

Analysis and Performance (TH 531): Selected Bibliography Spring 2011 (Laitz)

* = particularly interesting sources, many of which are already on reserve

Analysis and Performance

- *Bamberger, Jeanne, "The Musical Significance of Beethoven's Fingerings in The Piano Sonatas," *The Music Forum*, IV (1976): 237-280.
- *Bernstein, Leonard. "Musical Syntax," in *The Unanswered Question: Six Talks at Harvard*. Cambridge, Mass. and London: Harvard University Press, 1976: 92-109.
- *Berry, Wallace, "Formal process and Performance in the *Eroica* Introductions," *Music Theory Spectrum*, 10 (1988): 3-18.
- _____. *Musical Structure and Performance*. New Haven: Yale University Press, 1989. MT6.B534M9 1989
- Blum, David. *The Art of Quartet Playing: The Guarneri Quartet in Conversation with David Blum*. New York, 1986.
- *Burkhart, Charles, "Schenker's Theory of Levels and Musical Performance," in *Aspects of Schenkerian Theory*. Edited by David Beach, New Haven, Conn.: Yale University Press, 1984: 95-112.
- *Cone, Edward T, "Analysis Today," *The Musical Quarterly*, XLVI (1960): 172-88.
- *_____. *Musical Form and Musical Performance*. New York and London: W.W. Norton and Company, 1968.
- _____, "Musical Form and Musical Performance Reconsidered," *Music Theory Spectrum*, 7 (1985).
- Defotis, William, "Berg's op. 5: Rehearsal Instructions," *PNM*, 17.1 (1978): 131-137.
- *Dunsby, Jonathan, "Guest Editorial: Perf. and Analysis of Music," *Music Analysis*, 8/1-2: 5-20.
- Feil, Arnold, "Rhythm in Schubert: Some Practical Problems; Critical Analysis, Critical Editions, Critical Performance," Translated by L.W. Vyse in *Schubert Studies: Problems in Style and Chronology*, ed. by Eva Badura-Skoda and Peter Branscombe. Cambridge, England: Cambridge University Press, 1982: 327-45.
- *Folio, Cynthia, "Analysis and Performance: A Study in Contrasts," *Integral*, 7 (1993): 1-37.
- Fürtwängler, Wilhelm, "Heinrich Schenker: A Contemporary Problem," Translated by Jan Emerson in *Sonus* 6/1 (1985): 1-5.
- Hefling, Stephen E, "Of the Manner of Playing the Adagio: Structural Levels and Performance Practice in Quantz's *Versuch*," *Journal of Music Theory*, 31/2 (Fall 1987): 205-223.
- *Howell, T., "Analysis and Performance: the Search for a Middleground," in J. Paynter, et al, eds., *Companion to Contemporary Musical Thought*, vol. 2, 692-714. ML197.C737 1992
- *Kamien, Roger, "Analysis and Performance: Some Preliminary Observations," *Israel Studies in Musicology*, III (1983): 156-170.
- Kerman, Joseph. "The Historical Performance Movement," in *Contemplating Music: Challenges to Musicology*. Cambridge: Harvard University Press, 1985: 182-217.
- Kirkpatrick, Ralph. *Interpreting Bach's Well-Tempered Clavier: A Performer's Discourse of Method*. New Haven, Conn.: Yale University Press, 1984.
- Larson, Steve, "On Analysis and Performance: The Contribution of Durational Reduction to the Perform. of J.S. Bach's Two-Part Invention in C Major," *In Theory Only*, 7/1 (1983): 31-45.
- Lester, Joel. *Performance and Analysis: Interaction and Interpretation*. Chapter 9. See Rink below.
- *Levy, Edward, "Analysis Applied to Performance," *College Music Symposium*, XIX/1 (Spring 1979): 128-138.

- *Meyer, Leonard B. "Critical Analysis and Performance: The Theme of Mozart's A Major Piano Sonata," in *Explaining Music: Essays and Explorations*. Berkeley, Calif.: University of California Press, 1973: 26-43. ML55.M612
- Narmour, Eugene, "On the Relationship of Analytical Theory to Performance and Interpretation," in *Explorations in Music, the Arts, and Ideas: Essays in Honor of Leonard B. Meyer*, edited by Eugene Narmour and Ruth A. Solie, 317-40.
- Ratz, Erwin, "Analysis and Hermeneutics, and Their Significance for the Interpretation of Beethoven," Translated by Mary Whittall in *Music Analysis*, 3/3 (1984): 243-254.
- *Rink, Jonathan, ed. *The Practice of Performance: Studies in Musical Interpretation*. ML457. P895.
- _____, "Playing in Time: rhythm, metre, and tempo in Brahms Fantasien, Op. 116" in his *Practice...*
- *Rolf, Marie and Elizabeth West Marvin, "Analytical and Interpretive Decisions in Two Songs by Richard Strauss," *Integral*, 4 (1990): 67-103.
- *Rothstein, William, "Analysis and the Act of Performance, Chapter 10, see Rink above.
- *_____, "Heinrich Schenker as an Interpreter of Beethoven's Piano Sonatas," *19th Century Music*, 8/1 (Summer, 1984): 3-28.
- _____, "When Can the Performer Lie?" Paper delivered at the Oberlin Conservatory of Music. Oberlin, Ohio. November, 1993.
- Schachter, Carl, "20th-Century Analysis and Mozart Performance," *Early Music* XIX/4 (November 1991): 620-629
- *Schmalfeldt, Janet, "On the Relationship of Analysis to Performance: Beethoven's Bagatelles op. 126, No. 2 and 5," *Journal of Music Theory* 29/1: (1985): 1-31.
- Schenker, Heinrich, "Beethoven; Sonate opus 57," *Der Tonwille*, 7. Vienna: A. Gutmann Verlag, 1924: 1-33.
- _____. *Die Kunst des Vortrags*. Translated by Irene Schreier Scott.
- _____, "The Largo of J.S. Bach's Sonata No. 3 for Unaccompanied Violin (BWV 1005)," Translated by John Rothgeb in *The Music Forum*, Vol. IV, edited by Felix Salzer. New York: Columbia University Press, 1976: 141-159.
- Sessions, Roger. *The Musical Experience of Composer, Performer, Listener*. ML60.S493M 1950a
- *Stein, Erwin. *Form and Performance*. New York: Alfred Knopf & Co. 1962, reprint: New York: Limelight Editions, 1989. MT75.S819. F72
- Sundin, Nils-Göran, "Musical interpretation in Performance: Music Theory, Musicology, and Musical Consciousness." *Journal of Musicological Research*, V/1-3 (1984): 93-129.
- Thurmond, James Morgan. *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*. Camp Hill, Penn.: JMT Publications, 1982.
- *Wason, Robert W, "Webern's *Variations for Piano*, op. 27: Musical Structure and the Performance Score," *Integral* 1, 1987: 57-103.
- Westergaard, Peter. "Performance," in *An Introduction to Tonal Theory*. NY: W.W. Norton, 1975.
- Wolff, Konrad. *Schnabel's Interpretation of Piano Music*. 2nd Edition. New York: W.W. Norton, 1972.
- Yeston, Maury, "Rubato and the Middleground," *Journal of Music Theory*, 19 (1975): 286-301.

Form

- Bent, Ian, ed. *Music Analysis in the Nineteenth Century*. Cambridge: Cambridge University Press, 1994.
- *Berry, Wallace. *Form in Music: An Examination of Traditional Techniques of Musical Structure and Their Application in Historical and Contemporary Styles*. Englewood Cliffs: Prentice-Hall Inc., 1966.
- *Caplin, William. *Classical Form: A Theory of Formal Functions for Instrumental Music of Haydn, Mozart and Beethoven*. New York, Oxford: Oxford University Press, 1998.
- *Cone, E.T. *Musical Form and Musical Performance*. MT58.C747M

- *Cook, Nicholas. *A Guide to Musical Analysis*. New York: George Braziller, 1987.
- *Forte, Allen, and Steven E. Gilbert. *Introduction to Schenkerian Analysis*. New York: Norton, 1982.
- *Green, Douglass M. *Form in Tonal Music*, 2nd ed. New York: Holt, Rinehart, and Winston, 1979. MT58.G795F
- *Laitz, Steven. *Developing the Complete Musician: An Integrated Approach to Theory, Analysis, and Listening*. Oxford University Press, 2003, 2nd edition (2007)
- Laskowski, Larry, "Bach's 'Binary' Dance Movements," *Schenker Studies*, ed. Hedi Siegel, Cambridge: Cambridge University Press, 1990: 84-93.
- *Ratner, Leonard. *Classic Music; Expression, Form, and Style*. New York: Schirmer Books, 1980.
- *Rosen, Charles. *Sonata Forms*. New York: W.W. Norton, 1980.
- Sisman, Elaine. *Haydn and the Classical Variation*. Cambridge: Harvard University Press, 1993.
- *Tovey, Donald Francis. *The Forms of Music*. Meridian Books, 1966 (reprinted by arrangement with OUP; originally published 1944 as musical articles from the *Encyclopaedia Britannica*).
- *Treitler, Leo, "Beethoven's 'Expressive Markings,'" in *Beethoven Forum*, 7, ed. Mark Evan Bonds. Lincoln and London: University of Nebraska Press, (1999): 89-112.
- *Webster, James, "Schubert's Sonata Form and Brahms First Maturity," (Parts I and II), *19th Century Music*, 2 (1978): 18-35 and 3 (1979): 52-71.

Analytical Methodology:

- *Bach, CPE. *Essay on the True Art of Playing Keyboard Instruments*. Translated and edited by William J. Mitchell. New York: W.W. Norton & Company, 1949.
- Berry, Wallace, "Metric and Rhythmic Articulation in Music." *MTS* 7 (1985): 7-33.
- *Burkhart, Charles, "Schenker's 'Motivic Parallelisms,'" *JMT*, Vol. 22, No. 2 (1978): 145-176.
- *Cadwallader, Allen, "Form and Tonal Process: The Design of Different Structural Levels," in *Trends in Schenkerian Research*, ed. Cadwallader, New York, 1990: 1-21.
- _____ and William Pastille, "Schenker's High-Level Motives," *JMT*, 36 (1992): 119-48.
- *Cone, Edward T., "Schubert's Promissory Note: An Exercise in Musical Hermeneutics," *19th Century Music* 5 (1982): 233-241.
- *Epstein, David. *Beyond Orpheus: Studies in Musical Structure*. Cambridge: MIT Press, 1979. MT58.E64
- *_____. *Shaping Time: Music, the Brain, and Performance*. New York: Schirmer Books, 1995. ML437.E64 S52. See also review by Wm Rothstein, *JMT*, Vol. 42, No. 1 (1998): 125-145
- Frisch, Walter. *Brahms and the Principle of Developing Variation*. Berkeley and Los Angeles: University of California Press, 1984.
- Guck, Marion, "Analysis as Interp.: Interaction, Intentionality, Invention," *MTS*, (2006): 191-209.
- Hasty, Christopher. *Tonal Rhythm*. Oxford and New York: Oxford University Press, 1997.
- *Jonas, Oswald. *Introduction to the Theory of Heinrich Schenker*. Trans. and Ed. by John Rothgeb, New York and London: Longman, 1982.
- *Kramer, Jonathan. *The Time of Music: New Meanings, New Temporalities, New Listening Strategies*. New York, 1988. ML3800.K89T58 1988.
- Laitz, Steven, "The Submediant Complex: Its Musical and Poetic Roles in Schubert's Songs," *Theory and Practice*, Vol. 21 (1996): 123-165.
- *Lehrdahl, Fred, and Ray Jackendoff. *A Generative theory of Tonal Music*.
- *McCreless, Patrick, "Syntagmatics and Paradigmatics: Some Implications for the Analysis of Chromaticism in Tonal Music," *MTS*, Vol. 13, No. 2, (Fall, 1991): 147-178.
- Mirka, Danuta, *Metric Manipulations in Haydn and Mozart: Chamber Music for Strings, 1787-1791*. Oxford Studies in Music Theory, 2009.
- Morgan, Robert P., "Symmetrical Form and Common-Practice Tonality," *MTS*, Vol. 20, No. 1 (1998): 1-47.

- *Oster, Ernst, "Register and the Large-Scale Connection," in *Readings in Schenker Analysis and Other Approaches*, ed. Maury Yeston, New Haven: Yale University Press, 1977: 54-71.
- *_____, "The Fantaisie-Impromptu- A Tribute to Beethoven," reprinted in *Aspects of Schenkerian Analysis*, ed. David Beach, New Haven: Yale University Press, 1983.
- Phipps, Graham H., "The Logic of Tonality in Strauss's *Don Quixote*: A Schoenbergian Evaluation," *19th Century Music*, Vol. 9/3 (Spring, 1986): 189-205.
- *Platt, Heather, "Unrequited Love and Unrealized Dominants," *Integral* 7, (1993): 119-148.
- *Reti, Rudolph. *The Thematic Process in Music*. Westpoint, Connecticut: Greenwood Press, 1978.
- Rothfarb, Lee. *Ernst Kurth as Theorist and Analyst*. Philadelphia: U. of Pennsylvania Press, 1988.
- *Rothgeb, John, "Design as a Key to Structure in Tonal Music," in *Readings in Schenker Analysis and Other Approaches*, ed. Maury Yeston, New Haven: Yale University Press, 1977: 72-93. ML423.S324 R28
- *Rothstein, William. *Phrase Rhythm in Tonal Music*. NY: Schirmer Books, 1989. MT42.R847 P5
- *Salzer, Felix. *Structural Hearing: Tonal Coherence in Music*. Dover, 1962.
- *Schachter, Carl, "Rhythm and Linear Analysis," I, II, III, *Music Forum*, 4, 5, 6.
- Schmalfeldt, Janet, "Towards a Reconciliation of Schenkerian Concepts with Traditional and Recent Theories of Form," *Music Analysis* 10 (1991): 233-87.
- *Schoenberg, Arnold. "Theory of Form," "Brahms the Progressive," and "Connection of Musical Ideas" in *Style and Idea, Selected Writings of Arnold Schoenberg*, Ed. by Leonard Stein, 1975, Trans. Leo Black, Berkeley and Los Angeles: University of California Press, 1984.
- Smyth, David, "Large-Scale Rhythm and Classical Form, *MTS*, Vol. 12, No. 2 (Fall 1990): 236-246.
- Stein, Deborah. *Hugo Wolf's "Lieder" & Extensions of Tonality*. Ann Arbor: UMI Press, 1985.
- *_____. *Poetry into Song*. New York: OUP, 1996. MT110. S819 P7 1996.
- Straus, Joseph. *Remaking the Past: Tradition and Influence in Twentieth-Century Music*. Cambridge: Harvard University Press, 1990.
- _____. *Stravinsky's Late Music*. Cambridge: Cambridge University Press, 2001.

Alternative Analytical Perspectives:

Genre, Style, Phenomenology, Interdisciplinary, etc.

- *Agawu, V. Kofi. *Playing with Signs: A Semiotic Interpretation of Classic Music*. Princeton: Princeton University Press, 1991. (See also Review-Articles by D. Harrison, *Integral*, Vol. 6, (1992) and Robert Hatten, *MTS*, Vol. 14, No. 1, (Spring 1992): 88-98.
- Berger, Karol, "Narrative and Lyric: Fundamental Poetic Forms of Composition," in *Musical Humanism and its Legacy: Essays in Honor of C. Palisca*, ed. N. Baker & B. Hanning; Stuyvesant, N.Y., 1992: 451-70.
- *Berry, Wallace. *Structural Functions in Music*. Englewood Cliffs, New Jersey: Prentice-Hall, 1976.
- *Brendel, Alfred. *Musical Thoughts and Afterthoughts*. Longon: Robson books, 1976. ML60. B837M
- *_____. *Music Sounded Out: Essays, Lectures, Interviews, Afterthoughts*. London: Robson Books, 1990. ML60.B837 M987
- Bonds, Mark Evan. *Wordless Rhetoric: Musical Form and the Metaphor of the Oration*. Cambridge: Harvard University Press, 1991.
- Caplin, William, E. *Nineteenth-Century Music*. Trans. by J. Bradford Robinson, Berkeley, Los Angeles: University of California Press, 1989.
- Cogan, Robert, & Pozzi Escot. *Sonic Design*. Englewood Cliffs, New Jersey: Prentice-Hall, 1976.
- *Cook, Nicholas, *Music Analysis and the Listener*, Garland Publishers, 1989
- *Gjerdingen, Robert. *A Classic Turn of Phrase: Music and the Psychology of Convention*. Philadelphia: University of Pennsylvania Press, 1988. See G. Proctor's review in *Integral*, Vol. 3, (1989): 171-200.

- Hatten, Robert, "Interpreting Expression: The Adagio from the *Hammerklavier*," *Theory and Practice*, Vol. 19, (1994): 1-18.
- Kramer, Lawrence. *Music and Poetry: The Nineteenth Century and After*. Berkeley and Los Angeles: University of California Press, 1984.
- _____. *Music as Cultural Practice, 1800-1900*. Berkeley: University of California Press, 1990.
- *LaRue, Jan. *Guidelines for Style Analysis*. New York: W.W. Norton, 1970.
- Levenson, Jerrold. *Music in the Moment*. Oxford and New York: Oxford University Press, 1998.
- Lewin, David, "Brahms, His Past, and Modes of Music Theory," in *Brahms Studies: Analytical and Historical Perspectives*, ed. George S. Bozarth, Oxford, 1990: 13-27.
- *_____, "Music Theory, Phenomenology, and Modes of Perception," *Music Perception*, (1986).
- Lippman, Edward A. *The Philosophy & Aesthetics of Music*. Lincoln and London: University of Nebraska Press, 1999.
- McClary, Susan, "A Musical Dialectic from the Enlightenment: Mozart's Piano Concerto in G major, K. 454, Movement 2," *Cultural Critique* 4 (Fall 1986).
- Meyer, Leonard, "A Pride of Prejudice; Or, Delight in Diversity," *MTS*, Vol. 13/2 (1991): 241-51.
- *_____. *Emotion and Meaning in Music*. Chicago: University of Chicago Press, 1953.
ML3800.M6123E
- *_____. *Explaining Music: Essays and Explorations*. Chicago: University of Chicago Press, 1973. ML55.M612
- *_____. *Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture*. Chicago: University of Chicago Press, 1967.
- *_____. *Style and Music: Theory, History, and Ideology*. Philadelphia: Univ. of Penn. Press, 1989.
- Pascall, Robert, "Genre and the Finale of Brahms' 4th Symphony," *Music Analysis*, Vol. 8 No. 3 (1989): 233-246.
- *Powers, Harold, "Reading Mozart's Music: Text and Topic, Sense and Syntax," *Current Musicol.* 57 (1995): 5-44
- *Ratner, Leonard. *Romantic Music: Sound and Syntax*. New York: Schirmer, 1992.
- *Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. New York and London: Norton, 1972. ML195.R813c
- _____. *The Romantic Generation*. Cambridge: Harvard U. Press, 1995. ML196.R813 R75
- Rothfarb, Lee. "Beethoven's Formal Dynamics: August Halm's Phenomenological Perspective," in *Beethoven Forum*, 5, Lincoln and London: University of Nebraska Press, (1998): 65-83.
- Scherzinger, Martin and Neville Hoad, "A Symmetrical Reading of Inversion in Fin-de-Siecle Music, Musicology, and Sexology," in *Queering the Canon: Defying Sights in German Literature and Culture* ed. Christoph Lorey & John L. Plews: Columbia SC: Camden House, (1998): 36-72.
- *Schmalfeldt, Janet, "Form as the Process of Becoming: The Beethoven-Hegelian Tradition and the 'Tempest' Sonata," in *Beethoven Forum* 4, Lincoln: Univ. of Nebraska Press, 1995: 37-72.
- Smith, Charles, "Musical Form and Fundamental Structure: An Investigation of Schenker's *Formlehre*," *Music Analysis* Vol. 15, nos. 2-3 (July-October 1996): 191-300.
- *Solie, Ruth, "The Living Work: Organicism and Musical Analysis," *19th Century Music*, 4, (1980): 147-56.
- *Stein, Deborah, Editor. *Engaging Music: Essays in Music Analysis*. Oxford University Press, 2004.
- Subotnik, Rose. *Developing Variations: Style and Ideology in Western Music*. Minneapolis: University of Minnesota Press, 1991.
- Treitler, Leo. *Music and the Historical Imagination*. Cambridge: Harvard University Press, 1991.
- Wheelock, Gretchen. *Haydn's Ingenious Jesting With Art*. New York, 1992.
- *Zuckerkandel, Victor. *The Sense of Music*. Princeton University Press.
- *_____. *Sound and Symbol*. Princeton University Press.

Analyses of Specific Works or Groups of Works:

- Bailey, Robert, "Musical Language and Structure in the Third Symphony," in *Brahms Studies*, ed. George Bozarth, Lincoln: University of Nebraska Press, 1997: pp. 405-409.
- *_____, "The Structure of the *Ring* and Its Evolution," *19th Century Music*, 1 (1977): 48-61.
- Beach, David, "Harmony and Linear Progression in Schubert's Music," *JMT*, (1994): 1-20.
- _____, "Schubert's Experiments with Sonata Form: Formal-Tonal Design Versus Underlying Structure," *Music Theory Spectrum*, 15 (1993): 1-18.
- Berger, Karol, "Chopin's Ballade Op. 23 and the Revolution of the Intellectuals," in J. Rink and J. Samson, eds., *Chopin Studies*, 2, Cambridge: Cambridge University Press, 1994: 72-83.
- _____, "The Form of Chopin's *Ballade*, Op. 23," *19th Century Music*, 20, no. 1, (1996): 46-71.
- Buhler, James, "Breakthrough as Critique of Form: The Finale of Mahler's First Symphony," *19th Century Music*, 20, no. 2, (1996).
- Burnham, Scott. *Beethoven Hero*. Princeton: Princeton University Press, 1995. (See also review by Brian Hyer, *Music Theory Spectrum*, Vol. 20, No. 1, (Spring, 1998): 121-136.
- *Carpenter, Patricia, "Grundgestalt as Tonal Function" *Music Theory Spectrum*, 5, 15-38.
- Cone, Edward T., "Brahms: Songs With Words and Songs Without Words," *Integral*, Vol. 1 (1987): 31-56.
- *_____, "Three Ways of Reading a Detective Story--Or a Brahms Intermezzo," in *Music: A View from Delft*, ed. Robert P. Morgan, Chicago: University of Chicago Press, pp. 77-93.
- *Dahlhaus, Carl. *Ludwig van Beethoven; Approaches to his Music*. Trans. Mary Whittall, Oxford: Clarendon Press, 1991.
- _____, "Sonata Form in Schubert's First Movement of the G major String Quartet, trans. Thilo Reinhard, in *Schubert: Critical and Analytical Structures*. Lincoln: U. of Neb. Press, 1986.
- *Frisch, Walter, ed. *Schubert: Critical and Analytical Structures*. Lincoln: U. of Nebraska Press, 1986.
- Gauldin, Robert, "Beethoven's Interrupted Tetrachord & the 7th Symph," *Integral*, Vol. 5, (1991): 77-100.
- Hatten, Robert, "Schubert the Progressive: The Role of Resonance and Gesture in the Piano Sonata in A, D. 959," *Integral*, Vol. 7 (1993): 38-81.
- Hyer, Brian, "Second Immediacies in the *Eroica*," in *Music Theory in the Age of Romanticism*, ed. by Ian Bent, Cambridge: Cambridge University Press, 1996: 77-103.
- Kaplan, Richard, "Sonata Form in the Orchestral Works of Liszt: The Revolutionary Reconsidered," *19th Century Music*, 8 (1984): 142-152.
- Kamien, Roger, "Subtle Enharmonic Connections, Modal Mixture, and Tonal Plan in the First Movement of Beethoven's Piano Sonata in C Major, Opus 53 ("Waldstein")," in *Beethoven Forum*, 1, ed. Christopher Reynolds, 1992: 93-109.
- *Kindermann, William. *Beethoven's Diabelli Variations*. Clarendon Press, 1987.
- _____, "Directional Tonality in Chopin," in *Chopin Studies*, ed. Jim Samson Cambridge: Cambridge University Press, 1988: 59-75.
- _____, "Integration and Narrative Design in Beethoven's Piano Sonata in Ab, Opus 110," in *Beethoven Forum*, 1, ed. C. Reynolds, U. of Neb. Press: Lincoln & London, 1992: 111-146.
- *Kirkpatrick, Ralph. *Interpreting Bach's Well Tempered Clavier: A Performer's Discourse of Method*. MT145B11. K59
- _____. *Domenico Scarlatti*. Princeton: Princeton University Press, 1953.
- *Klein, Michael, "Chopin's Fourth Ballade as Musical Narrative," *MTS*, Vol. 26, No. 1 (Spring, 2004): 23-55
- Koss, Siegfried, "Thematic Structure and Formal Processes in Brahms's Sonata Movements," in *Brahms Studies: Analytical and Historical Perspectives*, ed. by George S. Bozarth, Oxford: Oxford University Press, 1990: 123-37.

- Kramer, Lawrence, "Primitive Encounters: Beethoven's "Tempest" Sonata, Musical Meaning, and Enlightenment Anthropology," in *Beethoven Forum*, 6, Lincoln: University of Nebraska Press: 1998: 31-66.
- Kraus, Joseph C., "Tonal Plan and Narrative Plot in Tchaikovsky's Symphony No. 5 in E minor," *Music Theory Spectrum*, Vol. 13, No. 1, (Spring, 1991): 21-47.
- Krebs, Harald, *Fantasy Pieces: metrical dissonance in the music of Robert Schumann*. OUP: 1999.
- _____, "Tonal and Formal Dualism in Chopin's Scherzo, Op. 31," *Music Theory Spectrum*, Vol. 13, No. 1, (Spring, 1991): 48-59.
- Lester, Joel. *Bach's Works for Solo Violin: Style, Structure, Performance*. Oxford U. Press: 1999.
- McCreless, Patrick, "A Candidate for the Canon? A New Look at Schubert's Fantasie in C Major for Violin and Piano," *19th Century Music*, Vol. 20, No. 3 (Spring, 1997): 205-230.
- Marston, Nicholas, "From A to B: The History of an Idea in the "Hammerklavier" Sonata" in *Beethoven Form*, 6, Lincoln and London: University of Nebraska Press, 1998: 97-127.
- _____. *Schumann: Fantasie, Op. 17*. Cambridge, Cambridge University Press, 1992.
- Moore, Gerald. *Schubert Song Cycles*. 1975
- _____. *Am I Too Loud?* 1962
- _____. *Poet's Love: Songs and Cycles of Schumann*. New York: Taplinger Company, 1981
- Petty, Wayne, "Cyclic Integration in Haydn's Eb Piano Sonata, Hob. XVI: 38," *Theory and Practice*, Vol. 19, (1994): 31-55.
- *Rothstein, William, "Ambiguity in the Themes of Chopin's First, Second, and Fourth Ballades," *Integral*, Vol. 8, (1994): 1-50.
- *Samson, Jim. *The Music of Chopin*. London, 1985.
- Schachter, Carl, "Beethoven's Sketches for the First Movement of Op. 14, No. 1: A Study in Design," *Journal of Music Theory*, 26.1 (1982): 1-21.
- *_____, "Motive and Text in Four Schubert Songs," in *Aspects of Schenkerian Theory*, ed. David Beach, New Haven: Yale University Press, 1983. MT6A.838
- *Schenker, Heinrich. *Beethoven's Ninth Symphony*. Trans. and ed. by John Rothgeb. New Haven and London: Yale University Press, 1992.
- Scherzinger, Martin and Neville Hoad, "Anton Webern and the Concept of Symmetrical Inversion: A Reconsideration on the Terrain of Gender," *Repercussions* 6 (1997): 63-147.
- Sisman, Elaine, "After the Heroic Style: Fantasia and the "Characteristic" Sonatas of 1809" in *Beethoven Forum*, 6, Lincoln and London: University of Nebraska Press, 1998: 67-96.
- *_____, *Mozart: The "Jupiter" Symphony*. Cambridge: Harvard University Press: 1993.
- _____, "Pathos and the Pathétique: Rhetorical Stance in Beethoven's C-Minor Sonata, Op. 13," in *Beethoven Forum*, Vol. 3, Ed. by Glenn Stanley, University of Nebraska Press: Lincoln and London, 1994: 81-105.
- Sly, Gordon, "The Architecture of Key and Motive in a Schubert Sonata," *Integral*, Vol. 9 (1995): 67-90.
- Smith, Peter H., "Liquidation, Augmentation, and Brahms's Recapitulatory Overlaps," *19th Century Music* 17, No. 3, (Spring 1994): 237-261.
- Spitzer, Michael, "The Significance of Recapitulation in the "Waldstein" Sonata," in *Beethoven Forum*, 5, Lincoln and London: University of Nebraska Press, 1998: 31-66.
- Webster, James, "Brahms's *Tragic Overture*: The Form of Tragedy," in *Brahms: Biographical, Documentary and Analytical Studies*, ed. Robert Pascall, Cambridge: Cambridge University Press, 1983: 99-124.
- Wen, Christopher, "A Tritone Key Relationship in Bridge Sections of the Slow Movement of Mozart's 39th Symphony," *Music Analysis*, Vol. 5, No. 1 (1986): 59-84.
- Wintle, Christopher, "Webern's Symphony," *Music Analysis*, Vol. 1, No. 1 (1981): 73-100