

## Contents

<i>Acknowledgments</i>	<i>page</i> ix
<i>Note on abbreviations</i>	xi
Introduction	1
PART I	
1 Background and education (1)	5
2 Concerning method and style	11
3 Concerning pitch (1): chord and progression	23
4 Concerning pitch (2): chromaticism, tonal relations, and modality	38
5 Education (2): concerning Catel, the guitar, and works of the 1820s	52
PART II	
6 Concerning instrumentation	73
7 Concerning the bass	92
8 Concerning counterpoint, pedal, and fugue	108
9 Concerning rhythm	127
10 Melody	144
PART III	
11 Vocal forms: <i>Satz</i> and <i>Ursatz</i>	169
12 Formal schemes in instrumental music	181
13 The Overture <i>Benvenuto Cellini</i> : an analysis	202

viii	<i>Contents</i>	
14	The figure and the background: Faust in <i>La damnation</i>	228
15	In conclusion	257
	<i>Notes</i>	266
	<i>Selective catalogue of Berlioz's works</i>	279
	<i>Bibliography</i>	293
	<i>Index</i>	297