

## Index

- Adorno, Theodor W., 5, 9, 35–43, 46, 55, 64, 126, 164, 176, 204, 211, 263, 264, 266–7, 271  
 ‘On Lyric Poetry and Society’, 13, 40  
 and immanent dialecticism, 51  
 and parataxis, 37  
 on Hölderlin, 40, 204  
 on lyric mode, 37  
 on Schubert, 35–43, 215  
 theory of lyric parataxis, 21  
 aesthetics, 6–7, 14, 32, 38–40, 41, 45, 49, 69, 77, 137, 176, 205, 206, 210, 211–13, 226, 231, 262  
 Agawu, Kofi, 112  
 Albrechtsberger, Johann Georg, 75, 77  
 alterity, 5, 7, 11  
 ambiguity, 143, 170, 182, 201, 202, 219–20, 231, 254, 262  
 formal, 220, 232, 269  
 analysis, 5, 64, 68, 73, 74, 98, 103, 152, 200, 211  
 form functional, 118, 133, 153, 171, 173, 186–8, 229  
 models of, 2, 7, 40, 46, 48, 49, 51, 55, 62, 147, 174, 175  
 Neo-Riemannian, 2, 261, 264  
 Schenkerian, 2, 40, 112, 245  
 theories of, 1, 4, 21, 53, 73, 102, 118  
 theory of, 53–61  
 Anson-Cartwright, Mark, 111–12  
 aria, 77  
 arrangement, 75, 77–81, 96, 97  
     of instrumental works, 80  
     of operatic works, 77, 78  
     of orchestral works, 77, 96, 98  
     of overtures, 78, 80  
 autonomy, 16, 30, 69, 112, 194, 226
- Bach, Johann Sebastian  
 French Suite no. 5 (BWV816), 223  
 BaileyShea, Matthew, 240  
 Ballad, 268  
 ballet, 77  
 Barry, Barbara R., 209
- basic idea (b.i.), 56–8, 115, 121–6, 133, 136, 143, 145, 168, 170, 178–9, 216, 227–31, 233, 235, 238–43  
 Bauernfeld, Eduard von, 3  
 Bäutel, Herr von, 97  
 Beach, David, 151, 157, 232, 233  
 becoming (Schmalfeldt), 134. *See also*  
     functional transformation  
 Beethoven, Ludwig van  
     ‘heroic’ style, 11, 44, 69, 205  
     ‘Beethoven Political’, 69  
     ‘dramatic-dialectic’ style, 43  
     and dynamism, 8, 13  
     and patriotism, 69  
     and retrospection, 217  
     and teleological motivic derivation, 43–7  
     and thematic fragmentation, 32  
     and variation, 42–3, 217  
     de-centring of, 8, 265  
     late period, 15, 41, 268  
     middle period, 4, 15, 40, 44, 69, 268  
     piano sonatas, 4, 15  
     symphonies, 80  
 Beethoven, Ludwig van, *works*, 4–5, 11–12, 13–78, 80  
 Coriolan Overture, Op. 63, 97, 100  
 Die Geschöpfe des Prometheus Overture, Op. 43, 97  
 Egmont Overture, Op. 84, 97, 100  
 Grosse Fuge in B $\flat$  Major, Op. 133, 78  
 Missa Solemnis, 15  
 Piano Sonata in C Major, Op. 53  
     (Waldstein’), 48  
 Piano Sonata in E Minor, Op. 90, 15  
 Piano Sonata in F $\sharp$  Major, Op. 78, 15  
 Piano Sonata in A $\flat$  Major, Op. 110, 177  
 Piano Sonata in F Minor, Op. 2, No. 1, 240  
 Piano Trio in B $\flat$  Major, Op. 97, 15  
 Piano Trio in D Major, Op. 70, No. 1  
     (Ghost’), 30, 87  
 String Quartet in A Minor, Op. 132, iii,  
     *Heiliger Dankgesang*, 15, 49

- Beethoven, Ludwig van, works (cont.)
  - String Quartet in E $\flat$  Major, Op. 127, 15
  - String Quartet in E $\flat$  Major, Op. 74 ('Harp'), 15
  - Symphony No. 1 in C Major, Op. 21, 147, 242
  - Variations and Fugue for Piano in E $\flat$  Major, Op. 35 ('Eroica'), 43, 217, 244
- Benda, Jiří Antonín
  - Sonata No. 9, 99
- Bergé, Pieter, 54
- Berger, Karol, 46–9, 213, 259
  - mutual implication model, 47, 49, 62, 206, 267
  - poetic forms of temporality, 62
- Berlin, 67
- Berlioz, Hector, 52
- Berwald, Franz, 128, 130
- Bessler, Heinrich, 46
- Biedermeier era, 9
- binary opposition, 186
- Black, Brian, 72–3, 134, 152
- Blume, Friedrich
  - Entwicklung, 33, 215
- Boccherini, Luigi, 75
- Bonds, Mark Evan, 55
- Boston, 67
- Brahms, Johannes, 8, 51, 52, 66, 130, 139, 163, 214, 269, 272
  - Intermezzo Op. 119 No. 1, 255
  - Pianoforte Quintet, Op. 34, 270
  - Second Piano Concerto, Op. 83, 54
- Breitkopf und Härtel, 66, 67
- Brown, Maurice, 66
- Broyles, Michael, 217
- Bruce, Robert, 27
- Bruckner, Anton, 270–2
  - and Schubert's music, 270
  - disjunction in the music of, 271
  - Symphony No. 6 in A Major, WAB 106, 270
  - Symphony No. 7 in E Major, WAB 107, 270
  - Symphony No. 9 in D Minor, WAB 109, 270
- Bureau des arts et d'industrie, 77
- Burnham, Scott, 4, 36, 46, 47, 49, 69, 218, 262–3
- Burstein, Poundie, 8, 32, 232, 252–4
- Byrne Bodley, Lorraine, 2
- cadence, 13, 22, 25, 53, 56–61, 89, 92, 100, 107–13, 118–21, 133, 137, 144, 145, 162, 168, 172, 183, 190, 202, 203–4, 233, 248, 259
  - closure, 30, 63, 107–8, 109, 118–21, 132, 158, 226, 262
- deceptive cadence (DC), 60, 198, 223
- elided, 109, 110, 119, 123, 134, 142, 145, 149, 152–5, 186–8, 193, 216, 237
- evaded cadence (EC), 60, 92, 149, 186–8, 192, 193, 236–8, 259
- expanded cadential progression (ECP), 164, 223, 229, 231, 240
- half cadence (HC), 30, 31, 56, 61, 86–91, 100, 108, 115–21, 127–30, 137, 155, 178, 181, 183–6, 229–30, 235, 238, 245–8
- imperfect authentic cadence (IAC), 31, 61, 86–91, 140–3, 146–7, 149, 223, 236–8
- incomplete authentic cadence (InAC), 60, 119
- nineteenth-century half cadence (19cHC), 61, 198
- perfect authentic cadence (PAC), 31, 32, 50, 56, 61, 86–91, 107–10, 115–21, 132–9, 146–51, 153,
- structural, 15, 57, 85, 87–9, 130, 133, 136, 153, 168, 173, 179, 181, 185, 193, 229, 236, 239, 247
- Cambini, Giuseppe Maria, 75
- canon
  - formation, 81
  - musico-analytic, 1
  - musicological, 70, 76
  - performance, 70, 76
- canon (technique), 32, 164
- Caplin, William E., 113, 118, 170, 180, 225, 235, 240, 242, 250
  - 'formal circularity', 123
  - small ternary form, 134
  - theory of formal function, 53–61, 103, 264
- Cherubini, Luigi, 80–2, 98, 100
  - Démophon* overture, 97
  - Faniska* overture, 77, 81, 96, 97, 221
- Chopin, Frédéric, 47, 103, 269
  - Ballade No. 4 in F Minor (Op.52), 221
  - Nocturne Op. 9. No. 2, 112
  - Piano Trio in G Minor, Op. 8, 272
- chromaticism, 190–6, 199
- Chua, Daniel, 177
- Chusid, Martin, 23, 72, 96, 98, 114, 117–19, 121, 130, 158, 178
- Clark, Suzannah, 2, 44, 152, 225, 263, 264–5
- Clifton, Thomas, 219
- closure, 30, 38, 50, 51, 63, 89, 100, 107–14, 118, 130, 147, 158, 180, 202, 204, 208, 214, 223, 225, 231, 235–8, 255, 259, 265, 266
- cadential, 30, 107, 132, 158, 159, 226, 262
- contrapuntal, 109
- formal, 112

- global, 111
- intra-thematic, 111
- local, 111
- rhetorical, 112–13
- syntactic, 112
- tonal, 112, 197, 247
- Cohn, Richard L., 261, 264
- concert, 79–84
  - programme, 80–1, 82
  - series, 79–84
- concerto, 95, 77
  - piano, 59
  - postclassical, 59
- Cone, Edward T., 51, 62, 174–7, 194
  - theory of stratification, 51, 177, 190, 202.
  - See also* stratification
- context
  - cultural, 13
  - historical, 73
  - social, 74
  - socio-historical, 20
- Contin, Franz von, 81–2
- Cook, Nicholas, 69
- Coren, Daniel, 155
- counterpoint, 30, 37, 63, 89, 109, 130, 180
- Covington, Kate R., 99
- criticism/critical studies, 1–4, 13, 27, 33, 41, 70, 107, 145, 165, 264
- Culler, Jonathan, 20
- cyclicism, 136, 158
- Czerny, Josef, 66
- Dahlhaus, Carl, 8, 15, 42–50, 63, 73, 114–18, 132, 137, 145, 158, 180, 218, 227, 233, 237, 244, 267
  - Stildualismus, 4, 16
- Daverio, John, 45, 206
- Davison, James William, 1–2
- development (musical), 7, 11–12, 26, 28, 30–5, 44, 52, 60, 85, 87, 112, 148, 164–74, 178–82, 211, 212, 218, 220, 223–5, 227, 270, 271
  - developmental episode, 134, 164–165, 168, 172, 174, 178, 180, 181, 186–95, 197, 205, 248, 250
  - dialectical, 5, 35
  - motivic, 6, 29
  - strategy, 6, 31, 107
  - thematic, 12, 29, 30–5, 181, 192, 196
- dialectics, 12–14, 40, 41, 51–2, 62, 109, 110, 137, 163, 168, 172, 178, 185, 191, 192, 195, 204, 264, 266
- dialectical synthesis, 5
- dialogue, 11, 43, 52, 62, 87, 93, 102, 132, 152, 157, 174, 219
  - inter-generic, 95, 96, 103, 266
- divertissement, 81
- double trajectory, 254, 261
- dualism, 16, 99, 160
- Dvořák, Antonín, 67, 71, 128, 269
  - early, 71
  - quartets, 71
- dynamics, 40, 91, 112, 137, 149, 155, 160, 164, 168, 174, 175, 196, 202, 216, 228, 237, 247, 250, 265, 271
- dynamism, 5, 62, 271
- Einstein, Alfred, 98, 109
- Elgar, Edward, 53
- Eliot, T. S., 19
- elision, 51, 52, 89, 92, 108, 110, 119, 130, 132–4, 139, 146–8, 149, 152, 158, 171, 172, 179, 186–8, 216, 235, 269
- emotion, 19, 21, 24, 26, 29, 33, 44, 250
  - theory of, 1
- epic mode, 110
- episode, 164–165, 168, 172, 178, 186–95, 197, 200, 205, 226, 231, 246–56
- Epstein, David, 210
- Esterházy, court of, 70
- expanded period structure (EPS), 186
- experimentation, 9, 71
- exposition, 32, 56–7, 61, 63, 71, 85–91, 97–9, 108, 114, 115, 117–21, 123–7, 145, 150, 151–18, 130, 136
  - monotonal, 115–18, 130, 136
  - three-key, 87, 91, 93, 98–9, 100, 117, 126, 245, 270
  - three-part, 85
- expression, 11, 24, 26, 46, 212, 263
- fantasie, 23
- Fesca, Friedrich Ernst, 77, 80
- Fieldman, Hali, 109, 152, 180
- Fisk, Charles, 46
- form, 4–14, 15, 16, 26–7, 32, 49, 68, 70, 73, 78, 79, 208
  - adaptability of, 103
  - ambiguity of, 51, 128, 159, 232
  - articulation of, 59, 79, 265
  - as process, 62, 63, 112, 137, 158, 159, 243, 271
  - as structure, 55, 63
  - binary, 22, 107, 119, 128, 220
  - bipartite, 114
  - conformational vs generative, 55
  - continuity of, 163, 166–168

- form (cont.)
  - dialogic, 59, 102
  - duality of, 63
  - dynamic, 27
  - elision of, 51, 52
  - experimentation, 9, 71, 95
  - fluidity, 85, 95, 100
  - formal design, 10, 12, 22, 26, 52, 63, 67, 73, 85, 118, 158, 174, 255
  - function of, 9, 32, 33, 50–9, 102, 110, 118, 124, 128, 152, 158, 164, 174, 180, 185, 197, 219, 235, 238–44, 257, 261, 266, 267
  - generic interchangeability of, 103
  - hypotactic, 39
  - innovation of, 9, 84
  - intrathematic, 103
  - logic of, 7
  - lyric. 49 *See* lyric form.
  - lyrical conception of, 8
  - narrative, 47, 213
  - negation of, 5, 7, 8
  - paratactic, 12, 37, 40, 163, 174, 186
  - progressive, 208, 210, 267
  - rhetorical, 113
  - Romantic, 272
  - rondo, 226
  - sonata. *See* sonata form.
  - song, 268
  - ternary, 22, 107, 132–6, 158
  - tonal, 55, 113, 162, 204, 262
  - transformation of, 159
  - variation, 36, 212, 214, 217, 226
- Formenlehre (the new), 1, 11, 53, 55, 63
- form-functional multiplicity (FFM), 52, 58, 62, 219, 240, 242, 248, 266
- Fortsinnung, 215
- Frisch, Walter, 48–9, 205, 218, 233
- fugato, 120–1, 130
- function, 29–33, 91, 103, 110, 130, 134, 147, 164, 165–74, 181, 186–8, 199, 207, 212, 231, 270
- ambiguous, 52, 62
- cidential, 57, 58, 87, 108, 170, 216, 221, 228, 231, 233, 235, 240, 259, 262
- continuation, 235
- developmental, 11
- double, 244
- formal, 234, 235, 238–44, 257, 261, 266, 267
- interthematic, 56–61, 85, 87–9, 124, 129, 133, 153, 171, 173, 179, 181, 193, 198, 227–8, 236, 239, 241, 247, 250, 253
- intrathematic, 56, 57, 85, 87–9, 124, 129, 133, 153, 171, 173, 179, 181, 193, 198, 227–8, 236, 239, 241, 247, 250, 253
- large-scale, 124, 129, 130, 132–3, 153, 168, 173, 179, 186–8, 193, 198, 227–8, 236, 239, 241, 247, 250, 253
- teleological, 11
- temporal, 210, 242
- thematic, 238
- tonal, 29, 172
- transitional, 30, 247
- functional retrogression, 60–1, 110, 118, 128, 130, 152, 157–9, 267, 269
- functional transformation, 57, 60–2, 110, 130, 152, 157, 267, 269. *See also* becoming
- Gál, Hans, 27
- Gallus, 75. *See* Mederitsch, M.
- Gassmann, Florian Leopold, 77
- gender
  - categorisation, 5
  - theory, 1
- general pause (GP), 115, 144–6, 225
- genre, 74, 95, 100
  - and convention, 102
  - Classical, 273
  - cross-fertilisation of, 59, 79
  - expectations of, 42, 79, 102, 268
  - heterogeneity of, 52
  - hybridity of, 103, 267
  - instrumental, 19
  - interchangeability of, 96
  - inter-generic dialogue, 52, 98, 100, 103, 266
  - lineage of, 95, 98
  - poetic, 7, 19–21
  - vocal, 19
- Gesellschaft der Musikfreunde (GdMf), 81
- musikalische Abendunterhaltungen, 68, 79, 80
- Gibbs, Christopher H., 80
- Gingerich, John M., 46, 68, 72, 80
- Gluck, Christoph Willibald (Ritter von)
  - Alceste, 100
  - Iphigénie en Aulide, 97
- goal-direction, 6–7, 44, 111, 175, 203, 205, 214, 226, 253. *See also* teleology
- Grasberger, Franz, 270
- Gritten, Anthony, 173–4
- Grundgestalt, 180
- Gyrowetz, Adalbert, 75
- Handel, George Frideric, 78
- Hänsel, Peter, 75–8, 80, 82

- harmony, 5, 22, 25, 47, 49, 52, 56–7, 63, 73, 79, 85, 91, 99, 127, 128, 134, 137, 142, 143, 152, 155–8, 160–4, 172, 174, 175, 178–81, 192, 203, 208, 218, 221, 223, 226, 227–33, 242, 264
  - emphasised, 181, 193
  - harmonic geometry, 2
  - harmonic plot, 185, 215
  - harmonic preparation, 91, 137–9, 145, 146, 233
  - harmonic progression, 37, 59, 92, 109, 181, 221, 225, 245
  - harmonic resolution, 202
- Neapolitan, 100, 152, 155, 158, 162–3, 191, 202
  - structural, 124
- Hascher, Xavier, 151
- Hatten, Robert, 8, 271
- Hausmusik*, 9, 67, 79
- Haydn, Joseph, 33, 53, 73–83, 94, 96
  - later symphonies of, 92
  - String Quartet in C Major, Op. 76, No. 2 ‘Emperor’, 30
  - String Quartets, Op. 2, 183
- Hefling, Stephen E., 65, 185, 199
- Hegel, Georg Wilhelm Friedrich, 20–1, 24, 51, 267
  - Aesthetics, 20–1
- Heidegger, Martin, 37
- Heine, Heinrich
  - ‘Ihr Bild’, 21–6
- Hellmesberger, Joseph, 66, 81–2
- Henning, Christiansen, 80, 82
- Hepokoski, James, 14, 95
- Hepokoski, James, and Warren Darcy
  - (*Elements of Sonata Theory*), 113, 118, 130, 139, 220, 268
- essential expositional closure (EEC), 50, 110, 118–20, 130, 134, 136, 152, 155, 204, 227
- essential structural closure (ESC), 50, 110–11, 130, 133, 152, 155, 197, 202–4
  - on the medial caesura (MC), 50, 54, 147.
  - See also* Medial Caesura
- Sonata Theory, 53, 54, 264
- tri-modular block (TMB), 87, 93, 115, 139, 145, 152
- hermeneutics, 54, 268
- hierarchy
  - bottom-up, 55
  - top-down, 55
- Hilmar, Ernst, 270
- Hinrichsen, Hans-Joachim, 8, 72
- historiography, 7, 14, 64, 68, 267
- Hoffmeister, Franz Anton, 75
- Hölderlin, Friedrich, 37–8, 40, 164, 204, 266
- Holz, Karl, 80
- Horton, Julian, 8, 10, 51, 54, 59, 130, 139–44, 271
- Hullah, John, 3
- Hummel, Johann Nepomuk, 76, 82
- Hunt, Graham, 99
- hypermetre, 144, 152, 162, 168–70, 210, 231, 235, 242
- hypotaxis, 11, 13, 38–42, 48, 165, 177, 207, 213, 262, 266
- imitation, 164, 195
- improvisation, 6, 11, 31
- influence, 68, 73, 76, 79, 94, 97, 100, 265, 270, 272
  - anxiety of, 206
- Innigkeit (Innerlichkeit), 41
- interpolation, 30, 164, 174, 178, 246, 250, 254
  - developmental, 185, 215
  - dramatic, 166–168
- interpretation, 5, 8, 10, 51, 58, 62, 64, 102, 110, 113, 145, 147, 155, 157, 158, 203, 244, 255, 264, 268, 271
- intertextuality, 102
- inversion, 61, 92, 121–3, 130, 190, 223, 252, 256
- Istel, Edgar, 22, 29
- Ivanovitch, Roman, 214, 218, 226
- Jansa, Leopold, 81–82
- Jordan, Roland, 62, 220, 254
- Kafalenos, Emma, 62, 220, 254
- Kallberg, Jeffrey, 103
- Kant, Immanuel, 261
- Kärntnertortheater (Vienna), 84, 96
- Kinsella, Thomas, 46
- Klein, Michael, 221
- Knapp, J. Merrill, 69, 71
- Koch, Heinrich Christoph, 213
  - Versuch einer Anleitung zur Composition, 39
- Kopp, David, 264
- Korstvedt, Benjamin, 42
- Kramer, Jonathan, 62, 204, 210
  - and multiply directed linear time, 219
- Kramer, Lawrence, 5
- Krommer, Franz, 75–76, 82
- Krummacher, Friedhelm, 272
- Kupelwieser, Leopold, 9, 71
- Kurth, Ernst, 271

- La Rue, Jan, 213
- Langer, Susanne, 210
- Levy, Janet, 14
- Liebhaber, 67
- Lieder, 81, 103, 185, 268
  - lyrical, 21–6
- Linke, Joseph, 80
- listening, 45–6, 48, 205, 209
  - classifications of, 46
  - experience, 46
  - Romantic passive, 46
- Liszt, Franz, 52, 269
- Littlewood, Julian, 214
- logic, 5, 13, 42, 207, 213, 244
  - formal, 7
  - of alterity, 5
- London, 67
- Longyear, Rey M., 99
- lyric, 107, 126, 132, 136, 160, 165, 168, 181, 183, 204–7, 223, 258
  - characteristics of, 9, 21, 24
  - developmental, 26
  - dialectical nature of, 9, 12–14
  - juxtaposition of, 51
  - techniques, 52
- lyric form, 8, 11–13, 16, 26–7, 40, 42, 47, 49–52, 55, 64, 159, 263, 267–8
- lyric mode, 19–21, 27–32, 49–50, 52, 56, 110, 127, 158, 164, 201, 217
  - and parataxis, 39, 51
  - and repetition, 24, 27–32
  - and stasis, 24, 55
  - and teleology, 9–16, 49, 52, 103, 185–97, 264, 266, 267
  - subjectivity of, 20–1, 23, 24
- lyricism, 4, 12–15, 26, 50, 52, 61–4, 110, 159, 185, 190, 193, 208, 226, 266, 268
- instrumental, 7, 9, 14, 28, 38, 40, 55, 263, 269, 270, 272, 273
- vocal, 6
- Macdonald, Hugh, 160, 164
- Mahler, Gustav, 42, 269
- Mak, Su Yin, 8, 38–40, 43, 152, 214, 218, 220, 252
- Mandyczewski, Eusebius, 65–6, 68
- Mann, Thomas, 210
- Marston, Nicholas, 91, 111, 214
- Martin, Nathan John, 51, 62
- Marx, Adolf Bernhard, 22, 36, 43, 50
  - Liedsatz*, 22, 107, 132–6, 215
  - theory of musical form, 4
- Mason, Daniel Gregory, 5, 27
- Mathew, Nicholas, 69
- Maurer, Ludwig Wilhelm, 81–2
- Mayseder, Joseph, 77–9, 80, 81–95, 265, 267
  - autograph scores, 84
- String Quartet No. 1 in A Major, Op. 5, 78, 85–7
- String Quartet No. 2 in G Minor, Op. 6, 78, 88–9
- String Quartet No. 3 in A♭ Major, Op. 7, 78, 91–2
- String Quartet No. 4 in F Major, Op. 8, 78, 83, 92, 93
- String Quartet No. 5 in D Major, Op. 9, 78, 81, 83, 90–2, 95
- String Quartet No. 6 in G Major, Op. 23, 78, 81, 83
- Variations sur la romance Partant pour le Syrie, Op. 15, 78
- Variations sur un thème Grec, Op. 4, 78
- McClary, Susan, 5
- Mederitsch (Gallus), Johann
  - Fantasie Nr.3 für 2 Violinen und Violoncello, 78
- Medial Caesura (MC), 61, 86–91, 92–4, 109, 110, 115–17, 123, 130–7, 168–71, 172, 178, 181, 186–8, 235, 242, 245–7
- declined, 139–42, 143
- default categories of, 139–42, 147, 168
- elided, 139, 151
- elision, 148
- evaded, 139
- non-standard-key, 142
- standard-key, 142
- Medial Caesura Complex (MCC), 61, 138, 145
- melody, 3, 6, 12, 15, 19, 23, 25, 32, 39, 100, 109, 128, 149, 186, 208, 213, 216, 218, 224, 226, 228, 237, 240, 242, 245, 256
  - variation of, 215
- memory, 46, 205–6, 225, 262
  - as an aesthetic and music-historical category, 45
  - habitual, 48–9
  - recollective, 45, 46, 48–9
- Mendelssohn, Felix, 15, 52, 67, 71, 130, 139, 269, 272
  - conducting Schubert's overture to *Fierrabras* (D796), 2
  - early chamber music of, 71
  - Octet in E♭ Major, Op. 20, 71
  - string symphonies, 71
- metaphor, 5, 35, 36, 54
- Mill, John Stuart, 20
- Monelle, Raymond, 47, 111, 209–10

- ‘grammatical completion’, 111–12
- and lyric time, 47, 208, 215, 218–19
- bichronic exposition of temporality, 62
- Monn, Matthias Georg, 77
- motif, 22, 23–5, 29, 30–2, 36, 56, 60, 72, 112, 114, 115, 116, 117, 121–3, 132
- correspondence, 132, 237
- derivation of, 6, 43–7, 63
- development of, 29
- fragmentation of, 31, 127
- transformation of, 31
- motion, 23, 136, 144, 151, 154, 164, 178, 204–6, 219, 234, 262
- multi-directional, 206
- uni-directional, 206
- Mozart, Wolfgang Amadeus, 33, 53, 73–4, 78, 80–3, 94, 96, 214
- piano concertos, 95
- Piano Sonata in D Major, K. 576, 57
- String Quartet in F Major, K. 590, 226
- narrative, 20, 39, 46, 72, 94, 196, 252, 254, 259, 271
- form, 47
- teleological, 219
- Navia, Gabriel, 139, 144
- Neue Zeitschrift für Musik, 3
- New York, 67
- Newbould, Brian, 65, 70
- Nielsen, Carl, 53
- nostalgia, 52, 216, 217
- November, Nancy, 74–5
- objectivity, 21, 35
- Onslow, George, 76, 80, 82–3
- opera, 77, 78, 81, 96–7
- arrangements of, 77
- Italian, 77
- oratorio, 77
- oratory, 213
- orchestration, 2, 112, 271
- Orel, Alfred, 65
- ornamentation, 212, 216
- overlap, 148–51, 152, 158, 270
- accompanimental, 24, 148–51, 152, 154, 185
- overture, 48, 65–6, 68, 77, 78, 80, 101
- operatic, 96, 100
- orchestral, 2, 95–8, 100
- string quartet, 65
- parameter, 109–15, 118, 136, 158, 177, 189, 265
- parametric dislocation, 52
- parametric non-congruence, 114, 117
- statistical, 113
- syntactical, 113
- parataxis, 10–11, 13, 14, 37–43, 45, 48, 51, 63, 71, 110, 163, 175–8, 182, 202, 204, 207, 213–14, 220, 227, 231, 232, 244, 250, 255, 262, 267, 268, 269, 270, 271
- Paris, 67, 77
- pathos, 44, 46
- Pecháček, Franz, 82
- performance, 10, 68, 72, 79, 80, 98, 209
- paratactic, 11, 38
- practice, 1
- studies, 11
- phenomenology, 148, 209, 219
- philosophy, 51, 54, 209, 264
- phrase
- asymmetrical, 223
- contraction, 212
- expansion, 39, 212, 213
- structure, 59, 103, 162, 168, 180, 223, 228
- symmetrical, 22, 23, 107, 244
- Pleyel, Ignaz, 75
- poetry, 9, 37, 40, 164, 204, 266
- lyric, 19–21, 41, 46, 49, 204, 206
- première, 2
- progression (musical), 12, 23, 33, 37, 41, 59, 92, 99, 109, 137, 165, 175, 194, 199, 203, 206, 208, 210, 220, 221, 226, 248, 262, 267, 273
- cycle, 158
- linear, 158, 206
- non-adjacent, 176
- proliferation, 59, 98
- Proust, Marcel, 111, 261
- publication, 66, 68, 75, 76, 78, 84
- Radicati, Felice Alessandro, 76–7
- range
- vocal, 23
- recapitulation, 71, 85, 87–92, 97–100, 114, 115, 117–21, 151–3, 170–2, 181–4, 213, 215, 220, 227, 232, 233, 256–9, 270
- reception, 2, 9, 16, 39, 67–8, 70–1, 269, 271
- historical, 2, 5
- history, 12, 67, 70, 205
- register, 91, 174, 212, 216, 218, 265
- Reicha, Anton, 82
- Reiser, Salome, 74–6
- repetition, 6, 11, 24, 27–32, 38, 45, 50, 74, 87, 108, 116, 119, 123–30, 168, 172, 180, 181, 194, 197, 201, 209, 212–13, 215–16, 218, 229, 231, 244, 250, 259, 262
- retrogression, 51, 127, 134, 158, 267. *See also* functional retrogression

- retrospective reinterpretation, 62
- rhetoric, 112–13, 132, 136, 137, 138, 145, 146, 152, 158, 162–165, 168, 176, 181, 189, 192, 199, 203, 206, 213, 215, 228, 237, 248, 265, 266
- Classical, 164
- rhythm, 23, 30–2, 40, 44, 112, 121, 137, 174, 201, 208, 211–12, 228, 235, 247, 256
- Richards, Mark, 54, 137–8
- Ries, Franz, 80, 82
- Rietz, Julius, 67
- Rode, Pierre, 82
- Romanticism, 7, 42, 103, 123, 144
- Romberg, Andreas Jakob, 76–8, 80, 81–3  
*Fantasie* for String Quartet (Op.40), 78
- Romberg, Bernhard
  - string quartets for piano and violin, 78
  - rondo, 136
    - brilliant, 81
    - concertant, 81
- Rosen, Charles, 4, 5, 212
- Rossini, Gioachino, 4, 82
  - overtures of, 97
- Rothstein, William, 244
- Royal Philharmonic Society
  - concert, 2
- Rubinstein, Anton, 27
- Sachse, Hans-Martin, 73
- Salieri, Antonio, 96
  - Axur, Re d'Ormus, 97
  - Les Danaides, 97
- Salzer, Felix, 5–7, 9, 22, 27–36, 40, 43, 107, 268, 273
  - der äußeren Form* (outer form), 27
  - der Formung* (inner form), 27–8
- Schachter, Carl, 254
- Schenker, Heinrich, 6, 28, 31, 34, 122
  - theory of voice-leading and underlying structure, 4
- Schiller, Friedrich
  - Die Götter Greichenlands, 7, 268
- Schlegel, Friedrich, 53, 63
- Schlesinger, Adolph Martin, 96
- Schmalfeldt, Janet, 51, 54, 61, 158, 226, 235, 267
  - 'One more time' technique (OMT), 60, 233
  - and 'becoming', 60–1, 110, 130–2, 134, 242
- Schnebel, Dieter, 208, 210–12, 261
- Schoenberg, Arnold, 26, 256
- Schubert, Franz
  - and 'otherness', 4–5, 12
  - and his 'Beethoven Project', 72. *See also* Gingerich, John M.
- and lyric form, 8, 9, 11–13, 15, 16, 26, 40, 42, 47, 49–52, 64, 158, 263, 267–8
- and lyric mode, 23, 24, 27–32, 49–50, 52, 103, 127, 185–97, 201, 264, 265
- and lyricism, 4, 6, 8, 12, 14, 28, 38, 52, 55, 63, 71, 159, 178, 183, 185, 186, 190, 193, 195, 201, 204–7, 208, 226, 263, 269, 273
- and Medial Caesurae (MCs), 137–55, 159
- and motivic derivation, 43, 45
- and parataxis, 10–11, 38, 63, 163–165, 174, 175–8, 204, 214, 268, 270
- and Rossini, 6
- and the early/late divide, 9–10, 70–3, 102–3
- and variation, 34, 39, 42–3, 52, 103, 212–33, 242, 243, 244, 246–52, 255–9, 262–3, 267
- bias towards the songs, 3
- chamber music of, 9, 59, 63, 65, 68, 70, 72, 95, 98, 100, 103, 265
- early, 9, 64–8, 70–4, 79, 95, 98, 100,
- instrumental works, 1–7, 11, 12, 27, 32, 40, 65, 71, 72, 100, 210, 268
- late, 65, 67, 70–2, 103, 109, 160, 262
- Lieder of, 2, 21–6, 70, 82, 103, 210, 268
- lyric style of, 5, 11, 22, 27, 37, 109, 110
- marginalisation of, 7, 68–9, 70, 72
- overtures of, 2, 65–6, 95–8
- piano sonatas, 1
- posthumous reception of instrumental works, 1–4, 16
- reframing of, 8
- thematic invention, 6

#### Schubert, Franz, works

- 'An Schwager Kronos' (D369), 83
- 'Auf der Donau' (D553), 26
- 'Der Kreuzzug' (D932), 26
- 'Der Tod und das Mädchen' (D531), 268
- 'Die junge Nonne' (D828), 83
- 'Die Liebe hat gelogen' (D751), 26
- 'Die Nachtigall' (D724), 83
- 'Geist der Liebe' (D747), 83
- 'Hagars Klage' (D5), 96
- 'Ihr Bild', No. 9 of *Schwanengesang* (D957), 21–6
- 'Sehnsucht' (D636), 83
- 'Ständchen' (D920), 83
- 'Strophe aus Schillers *Die Götter Greichenlands*' (D677), 7, 268
- Der Spiegelritter* (Overture) (D11), 97
- Fierrabras* (D796), 2
- Fantasie* in G Minor for Piano Duet (D9), 23
- Impromptu in C Minor, Op. 90, No. 1 (D899), 23
- Impromptus (D935), 216

- Moment Musical in A $\flat$ , Op. 94, No. 6, 176
- Octet in F Major (D803), 9, 160
- Overture for String Quartet in B $\flat$  Major (D20), 65–6, 97
- Overture for String Quartet in C Minor (D8A), 65–6, 68, 91, 95
- Overture for String Quintet in C Minor (D8), 23, 52, 65–6, 77, 95–6, 98–102, 263
- Overture in D Major (D12), 97
- Overture in D Major (D26), 97
- Overture in D Major (*for Der Teufel als Hydraulicus*) (D4), 97
- Piano Sonata in A Major (D959), 160
- Piano Sonata in B $\flat$  Major (D960), 23, 91, 107, 160, 209–10, 231, 244, 268
- Piano Sonata in C Major (D279), 245
- Piano Sonata in C Minor (D958), 46, 109, 146, 232
- Piano Trio in B $\flat$  Major (D898), 215, 216, 245
- Piano Trio in E $\flat$  Major (D929), 35, 107, 149, 215, 245
- Quartet movement in C Minor (D103), 65, 140, 143
- Quartettsatz* in C Minor (D703), 51, 65–6, 71, 107–9, 110, 140, 148, 150–9, 166, 180, 202, 214, 267
- Rondo in A Major for Piano Four Hands (D951), 35
- Rosamunde (D797), 268
- Schwanengesang* (D957), 21–6
- Sonata in C Major for Piano Four Hands, ‘Grand Duo’ (D812), 107
- String Quartet [lost] (D19), 66
- String Quartet [lost] (D19a), 66
- String Quartet in A Minor, ‘Rosamunde Quartet’ (D804), 9, 51, 65, 70, 103, 140, 166–168, 185–208, 231, 260, 264
- String Quartet in B $\flat$  Major (D36), 51, 115–17, 119, 140, 143, 145, 163, 166–168, 177–86, 192, 215, 227, 266
- String Quartet in B $\flat$  Major (D68), 66, 119, 140, 142, 143, 148–50, 166
- String Quartet in B $\flat$  Major (D112), 140, 143, 145–6, 164, 166–165, 215
- String Quartet in C Major (D32), 66, 117, 119, 140, 142, 143
- String Quartet in C Major (D46), 114, 119, 140, 142, 143, 214
- String Quartet in D Major (D74), 98, 119, 140, 142, 143, 166–165, 220
- String Quartet in D Major (D94), 51, 52, 61, 71, 95, 110, 117–19, 123–7, 140, 142, 143, 152, 157–9, 219–26, 267
- String Quartet in D Minor, ‘Der Tod und das Mädchen’ (D810), 9, 66, 70, 107, 108, 140, 144, 146, 166, 215, 240
- String Quartet in E Major (D353), 51, 66, 140, 150–1, 166–172, 192, 215, 235, 266
- String Quartet in E $\flat$  Major (D87), 66, 140, 216
- String Quartet in G Major (D887), 9, 29–33, 34, 42, 48, 52, 63, 66, 70, 71, 103, 109, 140, 143, 149, 156, 166–165, 186, 196, 212, 214, 225,
- String Quartet in G Minor (D173), 52, 103, 140, 149, 166–165, 219, 226–32, 262
- String Quartet in G Minor/B $\flat$  Major (D18), 51, 66, 68, 71, 95, 110, 117–23, 134,
- String Quintet in C Major (D956), 9, 11, 32, 46, 66, 70, 91, 107, 128, 140, 143, 166, 174, 215, 246
- Symphony No. 1 in D Major (D82), 98
- Symphony No. 2 in B $\flat$  Major (D125), 98
- Symphony No.5 in B $\flat$  Major (D485), 10
- Symphony No.6 in C Major (D589), 2–3
- Symphony No.8 in B Minor, ‘Unfinished’ (D759), 6, 10
- Symphony No. 9 in C Major, ‘Great’ (D944), 10, 33
- Violin Sonata in A Minor (D385), 99
- Schumann, Robert, 52, 269  
 on Schubert, 3, 216, 262
- Schuppanzigh, Ignaz  
 quartet, 66, 84  
 string-quartet subscription series (*Quartett-Productionen*), 68, 79
- semantics, 111
- semiology, 209
- semiotics, 254, 271
- sentence (thematic), 58, 170, 172, 216, 227, 233, 235, 238–40, 244, 247, 250  
 and hypotaxis, 37  
 and parataxis, 38  
 structure, 37, 58
- sequence, 28, 108, 128, 132, 134, 136, 137, 150, 164, 168, 172, 183, 190, 215, 216, 226, 228, 229, 231, 235, 236, 246, 250
- Sibelius, Jean, 44, 53, 269
- silence, 134, 145, 151, 160, 201, 202, 209
- Sisman, Elaine, 38, 213, 220
- sketch studies, 1

- Smith, Barbara Herrnstein, 35  
 Smith, Peter H., 54, 152, 155, 163, 270  
 sociology, 13  
 sonata, 13, 96  
     piano, 10, 72  
 sonata form  
     ‘Type 1–2 Hybrid’, 221  
     and drama, 7, 39, 71, 100, 151, 166, 168, 177, 179, 181, 186, 193, 199, 201, 206, 247  
     and dynamism, 7  
     and lyricism, 71, 107, 165–168, 178, 181, 183, 195, 201, 204–7  
     and parataxis, 37–43, 163–165, 174, 175–8  
     and variation, 177–88, 212–33, 242, 243, 244, 246–52, 255–9, 262–3, 267  
 Beethovenian, 35, 40, 102  
 bipartite, 98  
 bi-rotational, 97–8  
 Classical, 5–6, 39, 55, 204  
 coda, 15, 99, 112, 128, 130, 132, 136, 153, 198, 202–3, 259  
 codetta, 118, 123, 151, 171, 172, 179, 198, 227, 228  
 continuation, 168–72  
 development (section), 15, 32, 85, 91, 97, 119, 127–32, 153, 164–74, 178, 181, 195–6, 199–201, 215, 219, 220, 248, 259, 262, 271  
 exposition, 7, 32, 61, 63, 71, 85–91, 97–9, 108, 114, 115, 117–21, 123–7, 145, retransition (RT), 60, 87–92, 97–8, 114, 117, 130, 183, 196, 221, 227, 250, 253  
 transition (TR), 60–1, 86–9, 124, 126, 127, 130–2, 133, 138, 142, 143, 145, 146, 150, 152, 164, 165–72, 178–9, 181, 193, 215, 232, 236, 246, 248, 257  
 tripartite, 98  
 two-dimensional, 57, 59  
 Type 1, 97, 220, 268  
 Type 2, 127, 157, 220, 268  
 Type 3, 117, 268  
 song, 6, 81, 185  
     dichotomy with instrumental music, 4  
     dramatic, 100. *See also* Lieder  
     strophic, 268  
 Sonnleithner, Christoph, 77, 79, 84  
 Spaun, Joseph von, 3, 97  
 Spech, Johannes (János), 77  
 Spitzer, Michael, 38, 244  
 Spohr, Louis, 80, 81–2, 84  
 St. Lubin, Léon de, 80, 81–2  
 Staiger, Emil, 21, 27, 35, 42–3, 45, 110, 158, 206  
 stasis, 22, 28, 32, 47, 62, 110, 114, 117, 159, 210, 218, 232, 247, 259, 262, 271  
*Stildualismus*, 4, 16. *See also* Dahlhaus, Carl  
 stratification (Edward T. Cone), 51, 60, 62, 177, 180–1, 184, 200, 253, 261  
 divergence, 173–5, 190, 194–7  
 interlock, 175, 177, 181  
 reciprocal divergence, 175, 195  
 synthesis, 173–5  
 Strauss, Richard, 53  
 Stravinsky, Igor, 62, 174–6  
     Symphonies of Wind Instruments, 174  
 stretto, 164, 178  
 string quartet  
     fugal, 77, 79  
     Quatuor brilliant, 77, 78, 80  
     Quatuor concertant, 77  
     subgenre of, 78, 96  
     virtuosic, 77, 79, 80, 95  
 structure, 27, 48, 50, 64, 73, 79, 109–13, 118, 128, 152, 155, 163, 165, 168, 175, 178, 194, 197, 209, 213, 216, 219, 221, 226, 231, 240, 261  
 additive, 164  
 asymmetrical, 180, 223  
 contrapuntal, 151  
 episodic, 12, 164  
 formal, 207, 272  
 harmonic, 151  
 large-scale, 214  
 lyric, 181  
 parallel period, 58, 238, 242  
 paratactic, 12, 250, 255, 271  
 period, 227, 228, 232, 237, 242, 243  
 phrase, 223, 244  
 sentential, 48, 233, 236  
 symmetrical, 24, 52, 244, 267  
 ternary, 109  
 tertiary, 52  
 time, 219  
 transitional, 255  
 tripartite, 137  
 subjectivity, 5, 20–1, 23, 24, 41, 209, 211  
 Swinkin, Jeffrey, 11, 214, 244  
 symphony, 9, 10, 15, 72, 77, 98  
 syncopation, 32, 190, 199  
 syntax, 10, 11, 38, 40, 54, 58–9, 109, 111, 113, 121, 123, 164, 207, 209, 214, 219, 223, 231, 233, 235, 238, 244, 255, 261, 262, 267

- synthesis, 5, 14, 38, 51, 165, 168, 174, 175, 183–6, 194, 200, 259, 266
- pursuit of, 12–14, 38, 40, 207, 266
- Tarrant, Christopher, 139, 144
- Tartakoff, David S., 185
- tautology, 11
- taxonomy, 128, 250
- Taylor, Benedict, 54, 206
  - philosophical engagements with temporality, 62
  - teleology, 5, 9–16, 28, 32, 40–2, 46–50, 92, 100, 103, 107, 165, 168, 204–8, 244, 254, 262, 266, 267, 269. *See also* goal-direction
  - nostalgic, 205
  - retrospective, 205
- telos, 7, 202–3
- Temperley, Nicholas, 33–4, 256
- tempo, 23, 209, 242
- temporality, 11, 16, 43, 45, 46, 48–9, 52, 59, 62, 204–26, 240–2, 244, 254, 256, 259, 261–3, 266
  - and retrospection, 217, 219, 225
  - temporal displacement, 216
  - temporal perspective, 216, 217, 219, 240
- tension, 22, 26, 28, 51, 63, 128, 158, 160, 162, 164, 165, 175, 178, 186, 190, 201, 203, 207, 218, 266
- tessitura, 95, 175, 202
- tetrachord, 44, 151, 157, 214, 234, 242–4, 252–6
- texture, 40, 91, 96, 108, 112, 144,
- theme (melodic)
  - and tonal-harmonic openness, 51
  - and variation, 212–33, 243, 247, 252, 255–9, 262–3, 267
  - augmentation of, 32, 242
  - continuation of, 239, 240, 250
  - development of, 12, 29, 33, 181, 192, 196, 247
  - diminution of, 32
  - expansion of, 7, 32, 58, 192, 196, 219, 235
  - extension of, 98, 219, 223, 235
  - fragmentation of, 31–2, 168–70, 190, 196, 211, 228, 235, 247, 252
  - liquidation of, 32
  - manipulation of, 211
  - monothematicism, 73, 115, 180, 220, 271
  - presentation of, 239, 240, 247
  - proliferation of, 98
    - transitional, 107
- Theurer, Michiko, 49
- timbre, 271
- time, 208–12, 217–20, 240, 259, 261, 262
  - chronometric, 210
- integral, 210
- linear, 204, 210, 255, 263, 266
- lyric, 210, 217, 220, 221, 262
- multiply directed, 219
- progressive, 47, 210, 225, 242, 266
- subjectivity of, 261
- tonality, 30, 40, 72, 85–95, 99–100, 120, 121, 123, 130–9, 142, 152, 155, 161, 115–18, 130, 271
- parallel keys, 98
- tonal design, 51, 70, 126, 152, 163
- tonal form, 55, 113, 162, 204, 262
- tonal path, 254
- tonal plot, 39, 98, 113, 118, 126, 130, 133, 134, 153, 158, 180, 186–8, 198, 227, 252, 253
- tonal polarity, 98, 163, 172, 178, 192, 233
- tonal resolution, 13, 42, 136, 157, 177, 201–4, 259, 266
- tonal scheme, 89, 99, 114, 136, 166
- tonal structure, 99, 109
- Tovey, Donald Francis, 6, 165, 167, 247, 263, 270
- Traeg, Johann, 74–5, 78
- transformation (musical), 51, 85, 128, 130, 180, 190, 213, 227, 235, 257, 259, 265, 267, 270
  - functional, 51
  - voice-leading, 163
- Truscott, Harold, 250
- Tuttowitsch, Benoit, 76
- uni-directionality, 14. *See* motion
- Vande Moortele, Steven, 51, 54, 57, 62, 97
  - 'horizontal double-functionality', 58
- Vanhal, John Baptist, 75
- variation, 29, 31, 34, 36, 38, 39, 42–3, 52, 56, 60, 89, 103, 109, 134, 149, 170, 177–88, 212–33, 242, 243, 244, 246–52, 255–9, 262–3, 267
  - function of, 185, 228
  - impulse, 214, 226, 232, 244, 256, 262
  - technique, 52, 216, 220, 226, 232, 266
  - theme, 215, 218, 242, 246, 250, 255
- Vienna, 74–80, 84, 96, 100, 265
  - Biedermeier period, 67
  - Vienna, Congress of, 69
- voice leading, 40, 128, 150, 162, 223
- Wagner, Richard, 67
- Wassermann, Heinrich Joseph, 81–2
- Webern, Anton
  - variations, 26

308

*Index*

- |   |  |
|---|--|
| Webster, James, 8, 15, 50, 63, 107, 110, 117, 265,<br>270 | Wollenberg, Susan, 152, 155,<br>214, 232 |
| 'double functioning', 58                                  | Wranitzky, Paul, 75                      |
| Weiss, Franz, 80, 82                                      | Zbikowski, Lawrence M., 55               |
| Weisse, Hans, 6   | Zseliz, 70                               |
| Westrup, Jack Allan, 65, 212                              | Zumsteeg, Johann Rudolf,<br>96           |
| Whittall, Arnold, 15, 33                                  |  |
| Wintle, Christopher, 24–6                                 |  |