CAMBRIDGE

Cambridge University Press
978-0-521-02824-0 - Ernst Kurth: Selected Writings
Edited by Lee A. Rothfarb
Index
More information

Index of musical examples

Johann Sebastian Bach
Inventios
No. 3 (D major): 1.14, 1.15
Sinfonias
No. 3 (D major): 2.11, 2.12
Violin Sonatas
No. 1 (G minor), Presto: 3.22
No. 2 (A minor), Allegro: 3.24
No. 3 (C major), Allegro: 3.5, 3.27, 3.28; Fugue: 3.8–3.21
Violin Partitas
No. 1 (B minor), Double 2: 3.23
No. 2 (D minor), Allemande: 3.26
Cello Suites
No. 1 (G major), Allemande: 3.3
No. 2 (D minor), Prelude: 3.4; Allemande: 3.2, 3.30
No. 3 (C major), Gigue: 3.31
No. 4 (E♭ major), Prelude: 3.1
No. 5 (C minor), Allemande: 3.7
Well-Tempered Clavier, Book 1
Fugue in C♯ minor: 2.2
Fugue in F♯ minor: 2.4
Fugue in B minor: 2.5
Well-Tempered Clavier, Book 2
Fugue in E major: 2.3
Fugue in F♯ minor: 2.1
Prelude in G major: 1.5, 1.6
Fugue in B major: 1.12
Miscellaneous
The Art of Fugue, Fugue 3: 1.11
Chromatic Fantasy and Fugue (BWV 903), Fugue: 1.9, 1.10
Clavier Duet in E minor (BWV 802): 1.3, 1.4
Clavier Duet in G major (BWV 804): 1.2
Fugue for Clavier (BWV 950, A major): 2.9
Toccata and Fugue (BWV 911, C minor), Fugue: 1.13
Toccata and Fugue (BWV 910, F♯ minor), Fugue: 2.6, 2.7, 2.8, 2.10

Anton Bruckner
Fourth Symphony, 2nd movement: 6.11
Fifth Symphony, 1st movement: 7.2, 7.3
Sixth Symphony
1st movement: 6.5–6.10
4th movement: 6.1–6.4

© Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-0-521-02824-0 - Ernst Kurth: Selected Writings
Edited by Lee A. Rothfarb
Index
More information

Seventh Symphony, 2nd movement: 7.4
Eighth Symphony, 1st movement: 7.5–7.8
Ninth Symphony, 1st movement: 7.1

Franz Schubert
"Am Meer," *Schwanengesang*, part 2, no. 12: 4.10

Robert Schumann
"Abendmusik," *Bunte Blätter*, op. 99, no. 12: 4.11

Richard Strauss
Elektra: 4.23
Salome: 4.21, 4.22

Richard Wagner (scene in parentheses)
Götterdämmerung
Act I: 4.13 (2)
Lohengrin
Act I: 4.8 (3)
Die Meistersinger
Act II: 4.12 (5)
Parsifal
Act I: 4.18 (2)
Act III: 4.19 (2)
Das Rheingold
Scene 4: 4.5
Siegfried
Act III: 4.1 (1), 4.2 (1)
Tannhäuser
Act I: 4.9 (4)
Tristan und Isolde
Prelude to Act I: 4.6, 4.7, 5.5
Act I: 4.3 (1), 5.2 (3), 4.17 (4), 5.4 (5)
Act II: 4.20 (1), 4.4 (2), 5.1 (2), 4.15 (3)
Prelude to Act III: 5.6
Die Walküre
Act II: 4.16 (4)
Act III: 5.3 (3)

Hugo Wolf
"An den Schlaf," *Mörike-Lieder*, no. 3: 4.14

© Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-0-521-02824-0 - Ernst Kurth: Selected Writings
Edited by Lee A. Rothfarb
Index
More information

General index

Aaron, Pietro, 41n6
Abraham, Lars U., 49n20
absolute chords, 125–29, 135n9, 143n21
absolute progression, 119–24, 125, 126, 135n9, 136
accompaniment, 179, 179n36, 180n38, 181n39, 182, 183, 197
actual voice, 51n25, 80, 81n5, 89–92, 95n17. *See also* apparent voice and chapter 3
aesthetics, 8 (formalist *vs.* expressionist), 11 (hermeneutical), 17, 20 (psychological)
after-wave, 190, 191n4. *See also* waves
Albisetti, James, 12n35
Alexander, Thomas, 12n34
alteration, 104–09, 128, 130, 135, 143n21, 145; intensive, 110–18, 134; style, 130n1 (components)
amateurs, musical, 15, 15n42, 156
analysis, 11 (hermeneutic), 17 (schematic reconstructions), 27–28 (psychoauditive), 155 (formalistic), 187 (thematic)
Angerer, Manfred, 4n9
anti-Positivism, 7, 32
apexes, 49–57, 79, 79n3, 161, 173, 175, 195, 197n12, 202; curvilinear, 53, 53n27; extension of, 56; and harmony, 203 (darkenings), 206; placement of, 62–63; staggered, 49–52, 197; in transitional passages, 68, 83; and turnabout, 55–57, 183
Apfel, Ernst, 40n6
apparent voice, *see* chapters 2–3. *See also* actual voice
apperception, 43, 43n11
applied dominant, 121
arrangement (piano), 152n2
Artusi–Monteverdi controversy, 135n8
Asaf'yef, Boris V., 1n1
atomization, 129
attenuation, sonic, 164, 172, 174, 192 (thematic), 192–94 (motivic)
Auer, Max, 30, 154n5, 160n14, 162n17
Ausbildung (training), 7. *See also* education, reform pedagogy

Bach, Johann Sebastian, 1, 18, 22, 49, 68, 72, 72n13, 73, 73n16, 75, 76, 80, 111, 142n17, 165, 166, 169n24, 184
basic pillars, 132, 139n13, 144 (framing points)
Beethoven, Ludwig van, 166
Bekker, Paul, 3, 3n6, 24
Beldemandis, Prosdocimus de, 47n17
Bellerman, Heinrich, 39n4, 46n15
Bent, Ian, 5n12, 24 (on Kurth's notion of "linear"), 24n73 (on potential energy)
Berlioz, Hector, 123n16
Berne, University of, 12, 15, 16 (*collegium musicum*), 23n69
Berry, Wallace, 14n41, 33
Bewegungsphase (dynamic phase), 21, 42n8. *See also* dynamics, dynamism; phase
Bewegungszug (dynamic progression), 20, 21
Bildung (cultivation), 7. *See also* education, reform pedagogy
Bismarck, Otto von, 12
Bose, Madelon, 4n9
Boyd, William, 12n34
Brahms, Johannes, 72
Braun, Werner, 11n30
Breig, Werner, 118n14, 141n16
Brenn, Franz, 33
brightening effects, 104, 142. *See also* darkening, shading
Bruckner, Anton, 1, 109, 117n12. *See* chapters 6–7
Bücken, Ernst, 3, 3n7
Bujić, Bojan, 11n30
Bülow, Hans von, 185n47

cadence, 54, 135n9 (deceptive)
Capellen, Georg, 107n6, 118n14, 122n15
chaining, motivic, 203n19
Cherubini, Luigi, 61n4
Chopin, Frederic, 131n2
chorale (Protestant), 146
chord (sonority), 38n1, 40n6, 48
chordal contours, 76, 79, 82n6
chromaticism: extratonal, 131, 131n2, 137, 139, 143n21, 140; in melody, 133; in neighbor and passing formations, 104; in voice leading, 134. *See also* progression, chromatic, and chapters 4–5

© Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-0-521-02824-0 - Ernst Kurth: Selected Writings
Edited by Lee A. Rothfarb
Index
More information

Classical, Classicism, 54, 137 (*vs.* Romanticism), 143–44, 146, 157, 161, 162n17, 166, 167, 185n47, 188 (phrasing)
cohesion, harmonic, 41, 42n7, 43
Cohn, Arthur Wolfgang, 8, 17, 18
collegium musicum, 16
collision, harmonic, 57, 119–21
coloring, harmonic, 100 (contrasts) 105, 106, 108 (tinting), 121 (collisions), 127
consolidation, thematic, 60, 61n4, 62n5, 73, 73nn15–16. *See also* dissolution, thematic and chapter 2
consonance, 4
Cooke, Deryck, 153n3, 178n35, 198n14
Cornelius, Peter, 131n2
counterforces, 156
counterpoint, 38n1, 48; double, 89, 173; linear, 3n6, 24–25, 32, 40n6, 43, 44n12, 45n13, 47n17; melodic-genetic view of, 26–27; species, 45n15, 47n17
countertendency, 156, 158, 159, 166, 183, 184
crosswise profile, 177, 178, 178n34. *See also* lengthwise profile
curling wave, 197. *See also* waves
curvilinear development, 53n27, 79n4

Dahlhaus, Carl, 4n8, 24n73, 27n84, 40n6, 49n20
Danuser, Herman, 4n9
darkening, harmonic, 100, 101, 103, 104–05, 109, 126, 142n17, 174n31, 182, 190, 190n2, 199, 203
Death Motive, 122n15, 140n14, 142n18
Death-Proclamation Motive, 118n14, 141, 141n16
Death-Resignation Motive, 199n15
Decsey, Ernst, 31n101, 154n5
Dehn, Siegfried, 61n4, 62n4
Dehnert, Max, 177n33
de-intensification, 73, 155, 156, 158, 166, 170, 172, 201
Descartes, René, 43n11
developmental motives, 73nn15–16, 169, 169n24, 182, 185, 186n47, 191n6; ascending, 69–70; descending, 69–70; and formal dynamics, 197; and intensifications, 73, 74; and linear shaping, 207; and motivic unity, 197; and musical space, 191; oscillating, 68n10, 69–70, 166; swaying and rocking figures, 182; technique of (in Bruckner), 195; and thematic motion, 192; transformation of, 206. *See* chapter 2
Diederichs, Eugen, 8n20
Dilthey, Wilhelm, 8
disalteration, 113n8
dissolution: harmonic, 119, 125, 129, 135; thematic, 60, 61n4, 62n5, 65, 73, 73n15, 74; tonal, 144
dissonance, 42, 54, 105, 113, 135, 166, 202n19; and apex, 55, 56; and imitations, 170; implied, 77; melodic, 42n8; suspension, 54
Doernberg, Erwin, 177n33
dominant region, 121
Dömpke, Gustav, 29, 177n33
dovetailing (apex), 206
dynamics, dynamism, 14, 17, 23, 29, 31, 43, 104, 106, 108; contrasts, 100; linear, 51n24, 53, 154; long-range, 168; phase (motive), 152; tectonic structure, 19

echo effects, 166. *See also* imitation
Eckstein, Friedrich, 118n14
editions (Bruckner symphonies), 153n3, 198n14
education: adult, 11; art, 10; developmental, 13; experimental schools, 12, 13; music, 10, 16. *See also* reform pedagogy
Eggebrecht, Hans Heinrich, 41n6
Ehrenfels, Christian von, 43n10
Eimert, Herbert, 17
elementism (psychology), 17
empathy (*Einfühlen*), 18, 19, 19n54
endless melody, 28, 143, 152, 161, 169, 203n19
energy, 38, 42, 44, 70; harmonic, 111, 134, 144, 155, 176; kinetic, 22, 24, 43, 110, 135; linear-melodic, 39, 41, 42, 48, 54, 57, 73, 78; potential, 24, 106, 110, 135; psychic, 111; and shading, 103
enharmonic technique, 111, 132, 132n4, 140 (sequences)
episode, 60n2, 61, 61n4. *See also* transitional passage
equilibrium, harmonic, 37, 40, 42, 42n7, 43, 76n1, 144, 159, 168
Esslingen, 14
expansion, exterior/interior, 143–44, 144n22
exposition, 58, 59, 60

Fate Motive, 117, 141
Fechner, Gustav T., 6
Federhofer, Hellmut, 4n9
figure–ground relationship, 160n14
Fischer, Hans Conrad, 177n33
Fischer, Kurt von, 2n2, 4n9
Floros, Constantin, 199n15
force: constructive, 120, 143n21; destructive, 120, 121, 143n21; linear, 158, 165; psychic, 176. *See also* equilibrium
form, 30, 33, 58–61, 165, 166, 179, 180
formalism, 17
Forte, Allen, 24n73
Fortspinnung, *see* spinning forth
framing points (*Gerüstpunkte*), 144. *See also* basic pillars
Frecot, Janos, 5n11
Freud, Sigmund, 8n20
Friedell, Egon, 6n15
fugue, fugal, 58, 59, 60, 60n2, 61n4, 62, 62n5, 65, 65n6, 73
Funtek, Leo, 31, 31n104
fusion, 42n7, 43, 125, 129, 132
Fux, Johann Joseph, 22, 39n4, 45n15, 46, 46nn15, 17, 47n17

© Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-0-521-02824-0 - Ernst Kurth: Selected Writings
Edited by Lee A. Rothfarb
Index
More information

Gédalge, André, 61n4
Geheeb, Paul, 13
Geist (spirit), objective, 8
Geisteswissenschaften (human studies), 5
Gemütsleben (emotional life), 8
Gerüstpunkte (framing points), 144
Gesamtentwicklung (overall development), 40n5
Giant Motive, 141, 141n15
Goering, Hugo, 14n39
Göhler, Georg, 31
Göllerich, August, 177n33
Gräflinger, Franz, 177n33
Grail Motive, 123–24
Groos, Karl, 20
grouping technique, 188, 207
Grunsky, Karl, 8, 31n102, 154n5, 192n7
Gutmann, Albert, 195n10

Haas, Robert, 161n15, 184n44, 189n1, 198n14
Halm, August, 1n2, 3n6, 5n12, 12, 13, 14, 14n40, 15, 15n42, 16, 16n46, 19, 20n58, 23, 26, 27, 29, 31, 44n12, 48n19, 131n2, 154n5, 162n17, 191n5, 192n7
Handschin, Jacques, 25n76
Hanslick, Eduard, 29, 177n33, 192n7
harmony, 26–27, 38n1, 39n4, 40, 47, 121, 159n13, 177, 186, 206 (dominant); in alteration style, 110–18; contextual influence of, 119, 161, dynamic forces in, 42, 45, 202; equilibrium in, 37, 40, 42, 42n7, 43, 76n1, 144, 159, 168; shifts (second theme), 205, 206n23. *See also* absolute progression, alteration, brightening effects, collision, coloring, darkening, force, progression, shading
Hasse, Karl, 25n76
hearing, musical, 38, 39, 4, (melodic), 41 (harmonic), 176
Hegel, Georg Wilhelm Friedrich, 20, 20n59
Helmholtz, Hermann von, 6
Helson, Harry, 21n61
Herbart, Johann Friedrich, 43n11
Herder, Johann Gottfried, 20, 20n59
hermeneutics, 11
Hilker, Franz, 12n34, 12n36
Hindemith, Paul, 24n73
Höckner, Hilmar, 14n40
Hsu, Dolores M., 4n9
Hughes, Henry Stuart, 5n11, 9n23
Humboldt, Wilhelm von, 7
Husserl, Edmund, 5, 18, 19n54
Hynais, Cyril, 117n12, 118n14, 153n3, 164n18

Ich-Beziehungen (self-references), 19
identical chords, 117n13, 138n11
Ihde, Don, 18n52
illimitability (of symphonic waves), 177–78
illusion theory, 20
imitation: and bass line, 201; echo, 155, 157, 164, 166, 170, 170n26, 173, 183, 193; inner, 20; and motive, 196
intensification, 54, 55, 56, 60, 64, 65, 70, 71, 73, 141 (undulating), 142, 144, 155, 156, 157, 159n13, 162n17, 182, 197; and apex, 79, 203; curvilinear, 79; linear, 49, 50, 51, 54; and register, 173; in sequences, 137; and thematic presentations in fugues, 62, 63; and theme, 206; and tonality, 126; in transitional passages, 61

Jadasohn, Salamon, 44n12, 61n4
Jöde, Fritz, 15n42
Jung, Carl Gustav, 8n20

Kalbeck, Max, 29, 177n33
Kalib, Sylvan, 79n4, 185n45
Keller, Hermann, 25n76
Kenntnis (knowledge), 7
key, 118, 125, 126n18
kinetic energy, *see* energy, kinetic
Kirnberger, Johann Philipp, 22
Klangfarbensymbole (harmonic color symbolism), 127
Klangschrittlehre (theory of interval progression), 40n6
Koffka, Kurt, 20–21, 21n61, 22. *See also* psychology, Gestalt
Köhler, Wolfgang, 20, 21n61. *See also* psychology, Gestalt
Können (technical skill), 7
Korte, Werner, 161n16, 199n15, 203n19, 204n22
Kretzschmar, Hermann, 11

Lang, Oskar, 30, 30n99, 154n5, 160n14, 176n33, 192n7
Langbehn, Julius, 8, 9n23, 10, 12n35, 29
Lange, Konrad, 5, 20
layman, musical, 15, 15n42, 156
leading tone, 131 (tendency), 137 (intensification)
Leibniz, Gottfried W., 43n11
Leibnitz, Thomas, 192n7
Leichtentritt, Hugo, 204n22
leitmotifs: Death, 122n15, 140n14, 142n18; Death-Proclamation, 118n14, 141, 141n16; Death-Resignation, 199n15; Fate, 117, 141; Giant, 141, 141n15; Grail, 123–24; Love, 122n15, 132n3; Magic-Fire, 118, 124; Sea, 103n5; Sleep, 100, 133; *Tantris*, 131, 132n3; *Tarnhelm*, 124; Voyage, 142, 142n18
lengthwise profile, 177, 178, 178n34, 184, 190. *See also* crosswise profile
Lichtwark, Alfred, 10
Lieberman, Ira, 4n9
Liebscher, Arthur, 31n104
Lietz, Hermann, 13, 13n37, 13n39
line, linear, 44n12, 46, 47n18, 24, 159n13; and form, 59; and tensions, 133
Linienphase (linear phase), 42n8. *See also* phase

© Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-0-521-02824-0 - Ernst Kurth: Selected Writings
Edited by Lee A. Rothfarb
Index
More information

Linienzug (linear progression), 40, 40n5. *See also Bewegungsphase*; dynamics, dynamism; phase, progression, linear
linking passage, 56. *See also* transitional passage
Lipps, Theodor, 5, 19n54, 19n55, 20, 20n59, 42n7
Löwe, Ferdinand, 178n35, 182n43, 184n44, 189n1, 195n10; and Josef Schalk, 178n35, 181n40, 181n41
Lorenz, Alfred, 5n12, 28, 146n25
Louis, Rudolf, 5n12, 27, 131n2
Love Motive, 122n15, 132n3
Luserke, Martin, 12n36

Mach, Ernst, 43n10
Magic-Fire Motive, 118, 124
Marpurg, Friedrich W., 61n4
mass, sonic, 166. *See also* space, spatiality
Mayfeld, Moritz von, 177n33
Mayrberger, Karl, 117n12
McCreless, Patrick, 4n9, 5n12
mediant progressions, 123, 134, 135n9
Meinecke, Friedrich, 7n17
melody, 38–40, 42, 46, 152, 154, 179, 180, 181, 184; chromatic, 133; polyphonic, 51n25, 53n27, 76; in sequences, 135–36, 139
melos, symphonic, 155, 177, 182, 185–86, 185–86n47
Mendelssohn, Felix, 72
Mersmann, Hans, 17, 18, 19
Merz, Elsbeth, 16n46
Meyer, Leonard, 8
Mitchell, William, 117n13
modulation, 106
monophony, 49, 80, 82, 93, 95, 152, 155n10
Monteverdi, Claudio, 135n8
Moos, Paul, 19n55
Mosse, George L., 5n11, 9n23
motions, balancing of, 61, 63–65, 106 (kinetic), 74 (oscillating), 156 (rebounding), 163 (primal)
motive, 152, 159, 164, 169, 170, 175n32, 176, 183, 185n47, 186, 191n4, 191n5, 198, 201, 202, 204–05, 207; component, 156, 174; dovetailed, 205; fragmented, 161, 166–67; primordial, 161; transformed, 196, 204; transitional, 66–67, 70, 73; unity of, 161, 169, 175, 183, 197–98, 204n22, 206
Motte-Haber, Helga de la, 4n9
Müller, Johannes, 6
Murray, David T., 21n61

Neapolitan, 102
neighbor-note insertion, 111–18, 130n1, 131
New Education, 12. *See also* reform pedagogy
Nohl, Hermann, 12n34
notation (orthography), 38, 39, 116, 132
Nowak, Leopold, 153n3, 161n15, 164n18, 165n21, 171n27, 184n44, 192n7, 195n10, 198n14

Ochs, Siegfried, 177n33
Oeser, Fritz, 160n14, 165n21, 192n7, 194n8
orchestration, 155, 171, 190, 195n10, 198n14, 203, 204n22
Orel. Alfred, 189n1
orthography, 38, 39, 116, 132
overriding line, 22, 53n27, 79n4, 80. *See* chapter 3

Palisca, Claude V., 135n8
parallelism, intervallic, 51
Parkany, Stephen, 4n9
Parker, Beryl, 12n34
part-whole relationship, 176
Pastille, William A. 5n12
Paulsen, Friedrich, 12n34
perception, musical, 43
performance practice, 63, 70, 80, 85, 152n2, 154n6, 160n14, 161n17, 184, 185–86n47, 190n3. *See also* phrase, pizzicato, slur, tempo, tremolo
Pestalozzi, Heinrich, 7
phase, 44, 79, 80, 155n10
phenomenal objectivity and subjectivity, 19, 19n55
phenomenology, 5, 17, 18
phrase, phrasing, 171n27, 173n29, 184–85, 184n44, 185–86n47, 194n8, 204 (phrase group)
Pike, Alfred, 18n53, 19n55
pillars, harmonic, 145, 146
pizzicato, 154, 154n8, 155n9, 156n11, 159, 182
polyphony, 38n1, 51, 53, 93; apparent, 78, 80, 81, 84, 86, 90; and chordal devices, 82; contrapuntal structure and technique, 43, 49, 53; and harmony, 39, 39n4, 40n6, 76; linear, 39, 40, 41, 45, 46, 48, 51, 54, 55, 58, 61; and linear progressions, 76; origins, 40
Positivism, 4, 5, 8, 9, 7n17
potential energy, *see* energy, potential
Prince, John T., 12n34
profile, *see* lengthwise profile, crosswise profile
progression: chromatic, 111, 122, 123, 130–35, 143n21; dynamic, 44; progression effect, 120, 122, 125; intensifying, 201; linear, 40, 40n5, 47, 76, 93, 103. *See also* absolute progression
projected points, 78, 79, 80. *See also* apparent voice; polyphony, apparent
psychologism, 17, 19n54
psychology: experimental, 6; Gestalt, 5, 17, 20–21, 22, 43n10, 160n14
punctum contra punctum, 46, 47n17

Randstimme, *see* rim voice
Rawson, Ryatt, 12n34
reconstructions, analytical, 17
rectilinearity, 157
Reddie, Cecil, 13n37
reform pedagogy, 5, 12, 13, 23
register, 155n9, 170n25, 172, 173, 180
regression, retrogression, 159, 165, 186, 186n48, 201, 203–04
Reinach, Adolph, 18n52

© Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-0-521-02824-0 - Ernst Kurth: Selected Writings
Edited by Lee A. Rothfarb
Index
More information

Rembrandt van Rijn, 10
repetition, motivic, 157–59, 164, 166, 172n28, 202
reverberation, 165, 168, 170, 173, 192n7, 200–01
reversal, directional, 55–56, 78, 159, 168, 170
Richter, Ernst Friedrich, 44n12
Riemann, Hugo, 1, 3, 3n5, 3n7, 4, 5, 23n70, 25, 28, 44n12, 53n28, 62n5, 146n25, 185n47
Rietsch, Heinrich, 107n6
rim voice (*Randstimme*), 85–86, 88, 91–93
Ringer, Fritz, 5n11
Rivera, Benito, 41n6
Rösler, Hans-Peter, 4n9
Roman, Frederick, 12n34
Romanticism,.124, 136–37 (*vs.* Classicism)
Rümmenhöller, Peter, 5n12, 6n14

Sachs, Klaus-Jürgen, 40n6, 41n6, 47n17
Saint Florian, 165n21
Schäfke, Rudolf, 16n46, 17
Schalk, Franz, 178n35, 192n7
Schalk, Josef, 118n14, 141n16, 182n43, 184n44, 192n7, 194n8, 194n9, 195n10, 198n14
Scheibe, Wolfgang, 10n28, 12n34
Schenker, Heinrich, 1, 3, 3n5, 4, 5, 5n12, 14, 15n42, 16, 22, 23n70, 46n15, 79n4, 122n15, 185n45
Schering, Arnold, 1n2, 25n75, 25n77, 48n19
Schlegel, August Wilhelm von, 20, 20n59
Schmalzriedt, Siegfried, 5n12
Schoenberg, Arnold, 15n42, 27, 122n15
Schönzeler, Hans Hubert, 177n33
Schumann, Robert, 72, 203n19
Schütz, Heinrich, 111
Sea Motive, 103n5
Sechter, Simon, 27n85, 116–17n12
self-deception, conscious, 20, 20n60
self-projection, 20
sequence, 134–36, 140n14; disintegration, 135, 139–40; enharmonic linkage, 140; extratonal, 136–37, 139, 143n21; large-scale, 140–41; truncation of, 140
shading, harmonic (shadowing), 103–06; 108–09, 190n2, 201
shifts, harmonic, 101
Shirley, Dennis, 12n35, 13n38
Simmel, Georg, 8
Sleep Motive, 100, 133
slur, slurring, 171n27, 184, 184n44, 185, 185n45, 186n47, 193–94n8. *See also* phrase, phrasing
socio-cultural revival, 5, 11, 13, 16–18, 23
species counterpoint, 45n15, 47n17
Spengler, Oswald, 7n16
spinning forth (*Fortspinnung*), 51, 60–63, 66, 70, 76, 79, 82
space, spatiality, 164–65, 165n21, 166 (psychic), 191, 191n4, 191n5, 192n7, 194. *See also* mass, sonic
Stern, Fritz, 5n11, 9n23, 9n24, 10n27
Stradal, August, 199n15
Strauss, Richard, 131n2, 162n17
Stumpf, Carl, 42n7, 43
subdominant, 102 (minor), 107n6, 108; cadence, 186, 186n48; excursions into, 102n3, 108; progression (shading), 201; region, 101, 170n25, 190n2, 203n20; shifts, 100–01. *See also* darkening, harmonic
super-summative wholes, 21
suspensions, 54, 78
synergies, specific, 42n7

Tantris Motive, 131, 132n3
Tarnhelm Motive, 124
tempo, 161n17. *See also* performance practice
tension, 45, 54, 104–06, 110, 116, 155, 163, 175, 182; in chords, 45, 113, 115–16, 118, 135, 145, 147; kinetic, 54, 79; in sequences, 137–38
thematic presentation (fugue entry-group), 58–61, 61n4, 62, 62n5, 63, 65, 65n6
theme, 151–52, 154, 161–62, 162n17, 164–66, 169, 175n32 (definition), 173, 176, 180, 183, 191n5, 192 (developmental motives), 194, 199n15; and developmental process, 161, 176, 195, 205; principal, 169, 172, 175, 180n37, 192, 198, 204; second principal, 206
theory, theorizing, 38–39, 39n4, 41–42, 42n12, 44, 45–49, 45n13, 61, 62, 76, 110, 121, 127
Thuille, Ludwig, 5n12, 27, 131n2
tiering (of waves), 141, 156–58, 169, 172, 184, 191
tonality, 38n1, 48; large-scale, 143, 145
transitional motive, 70, 73
transitional passage, 58–60, 60n2, 62–63, 65n6, 72n13, 83, 86, 89; formal function, 61, 62n4, 62n5; oscillating motive in, 68, 70. *See* chapter 2
tremolo, 153–54, 156n11, 159–60, 160n14, 163, 165, 176, 180, 190, 194, 199, 200, 204
triad, 41
Tristan and Isolde, 27, 28, 111, 116, 117n13, 121, 123, 125, 126
turnabout, 55, 57, 183

underthird, 108, 115n10. *See also* cadence
undertones, 91n13
unfoldment, ascending and descending, 40, 40n5, 61, 67, 95, 161 (large-scale)
unison passages, 51

vaulting sensation, 193, 194
Vergeiner, Anton, 177n33
Versuchsschulen, *see* education, experimental schools; reform pedagogy
voice leading, chromatic, 134
void, 154, 164–5, 166, 194, 199
volkish ideology, 5, 5n11, 13
Volksbildungsbewegung, *see* education, adult
Voyage Motive, 142, 142n18

Wagner, Manfred, 198n14

© Cambridge University Press www.cambridge.org

CAMBRIDGE

Cambridge University Press
978-0-521-02824-0 - Ernst Kurth: Selected Writings
Edited by Lee A. Rothfarb
Index
More information

Wagner, Richard, 1, 100n1, 103, 104, 105, 107n6, 109, 111, 113, 114, 116, 119, 124, 125, 127, 131, 134, 135, 137, 140, 141, 144, 145, 146, 169, 199n15, 203n19
Wandervögel, 13
Wason, Robert, 2n3, 3n7, 5n12, 27n85, 116n12, 141n16
waves, symphonic, 30, 151–52, 155–57, 161–62; component, 152–54, 156–59, 174–75, 177, 181; countertendency in, 189, 191; de-intensifying, 155, 189; developmental, 151–52, 168; initiatory, 157–58, 160, 177, 189; medial, 174, 181; rebounding, 154, 174, 189, 190; summits, 79n3, 190, 197, 198. *See also* tiering, reverberation; chapters 6–7
Weber, Ernst H., 6
Weingartner, Felix, 199n15
Wellek, Albert, 2n4
Wertheimer, Max, 5, 20, 21n64, 43n10
Westphal, Kurt, 33
Wetzel, Hermann, 1n2, 25, 28, 48n19
Wickersdorf, 12, 12n36, 13, 14, 14n40, 15, 16, 16n46, 23, 23n69
Wilhelm II, Emperor, 11
will, 104, 106, 111, 163, 166; expressive, 164–65; in polyphony, 45–46; in symphonic waves, 158–60, 165, 170; thematic, 175–76, 204
Winch, William H., 12n34
Wissen (wisdom), 7
Wohlfahrt, Frank, 31, 31n103, 160n14
Wolf, Hugo, 116, 131n2
Wolzogen, Hans von, 177n33
Wundt, Wilhelm, 6, 42n7, 43n11
Wyneken, Gustav, 12, 13, 13n37, 14n40, 23

Zuckerkandl, Viktor, 21n64

© Cambridge University Press www.cambridge.org