, rhythmic cells, bass tones, chord progressions, etc.), with rather sparse sounds at the beginning developing into musical textures of varying density.

While live coding can be situated within the context of DJ and laptop performances in EDM culture, it also forms a specific »community of practice«[5] that is shaped by characteristics of digital culture[6]. This community of practice has been described as collaborative, participatory, and »inclusive and accessible to all«[7]. Since its

1 Raul Masu and Francesco Ardan dal Rì: *Visual Representations to Stimulate New Musicking Strategies in Live Coding*, in *Organised Sound* 28 (2023), No. 2, pp. 218–230, here p. 218.

2 Screenshot: »Algorave Concert-Alexandra Cárdenas« [video], YouTube, posted 29 June 2023 by »42 Berlin«, minute 1:40.

3 There are also, among others, video-based live coders, or those producing both sound and visuals, which this paper does not address.

4 In this article, EDM is used in the broader sense of the term, following, among others, Mark J. Butler, *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music*, Bloomington, IN, 2006. Accordingly, live coding performances cover a wide range of musical styles – cf., to name only two examples, Alex McLean's 2018 performance on Dommune Tokyo (»Alex McLean (Yaxu) live on DOMMUNE tokyo, 14 Nov 2018« [video], YouTube, uploaded 14 December 2018 by »Alex McLean«) and the 2021 performance of DJ_Dave (music) and Char Stiles (visuals) at Wonderville, Brooklyn (»Opening Performance: Livecoded original set – GitHub Universe 2021« [video], YouTube, uploaded 28 October 2021 by »GitHub«.

5 Jean Lave and Etienne Wenger: *Situated Learning: Legitimate Peripheral Participation*, Cambridge [17]2007 (1991), pp. 29, 98, and passim.

6 Felix Stalder: *Kultur der Digitalität*, Berlin 2016.

7 TOPLAP https://blog.toplap.org. Joanne Armitage has pointed out inherent contradictions between the explicit openness of the community and the democratising promises of digital technologies, on the one hand, and the gendered aspects of coding, on the other hand. Cf. Joanne Armitage: *Spaces to Fail In: Negotiating Gender, Community and Technology in Algorave*, in *Dancecult.*

Benjamin Lassauzet

Why Distribute Pop Music in Notation Form? The Case of Björk

The singer-songwriter Björk occupies a particular position in the ecosystem of modern music, at the junction of experimental classical music and pop: as she puts it, her music is »a little Justin [Timberlake], a little Karlheinz [Stockhausen]«[1]. This unique position is also apparent in her means of music distribution, since in addition to using new technology (iPad apps, virtual reality), her music is accessible via two classic forms of media: audio or audiovisual, particularly favoured for pop (records, DVDs, Blu-ray, audio cassettes, MP3, streaming, etc.); and music scores, particularly suitable for classical music, described by French mediologist Vincent Tiffon as »music of the graphosphere«[2]. Since the 2010s, Björk has on a number of occasions, and with increasing frequency, used the latter method to share different means of notation for her work. In the following paragraphs, I review these works in chronological order, excluding the scores the musicians used during recording sessions and concerts, which are for internal use only and not available commercially.

This tendency of Björk's to distribute her music via notation, taking three different forms, began with the tablet app *Biophilia*, which accompanied the release of her album of the same name in 2011 (making *Biophilia* the first app-album in music history)[3]. The app takes the form of a galaxy comprising nine constellations, each representing a song on the album. When the user clicks on one of the constellations, a menu appears that includes the option »Score«, which opens the musical score in western notation using a font created by M/M (Paris)[4]. The music scrolls along in tempo with the song, accompanied by a MIDI version of the sound. It is also possible to turn off the sound and play the music yourself on your own instrument. Navigating the touchscreen with your finger, you can move forwards and backwards through the score, or stop it using the cursor[5]. Each song also has a button labelled »Animation«: this provides a less traditional graphical representation of the music, taking the form of a succession of coloured shapes, marketed by the American musician and developer Stephen Malinowski under the name Music Animation Machine. Here, too, the cursor moves forwards in tempo from left to right, and you can navigate around it using your finger. A different arrangement of the song is played from that on the album, and in this case it is not a MIDI version[6]. The third form of notation applies uniquely to the song »Sacrifice«. Created by Mark Danks, it is presented via a QWERTY keyboard, with an extract of the song linked to each letter[7]. The user is free to create sequences from these twenty-six sound objects, and to read and record them[8]. The next album, *Vulnicura* (2015), was complemented by a virtual-reality (VR) version, released in 2019, which also contains Music Animation Machine graphics. These graphics were part of

1 Alex Ross: *Björk's Saga*, in *The New Yorker*, 23 August 2004.

2 Vincent Tiffon: *Pour une médiologie musicale comme mode original de connaissance*, in *Filigrane* 1 (May 2005), pp. 115–140, here p. 118.

3 *Biophilia*, compact disc, Wellhart/One Little Indian, TPLP1016, 2011; *Biophilia*, application, Wellhart/One Little Indian, 2011.

4 M/M (Paris) is a graphic studio with whom Björk has worked since 2001.

5 To get an idea of the visuals described here, cf. the third image in Matt Titone, *Bjork – Biophilia App*, Indoek, 22 July 2011, https://indoek.com/article/bjork-biophilia-app/.

6 Cf. the fourth image in Titone, *Bjork – Biophilia App*.

7 The »A« to »G« keys correspond to the notes of the main instrument used in this song, the harpsichord; keys »H« to »M« are samples of the first line of the lead vocal; keys »N« to »W« are rhythms from the final climax; and keys »X« and »Z« are vocal elements of the outro.

8 Cf. *Sacrifice*, Björk's website, http://www.bjork.fr.

Wolfgang Stanicek

Standard Arrangements as the Main Product of Popular Music Publishers

The new media for distributing music – records, radio, film, and television – paradoxically led to a significant increase in the printing of popular sheet music in the twentieth century. The mass distribution and mutual advertising effect, support, and reinforcement of demand for popular music takes place between printed sheet music as a mass product, on the one hand, and audiovisual media as mass media, on the other. To meet this need, music publishers have produced their respective repertoires of printed music in various versions. The number of print editions could vary, from one edition of the original version to twenty or more arrangements for various instruments. The greater the expected or already achieved success of a musical work, the higher the number of arrangements there will be. For example, the intermezzo scene *In a Persian Market* (Auf einem persischen Markt) by Albert William Ketèlbey (1875–1959), published by Bosworth in 1920, was printed in around twenty arrangements: two song versions, four versions for piano(s), one for violin and piano, one for small orchestra, two for full orchestra, four for dance orchestra or big band, two for brass band, and others for accordion, zither, recorder quartet, mandolin orchestra, amateur and school orchestra, and men's choir[1].

In contrast, standard arrangements of the vast majority of popular vocal music are limited to editions for voice and piano as well as for small orchestra, as I explain below using the example of the music publisher Bosworth. Even such medium-sized publishers – Bosworth had offices in Germany, Austria, and the United Kingdom – followed the strategy of division of labour in the musical and editorial creation process and used a multitude of channels for distribution in the early twentieth century. The following analysis is based on my direct experience, having started at Bosworth in Vienna in 1981 and becoming managing director there in 1984[2]. Therefore, these more than forty years of experience with various colleagues, as well as with productions and changes in the publishing business, may provide a direct view of aspects of this part of the publishing world that are not accessible through the existing literature[3].

The basic principles for arrangements of musical works are stated in music publishing agreements between the composer (and lyricist) and the music publisher. Up until the 1930s and 1940s, such agreements were often only one page long[4]. Since the 1950s, the Verband Deutscher Musikverlage (DMV, German Music Publisher Association) has produced form templates for these agreements that are considerably more extensive (four pages long). They outline that the music publisher is »obligated in particular, to reproduce and distribute the work as usual in the trade« and on the other hand »entitled in particular to make arrangements of the work«[5]. According to the music genre and the expected or realised success, most compositions

1 This information comes from the directory of plate numbers for Bosworth's printings that I am compiling (hereafter: Stanicek, Directory of Plate Numbers); it is an ongoing project and work in progress. See also Bosworth's publisher's catalogues within the archives of Bosworth & Co. Ltd., Vienna; most of these arrangements are still for sale, for example, via musicshopeurope.com.

2 Ernst Schwager, Anton Beck: *1889 1989 Bosworth. Ein internationaler Musikverlag im Spiegel des Zeitgeschehens*, London, Cologne, and Vienna 1989, p. 77.

3 The term *standard arrangement* comes neither from musicological literature nor from specialist literature in the (music) publishing business. Rather, it is used colloquially among music publishers and has thus been known to me for more than forty years. Regardless of its origins, this term describes the situation precisely.

4 Hundreds of such agreements between approximately 1890 and the 1930s are held within the archives of Bosworth & Co. Ltd., Vienna.

5 *Handbuch des Musikalienhandels*, ed. Gesamtverband Deutscher Musikfachgeschäfte e. V., Bonn 1988, pp. II, 33–34. The full template is printed on pp. 33–36.

Emil Bernhardt

Beyond Accompaniment Patterns

Regularity and Repetition as Expressive Features in Schubert

In an article titled *Schubert's Pendulum*[1], Hugh Macdonald hits on a central and – as far as I am aware – not very frequently discussed aspect of Schubert's music. It concerns a specific kind of regularity and, further, a kind of expressivity of the regular: »Pervasively in Schubert one hears an unrelenting sense of pulse, whereby pairs of notes go left and right with exactly equal speed and weight, unchanging in pulse and amplitude. The chief mechanical property of a pendulum is its rigidly steady cycle, to and fro, left and right«.[2] He adds: »Once you are aware of the desire in Schubert for any emphatic note to be followed by its equal on the second balancing beat of the bar, and for that note sometimes to be split into two smaller equal notes, you will begin to feel the inexorable swing of the pendulum as minim follows minim and the pendulum swings left and right«.[3]

These remarks are intriguing for several reasons. First, there is the focus on regularity. Even within the relatively small body of literature on rhythm in Schubert, there is a clear emphasis on irregularity (in phrase length, metric dissonance, rhythmic ambiguity, etc.).[4] The reason may be that the more regular features seem all too basic if not banal at least from the point of view of the study of rhythm.[5] Or one might argue that regularity does not suffice as a criterion for (rhythmic) expressivity. Thus, it is understandable (though unsatisfying) to think of expressivity solely as something irregular, varying unpredictably from an otherwise regular and predictable pattern.[6] On the other hand, Macdonald underlines how »pairs of notes go left and right with exactly equal speed and weight« and how the »chief mechanical property of a pendulum is its rigidly steady cycle«, presenting an extreme in order to, methodologically, direct our attention to a general phenomenon. Instead of asserting that Schubert is rigid or mechanical, Macdonald formulates an aesthetic category (that of regularity) with which Schubert negotiates. This negotiation, in turn, represents an intriguing analytical quarry. Finally, because the notion of regularity is almost inevitably accompanied by the notion of repetition, one runs the risk of reviving old prejudices about Schubert as a composer unable to transcend the lyrical domain of songwriting and master the dynamic dramaturgy

1 Hugh Macdonald: *Schubert's Pendulum*, in: Hugh Macdonald: *Beethoven's Century: Essays on Composers and Themes*, Suffolk 2008, pp. 16–27.

2 Ibid. p. 21.

3 Ibid. pp. 22f.

4 Cf. Arnold Feil: *Studien zu Schuberts Rhythmik*, Hildesheim 1997, and *Rhythm in Schubert: Some Practical Problems; Critical Analysis, Critical Edition, Critical Performance* in *Schubert Studies: Problems of Style and* Chronology ed. by Eva Badura-Skoda and Peter Branscombe, Cambridge 1982, pp. 327–345, Kurt Fischer: *Von einigen Merkwürdigkeiten in Franz Schuberts Metrik: Eine Interpretationsstudie zum Moment musical in C-Dur D781/1,* in: *Franz Schubert – Der Fortschrittliche? Analysen – Perspektiven – Fakten*, ed. by Erich Wolfgang Partsch, Tutzing 1989, pp. 105–114, Hermann Gottschewski: *Die Interpretation als Kunstwerk: Was noch zu tun ist,* in *Softwaregestützte Interpretationsforschung: Grundsätze, Desiderate, Grenzen*, ed. by Julian Caskel, Frithjof Vollmer and Thomas Wozonig, Würzburg 2023, pp. 19–49, Roy Howat: *Architecture as Drama in Late Schubert* in *Schubert Studies*, ed. by Brian Newbould, London 1998, and *Reading between the Lines of Tempo and Rhythm in the B Flat Sonata, D960* in *Schubert the Progressive: History, Performance Practice, Analysis*, ed. by Brian Newbould, London 2003, pp. 117–137, and Ryan McClelland: *Hypermeter, Phrase Length, and Temporal Disjuncture in Schubert's Klavierstück No. 3 (D.946)* in *The Unknown Schubert*, ed. by Barbara M. Reul and Lorraine Byrne Bodley, London 2008, pp. 157–175.

5 Cf. Christopher Hasty: *Meter as Rhythm*, Oxford 2020, Justin London: *Hearing in Time: Psychological Aspects of Musical Meter*, Oxford 2012, and Danuta Mirka: *Metric Manipulation in Haydn and Mozart: Chamber Music for Strings, 1787–1791*, Oxford 2009.

6 This is one of several initial hypotheses later revisited in *Expressiveness in Music Performance: Empirical Approaches across Styles and Cultures,* ed. by Dorottya Fabian, Renee Timmers, and Emery Schubert, Oxford 2014.

EDITORIAL

THEMA: Fassung(en) bewahren

So geht es uns wohl allen: Der Blick in die Nachrichten macht allzu oft einfach fassungslos. In der Musik meint Fassung zwar gelegentlich auch innere Haltung, viel häufiger aber die Überarbeitung von etwas Bestehendem. Dass dies nicht nur ein Phänomen bei Liszt oder Bruckner darstellt, sondern auch in jüngerer Zeit relevant ist, zeigen die Schlaglichter dieser MODERNE, die allesamt auf Jubilare geworfen werden. Alban Berg (vor 140 Jahren geboren, vor 90 Jahren gestorben) vertont in großem Abstand ein Gedicht von Theodor Storm nochmals. Helmut Lachenmann (vor 90 Jahren geboren) retuschiert nach vier Jahrzehnten seine »Pression«. Und Luca Lombardi (vor 80 Jahren geboren) komponiert unmittelbar nach dem Ausbruch des russischen Angriffskriegs ein winziges Stück Hoffnung, das später den unerwarteten Abschluss seiner ansonsten wenig tröstlichen »Novembernacht« (2022) bilden wird – wie er mir diesbezüglich bekannte: »Keine Hoffnung ist auch keine Lösung.« Das sollten wir uns wohl zu Herzen nehmen. Und eben doch die Fassung bewahren.

Daniel Ender

Musikgeschichte bei Gelegenheit

Ein Schlaglicht auf Alban Bergs zweite Vertonung von Theodor Storms »Schließe mir die Augen beide« (1925)

»Schönberg war wieder unleidlich, kritisierte alles an mir: Daß ich noch immer am Wozzeck arbeite ›Das ist Karl Krausisch: dieses ewige Korrigieren‹; Daß ich rauche; Daß ich mir nicht einbilden soll mit Wozzeck Erfolg zu haben, da er zu schwierig ist; und als Ärgstes, daß ich noch immer nicht an der Bläserkammermusik schreibe.«[1] In einem Brief an seine Frau Helene Berg beklagte sich ein tief verunsicherter Kompositionsschüler am 9. April 1923 über seinen Lehrer. Dieser war damals 48, der Schüler (der zwischen 1904 und 1911 regelmäßigen Unterricht erhalten hatte) war 38 Jahre alt – und wartete noch immer auf nachhaltigen öffentlichen Erfolg. Psychologische Abhängigkeit mischte sich mit exklusiver künstlerischer Orientierung, die Alban Berg – »bis an mein Lebensende *Schüler* Arnold Schönbergs«[2] – auch öffentlich wiederholte und unmissverständlich betonte, etwa mit der Widmung des oben erwähnten Kammerkonzerts für Violine, Klavier und 13 Bläser zum 50. Geburtstag oder, zehn Jahre zuvor, mit der Zueignung der Drei Orchesterstücke op. 6 an den Lehrer.

Doch schon zwei Jahre später konnte sich Berg als etabliert sehen und gehörte bereits wie selbstverständlich zu jenem prominenten Kreis, an den am 13. Mai 1925 ein Schreiben des Verlags in Vorbereitung des bevorstehenden 25-jährigen Gründungsjubiläums erging: Ziel sollte es sein, »dass ein Rückblick über die Wandlungen der neuen Musik in den vergangenen 25 Jahren gegeben, ein Ausblick auf die kommenden 25 Jahre versucht wird. Wir wenden uns […] an einige hervorragende Komponisten mit der Bitte, uns zu diesem Jahrbuch Aufsätze zu liefern, und zwar würde es uns natürlich ganz besonders interessieren, wenn

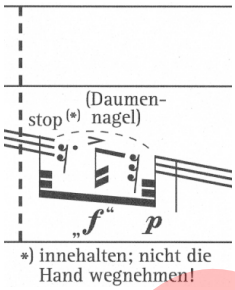
1 *Briefwechsel Alban Berg – Helene Berg*, Gesamtausgabe, hgg. von Herwig Knaus und Thomas Leibnitz, 3 Bde., Bd. 3: 1920–1935, Wilhelmshaven 2014 (= Quellenkataloge zur Musikgeschichte 56), S. 310. Die Schreibweise einiger Briefe wurde zugunsten leichterer Lesbarkeit geringfügig korrigiert.

2 Alban Bergs Eintrag im Album »Dem Lehrer Arnold Schönberg« zum 50. Geburtstag (A-Was PH1755).

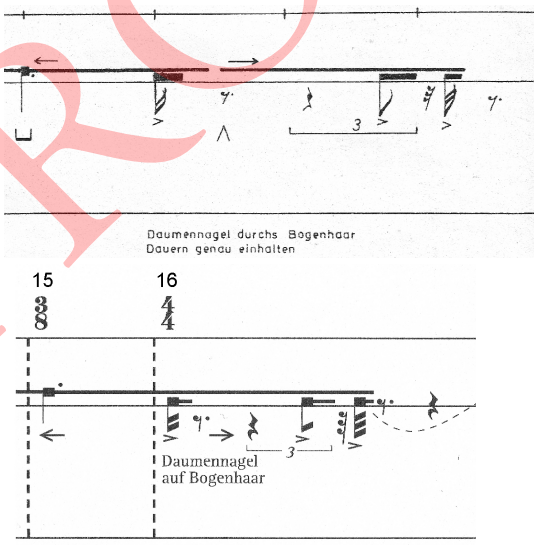
Matthias Lorenz

Helmut Lachenmann: *Pression* 1969 und *Pression* 2010

1969 hat Helmut Lachenmann mit *Pression* ein Stück geschrieben, das sich mittlerweile als ein Klassiker der Cello-Sololiteratur etabliert hat. 2010 ist es in einer neuen Fassung erschienen, seitdem kann man nur noch diese Fassung kaufen, nicht mehr das Original von 1969.[1] Die Neufassung hat ihre schönen Aspekte: Nun ist klar, dass das Pizzikato in Takt 30[2] hinter dem Steg ist oder dass in Takt 34 die Dauer der Pause gilt, nicht der durchgehende Puls. Andere Stellen sind weiterhin uneindeutig (auf welcher Saite spielt man die letzte Aktion von T. 101,2?), und der meines Wissens einzige echte Fehler der alten Partitur wurde übernommen: Takt 10,1 hat als Anweisung »innehalten: nicht die Hand wegnehmen!« (vgl. Notenbeispiel 1), doch folgt man ihr, dann lässt sich die Bewegung nicht tiefer auf den Saiten fortsetzen. Merkwürdig ist die Änderung von Takt 15 (vgl. Notenbeispiele 2 a und b): Das punktierte Viertel in der Fassung von 1969 ist verwirrend, trotzdem schlüssig – es gilt für die Kuppen auf der Bogenstange und der Balken ist entsprechend länger als das folgende Sechzehntel für den Daumen im Bogenhaar. Durch die Verlängerung von Takt 15 um ein Achtel ist diese Verwirrung zwar beseitigt, es fehlt jetzt aber eine genaue rhythmische Angabe, wann der Richtungswechsel der Bewegung auf der Bogenstange (Pfeil nach rechts) stattfindet. Teilweise kommen auch neue Unklarheiten hinzu: Was soll die Anmerkung »Bogen



Notenbeispiel 1
Takt 10, 1. und 2. Viertel aus der Version 2010



Notenbeispiele 2a und 2b
Takte 15 und 16 der Version 2010 (unten) und die entsprechende Stelle in der Version 1969 (oben)

unmerklich nach unten verlagern« in Takt 48 über das hinaus aussagen, was schon in den Noten steht? Der Spieler streicht 20 Viertel lang auf dem Saitenhalter und verlagert die Strichstelle in dieser Zeit allmählich von oben nach unten. Eher ist es unmöglich, diese einzige Änderung unmerklich auszuführen.[3]

1 Breitkopf & Härtel BG 865 (Fassung 1969) und Edition Breitkopf 9221 (Fassung 2010). Alle Notenbeispiele mit freundlicher Genehmigung von Breitkopf & Härtel. BG 865 (Version 1969) bzw. EB 9221 (Version 2010). © 1972 by Musikverlage Hans Gerig, Köln 1980 assigned to Breitkopf & Härtel, Wiesbaden.

2 Die in der neuen Version ergänzte durchgehende Taktzählung erleichtert das Referieren, alle genannten Bezüge auf bestimmte Stellen orientieren sich daher an der Neufassung. Dabei meint eine Zahl nach einem Komma den Schlag innerhalb des Taktes: T. 34,1 meint also das erste Viertel in T. 34, T. 110,2 das zweite Achtel in T. 110. Die sieben Seiten der Partitur von 2010 beginnen mit den Takten 1 – 14 – 28 – 45 – 62 – 83 – 100.

3 Und wenn man diese einzige Änderung nicht merkt, ist sie letzten Endes sinnlos.