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She was left red-faced, however, when 69.5 per cent of respondents said they backed ... working environments for their lesbian, gay, bi, trans and queer staff.' Stonewall: The controversial ...

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Fundamentals of Musical Composition represents the culmination of more than forty years in Schoenberg's life devoted to the teaching of musical principles to students and composers in Europe and America. For his classes he developed a manner of presentation in which 'every technical matter is discussed in a very fundamental way, so that at the same time it is both simple and thorough'. This book can be used for analysis as well as for composition. On the one hand, it has the practical objective of introducing students to the process of composing in a systematic way, from

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the smallest to the largest forms; on the other hand, the author analyses in thorough detail and with numerous illustrations those particular sections in the works of the masters which relate to the compositional problem under discussion.

This book will come as a joy, a revelation, a warm reassurance. From this one book one might well learn less about harmony than about form, about aesthetics, even about life. Some will accuse Schoenberg of not concentrating on the topic at hand, but such an accusation, though well-founded, would miss the point of Theory of Harmony, because the heart and soul of the book is to be found in his vivid and penetrating digressions. They are the fascinating reflections of a great and humane musician who

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was a born writer as well. -from the book.

This book is Schoenberg's last completed theoretical work and represents his final thoughts on the subject of classical and romantic harmony. The earlier chapters recapitulate in condensed form the principles laid down in his 'Theory of Harmony'; the later chapters break entirely new ground, for they analyze the system of key relationships within the structure of whole movements and affirm the principle of 'monotonicity,' showing how all modulations within a movement are merely deviations from, and not negations of, its main tonality.

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