

Index

Alberti, Leon Batista, 220
Alpern, Wayne, 5 n. 3
analytical layers, 18
 background, middleground, foreground, 19
author's view of Schenker, xix
auxiliary cadence, 167 n. 20
avoidance of unpublished work, xx

Baker, James, 217
Bent, Ian, 7 n. 5
 introduction to *Tonwille*, 136 n. 37
Berio, Luciano
 Sinfonia, 214 n. 18
Berlin, Isaiah, 7 n. 6
Bernhard, Christoph, 96 n. 44
Blasius, Leslie David, xiv n. 1
Brown, Mathew, 178 n. 40, 210 n. 12, 215
Burstein, L. Poundie, 167 n. 20

Cadwallader, Allen, 217
canon, 101
Chomsky, Noam, 189–90
chord of nature 16, 124
Clark, Suzannah, 62 n. 9
Coclico, Adrianus Petit, 96 n. 44
Cohn, Richard, 209 n. 9
combination of idealism and empiricism in
 Schenker, xiv
composing-out, 16
continued relevance of classical
 music, 199 n. 22
Cook, Nicholas, x
Crews, Frederick, 9 n. 8
Cumming, Naomi, 194–95

Darcy, Warren, 206 n. 3
Darwin, Charles, 10, 52 n. 35
“Das Hören in der Musik” (1894)
 quotation from, 3
 development toward its goal, 3
Das Meisterwerk in der Musik, 117
 analyses in, 146
 translation with introduction, 117 n. 1

Das Meisterwerk in der Musik II
 Beethoven, op. 55 analysis, 149–53
 Mozart, K 445 analysis, 146–49
Das Meisterwerk in der Musik III
 “Rameau oder Beethoven,” 154
Der freie Satz
 as manifestation of ideology, 171–75
 early version, 157
 final version, 158
 presentation of, 160–62
 problems in, 160
 relation to earlier publications, 158–59
 religious component of, 175–78
 significance and function of, 158–59
 suppression of nationalistic rhetoric in,
 175 n. 30
 “Der Geist der musikalischen Technik,” xiii, 36, 41
 and Schenker's future, 57–59
 anti-organicism in, 44–46
 idealism and empiricism in, 54–57
 significance of, 41
 three articles on, 46
Der Tonwille, 117
 focus on pitch, 145
 longer analyses in, 135–45
 listed, 136 n. 36
 translation with introduction, 117 n. 1
Der Tonwille and *Das Meisterwerk*
 and Schenker's future, 155
 six early articles on Urlinie, 118–35
description of longer graphs
 Bach, WTC I, C Major Prelude, 33–36
 Beethoven
 op. 10 no. 3, 165–71
 op. 55, 149–53
 Mozart, K 445, 146–49
development of reduction technique, 85, 86, 87,
 88, 107–15
diatonic basis of music, 72
diminution, 121
dissonance and consonance distinction, 29–31
dissonance and passing motion, 133
dissonance converted into consonance, 124, 125

- dissonant prolongation, 216
- Drabkin, William, 7 n. 5, 140 n. 40
 - introduction to *Meisterwerk*, 136 n. 37
- Dubiel, Joseph, 77 n. 2
- Duerksen, Marva, 59 n. 45
- emerging importance of bass in *Ursatz*, 132
- Eybl, Martin, 72 n. 42
- Federhofer, Hellmut, 7 n. 5
- final theory
 - a more distant perspective, 226–27
 - and ideal Schenkerian listener, 227
 - as avoiding tendency toward conceptual fragmentation, 226
 - as doctrinaire and authoritarian, 213
 - as unified system, 15–31
 - close relation of background and foreground, 228
 - commitment to universal musical coherence, 225
 - ideological aspect of, 226
 - lack of empirical grounding, 205
 - music as all-consuming, unified whole, 213
 - negative view of most music, 214
 - relation to world music, 213
 - restriction to common-practice music, 225
 - rhythm and form, 206–07
 - chapters on, 209
 - pitch aspects of, 209
- final theory in relation to overall development, 36–37
- final theory vs early theory, xvi
- first description of three *Urlinie* descents in *Ursatz*, 154
- foreground as “torrent of diminution,” 135
- Forte, Allen, 165 n. 16
- Freud, Sigmund, 8
- generation vs reduction, 15, 126
- genius 71, 100
- German origin of great music, 126
- “Gesetze der Tonkunst,” 125 n. 15
- Gleick, James, 223 n. 3
- Goethe, Johann Wolfgang von, 42, 79, 89, 184 n. 1
- Gould, Stephen Jay, 224
- grand narrative, xv
- graph alone as sufficient, 180 n. 51, 195 n. 14
- graph of Bach D minor Little Prelude as “complete,” 123
- graphic notation, 31–33
- Haeckel, Ernst, 43
- Hanslick, Eduard, 42
- Harmonielehre*, 60
 - and “Geist,” 72–73
 - and Schenker’s future, 76
 - biological life of tones, 60–62
 - coherence as hidden, 70
 - composing-out, 69–70
 - major and minor tonal systems, 62–66
 - natural attributes of both systems, 66
 - mental aspect of music, 70
 - spiritual nature of harmony, 67
 - Stufe, 67–69
- headtone and endtone, 21
- Hegel, Georg Wilhelm Friedrich, 56
- Hepokoski, James, 206 n. 3
- Hinton, Stephen, 135 n. 35
- Hoboken, Anthony van, 102 n. 14
- Hume, David, 54
- idealism in late nineteenth and early twentieth century, 43
- ideology, 4–5
- incomplete transference of *Ursatz*, 23
- incorrect translation of *Künstlichkeit*, 47 n. 17
- initial ascent, 131
- internal bass arpeggiation, 130
- interruption, 26, 207–09
- Jackendoff, Ray, 190 n. 7
- Jonas, Oswald, 64 n. 16
- Kant, Immanuel, 100 n. 10, 197 n. 16
- Karnes, Kevin C., xiv n. 1
- Kassler, Michael, 190 n. 7
- Keiler, Allan, xviii n. 2, 49, 179 n. 42
 - “The Origin of Schenker’s Thought,” 49–52
- Kerman, Joseph, 165 n. 16
- Komar, Arthur, 217
- Kontrapunkt*, 77
 - and Schenker’s future, 97
- Kontrapunkt I*, 78
 - melodic fluency, 89–91
 - passing motion, 80–82
 - relation between strict and free counterpoint, 82–89
 - voice-leading, 78–80
- Kontrapunkt II*
 - compared with *Kontrapunkt I*, 91
 - Fuxian experiment in, 94–95
 - relation between spirit and nature, 91–96
 - spiritual nature of counterpoint, 91–96

- Korsyn, Kevin, xiv n. 1, 53, 200 n. 23
 “Schenker’s Organicism Reexamined,” 53–54
- Lakoff, George, 189
- Leibniz, Gottfried, 55–57
- Lerdahl, Fred, 190 n. 7, 217
- Lewontin, Richard, 9
- linear progression
 as main means of prolongation, 19–23, 128
 as sole bearer of comprehensiveness, 130
 early history of, 163–64
 spiritual and psychological nature of, 130
- Littlefield, Richard, 210 n. 12, 217
- Lubben, Joseph, 212 n. 17
- Mach, Ernst, 52 n. 35, 54
- Marx, Karl, 229
- masterworks, 100
- McCreless, Patrick, 212 n. 17
- mental retention, 20, 133
- mixture, 22
- monographs, 98
 aesthetic assumptions, 100
 contribution of, 115–16
 development of reduction technique, 107–15
 development of synthesis, 104–07
 listed with dates, 98
 manuscript studies, 102
 ornamentation, 102–03
 purpose of, 99
- more critical perspective in Part III of book, 183
- Morgan, Robert P., 6 n. 4, 10 n. 10, 96 n. 44,
 135 n. 35, 176 n. 31, 187 n. 2, 209 n. 7,
 217 n. 20
- motivation of Urlinie, 135
- multilayered graphs in *Tonwille* analyses,
 140–41
- music itself, xvii
- musical laws, 100
- Narmour, Eugene, 210 n. 10
- natural–artificial dichotomy in history, 48 n. 19
- nature, 96
- Naturphilosophie*, 55, 56
- Neumeyer, David, 210 n. 12, 217
- Newton, Isaac, 223–24
- number of analytical layers, 15
- obligatory register, 17
- octave identity, 27
- octave transfer, 27
- organicism, 42, 71, 174 n. 28
- organization of book, xvii
- relationship of ideology and theoretical
 development, xix
- origin of music, 52 n. 35
- Palladio, Andrea, 220 n. 1
- Pastille, William, 46, 91 n. 33, 155 n. 50, 210 n. 13
 “Heinrich Schenker, Anti-Organicist?,” 46–48
- Perlman, Marc, 188 n. 4
- post-tonal music
 combines centripetal and centrifugal
 elements, 216
 described, 214
 links to past, 214
 literature on Schenkerian extensions, 215
- Proctor, Gregory, 160 n. 6
- prolongation, 16
- publications between *Meisterwerk* III and *Der
 freie Satz*, 153 n. 48
- purpose of book, xv
- Rameau, Jean-Philippe, 79 n. 9
- reaching over, 21
- reaching under, 22
- readership of book, xiv, xvi
- Reiter, Andrea, 199 n. 20
- Renwick, William, 32 n. 12
- Riemann, Hugo, 221 n. 2
- Riggins, Herbert Lee, 160 n. 6
- Rothfarb, Lee, 221 n. 2
- Rothstein, William xi, 28 n. 9, 156 n. 1, 209 n. 8
- Sachs, Oliver, 223
- Salzer, Felix, 217
- Samarotto, Frank, 209 n. 8
- Schachter, Carl, 187 n. 2, 206 n. 4, 212 n. 16, 217
- Schelling, Friedrich Wilhelm Joseph von, 42, 55
- Schenker. *See also* final theory, final theory vs
 early theory, combination of idealism
 and empiricism in, canon, graphic
 notation
 affective dimension in, 191–94, 195
 and Chomsky, 189–90
 and Freud, 8–9
 and Hitler, 176
 and modernity, 199
 and Vienna, 8
 and Western music history
 harmonic proportions in architecture and
 music, 220
 and Western music theory, 219–22
 energetics, 221
 organicism in, 221
 phrase proportions in, 221

- pitch proportions in, 220
- significant principle in, 219
- and Wittgenstein, 183–86
- as both outsider and insider, 11
- as true believer, 228
- attitude toward contemporary music, 198
- belief in pure art, 176–77
- character, 7–8
 - belief in own infallibility, 9
- conservatism and modernism in, 12
- differences in early and late theory, 159–60
- graph alone is sufficient, 180 n. 51, 195 n. 14
- ideology, 4–5
- life, xv, 5–7
- nature of theory, xiii–xiv, 180
- philosophical beliefs, 200–03
- pitch orientation, 204–06
- scientific orientation, 222–25
- social and historical aspects of, 195–200
- system and context in, 189–91
- theoretical project, 11
- universality and particularity in, 186–89
- use of word “*Geist*,” 96
- Schenkerian extensions, 213–18
 - justification of, 217
 - three types, 216
- Schenker’s Jewishness, 175–76
- Schenker’s motto, 19
- Schenker’s view of creativity, 157
- Schiller, Friedrich, 48 n. 19
- Schlegel, Friedrich, 48 n. 19
- Schmalfeldt, Janet, 212 n. 17
- Schoenberg, Arnold, 135
- Schopenhauer, Arthur, 200 n. 23
- Schorske, Carl, 8
- Siegel, Hedi, 32 n. 13, 158 n. 5
- Simmel, Georg, 52 n. 35
- Smith, Peter, 206 n. 4, 208 n. 6, 212 n. 17
- Snarrenberg, Robert, 194
- spatial vs temporal, 16
- Spencer, Herbert, 52 n. 35
- Spengler, Oswald, 198 n. 19
- spirit, 130
- Straus, Joseph, 215
- Stravinsky, Igor, 135
- Stufe, 28, 134
- Stumpf, Carl, 52 n. 35
- substitution, 28
- Suurpää, Lauri, 206 n. 4
- synthesis
 - as related to Urlinie, 121
 - development in monographs, 104–107
- Teiler* (divider), 24, 133
- temporary treatment of dissonance as
 - consonance, 27
- three Schenker predecessors, 96 n. 44
- transference of the *Ursatz*, 23
- transformation, 16
- translations of Schenker terminology, 15
- Travis, Roy, 217
- two methods of transformation, 16, 23
 - arpeggiated transformation, 23–25
 - linear transformation, 19–23
- two phases of Schenker’s development, xvi
- Über den Niedergang der Kompositionskunst*, 107 n. 31
- ultimate identity of linear and arpeggiated transformation, 25
- unconscious, 200
- unfolding, 22
- unidirectional aspect of theoretical development, xviii
- unstable sections in *Tonville* analyses, 143–45
- Urlinie, 17
 - and actual top voice, 127
- Urlinie-Tafel, 137–40
- Ursatz*, 209–12
 - and actual compositional practice, 210
 - as related to actual musical events, 168 n. 21
 - as source of everything musical, 210
 - considered by some as axiom, 211
 - limitations of, 212
 - not sole source of counterpoint, 211
 - ontology of, 210
 - relation to subsequent levels, 211
 - Schenker’s view of its tones as idea, 173 n. 27
- Urzelle*, 140
- Vitruvius, Marcus, 220
- voice exchange, 22
- Wagner, Richard, 101
- Wagner, Siegfried, 104
- Wason, Robert W., 60 n. 1
- Watkins, Holly, 115 n. 39
- Weber, William, 196 n. 15
- Whittall, Arnold, 207 n. 5
- will, 200
- Wintle, Christopher, 165 n. 17
- Wittgenstein, Ludwig, 183–86
- Zug (linear progression), 17