

BIBLIOGRAPHY

Reference to collections of essays is made in abbreviated form under the name of the author whose article is listed; the full citation appears under the title of the collection. References to the Pendragon Press cite its location at Stuyvesant, NY, during the late 1980s and the 1990s—or its present location at Hillsdale, NY, after 1999—depending on the publication date of the book in question.

A Composition as a Problem: Proceedings of a Conference on Music Theory, Tallinn, May 16-17, 1996, edited by Mart Humal. Tallinn: Estonian Academy of Music, 1997.

A Composition as a Problem II: Proceedings of a Conference on Music Theory, Tallinn, April 17-18, 1998, edited by Mart Humal. Tallinn: Estonian Academy of Music, 1999.

A Composition as a Problem III: Proceedings of the 3rd International Conference on Music Theory, Tallinn, March 9-10, 2001, edited by Mart Humal. Tallinn: Estonian Academy of Music, 2003.

A Composition as a Problem IV: Proceedings of the Fourth International Conference on Music Theory, Tallinn, April 3-5, 2003, edited by Mart Humal. Tallinn: Estonian Academy of Music, 2004.

Abraham 1935. Abraham, Gerald. "Handel's Clavier Music," *Music and Letters* (16 October 1935): 278-285.

Abravaya 1999. Abravaya, Ido. "Studies of Rhythm and Tempo in the Music of J. S. Bach." Ph.D. dissertation, Tel Aviv University, 1999.

_____. 2004a. Abravaya, Ido. "The Baroque Upbeat: Outline of Its Typology and Evolution," in *Bach Studies From Dublin*: 17-28.

_____. 2004b. Abravaya, Ido. *On Bach's Rhythm and Tempo*. Kassel: Bärenreiter, 2004.

Aflame with Music: One Hundred Years of Music at the University of Melbourne, edited by Brenton Broadstock and Naomi Cumming. Parkville: University of Melbourne Centre for Studies of Australian Music, 1996.

Agawu 1991. Agawu, V. Kofi. *Playing with Signs: A Semiotic Interpretation of Classic Music*. Princeton, NJ: Princeton University Press, 1991.

The Age of Chopin: Interdisciplinary Inquiries, edited by Halina Goldberg. Bloomington: Indiana University Press, 2004.

Agmon 1991. Agmon, Eytan. "Rhythmic Displacement in the Fugue of Brahms's Handel Variations: The Refashioning of a Traditional Device," *Music Theory Canada 1990: Selected Essays*; published as *Studies in Music from the University of Western Ontario* 13 (1991): 1-20.

_____. 1995. Agmon, Eytan. "Functional Harmony Revisited: A Prototype-Theoretic Approach," *Music Theory Spectrum* 17/2 (Fall 1995): 196-214.

_____. 1997. Agmon, Eytan. "Musical Durations as Mathematical Intervals: Some Implications for the Theory and Analysis of Rhythm," *Music Analysis* 16/1 (March 1997): 45-75.

Aldwell and Schachter 2003. Aldwell, Edward, and Carl Schachter. *Harmony and Voice Leading*, 3rd ed. Belmont, CA: Schirmer/Thomson Learning, 2003.

Alegant 2001. Alegant, Brian, and Don McLean, "On the Nature of Enlargement," *Journal of Music Theory* 45/1 (Spring 2001): 31-71.

Allanbrook 1983. Allanbrook, Wye Jamison. *Rhythmic Gesture in Mozart: Le nozze di Figaro and Don Giovanni*. Chicago: University of Chicago Press, 1983.

Allsop 1999. Allsop, Peter. *Arcangelo Corelli: New Orpheus of Our Times*. Oxford: Oxford University Press 1999.

_____. 2002. Allsop, Peter. "Corelli Defended: A Response to Gregory Barnett," *Journal of Seventeenth-Century Music* 8/1 (2002) at <http://merlyn.press.uiuc.edu/jscm/v8/no1/Allsop.html>

Almén 1998. Almén, Byron P. "Narrative Archetypes in Music: A Semiotic Approach." Ph.D. dissertation, Indiana University, 1998.

_____. 2004. Almén, Byron. "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis," *Journal of Music Theory* 47/1 (Spring, 2003): 1-40.

_____. 2005. Almén, Byron. "Musical 'Temperament': Theorists and the Functions of Music Analysis," *Theoria* 12 (2005): 31-68.

Alte Musik als ästhetische Gegenwart: Bach, Händel, Schütz. Bericht über den internationalen Kongress Stuttgart 1985, edited by Dietrich Berke and Dorothee Hanemann. Kassel:

Bärenreiter, 1987.

Alvini 1986. Alvini, Lura. "Les certitudes ambiguës: Farinelli et les manuscrits italiens des sonates," *Domenico Scarlatti: 13 recherches*: 36-42.

_____. 1991. Alvini, Laura. Liner notes to her CD set of Scarlatti's *Essercizi* (Pontelambro [Como], Italy: Nuova era, 1991, no. 6974/75).

Anson-Cartwright 1998. Anson-Cartwright, Mark. "The development section in Haydn's Late Instrumental Works." Ph.D. dissertation, CUNY, 1998.

_____. 2007. Anson-Cartwright, Mark. "Modulation to the Minor Dominant in Major: Three Examples by Bach," paper presented at the annual meeting of MTSNYS, New York, 2007.

Apfel and Dahlhaus 1974. Apfel, Ernst, and Carl Dahlhaus. *Studien zur Theorie und Geschichte der musikalischen Rhythmik und Metrik*. Munich: Katzbichler, 1974.

Approaches to Meaning in Music, edited by Byron Almen and Edward Pearsall. Bloomington: Indiana University Press, 2006.

Arbeau 1967. Arbeau, Thoirot. *Orchesography*, translated by Mary Stewart Evans. With a new introduction and notes by Julia Sutton, and a new Labanotation section by Mireille Backer and Julia Sutton. New York: Dover Publications, 1967.

Aristotle 1926/1994. *Rhetoric*, in English and Greek, under the title, *The Art of Rhetoric*, translated by John Henry Freese. Cambridge, MA: Harvard University Press, 1926, reprinted 1994.

Aristotle 1995. *Poetics*, in English and Greek; edited and translated by Stephen Halliwell. With Longinus, *On the Sublime*, edited and translated by W. Hamilton Fyfe; revised by Donald Russell; and Demetrius, *On Style*, edited and translated by Doreen D. Innes; based on the translation by W. Rhys Roberts. 2nd ed., Cambridge, MA: Harvard University Press, 1995.

Arlin 1965. Arlin, Mary. "Harmonic Rhythm in Selected Fugues from the Well Tempered Clavier, Book 1." M.Mus. thesis, Indiana University, 1965.

_____. 2000. Arlin, Mary. "Metric Mutation and Modulation: The Nineteenth-Century Speculations of F. J. Fétis," *Journal of Music Theory* 44/2 (Fall 2000): 261-322.

Armes 1994. Armes, Roy. *Action and Image: Dramatic Structure in Cinema*. Manchester and New York: Manchester University Press; distributed exclusively in the USA and Canada by St. Martin's Press, 1994.

Armstrong 2001. Armstrong, Richard B., and Mary Willems Armstrong. *Encyclopedia of Film Themes, Settings, and Series*. Rev. ed., Jefferson, NC and London: McFarland, 2001.

Arnheim 1984. Arnheim, Rudolf. "Perceptual Dynamics in Musical Expression," *The Musical Quarterly* 70/3 (Summer 1984): 295-309.

Aspects of Schenkerian Theory, edited by David Beach. New Haven and London: Yale University Press, 1983.

Aufklärungen: Studien zur deutsch-französischen Musikgeschichte im 18. Jahrhundert, Einflüsse und Wirkungen, edited by Wolfgang Birtel and Christoph-Hellmut Mahling. Heidelberg: Carl Winter Universitätsverlag, 1986.

Auner 2003. Auner, Joseph Henry. *A Schoenberg Reader: Documents of a Life*. New Haven and London: Yale University Press, 2003.

Aus dem Takt: Rhythmus in Kunst, Kultur und Natur, edited by Christa Brustle et al. Bielefeld: Transcript, 2005.

Babbitt 1991. Babbitt, Milton. "The Composer's View," in *Music Librarianship in America: papers of a symposium held 5-7 October 1989 Honoring the Establishment of the Richard F. French Librarianship at Harvard University*, edited by Michael Ochs. Cambridge: Harvard University Library, 1991 [= *Harvard Library Bulletin*, new series, spring 1991, vol. 2, no. 1]: 123-132

_____. 2003. Babbitt, Milton. "'My Vienna Triangle at Washington Square': Revisited and Dilated," in *The Collected Essays of Milton Babbitt*, edited by Stephen Peles, Andrew Mead, and Joseph N. Straus: 466-487. Princeton: Princeton University Press, 2003.

Babbitt 2003 originally appeared in *Driven Into Paradise: The Musical Migration from Nazi Germany to the United States*, edited by Reinhold Brinkmann and Christoph Wolff. Berkeley: University of California Press, 1999.

Bach and Handel Symposium. Wissenschaftliches Kolloquium der 24. Händelfestspiele der DDR, Halle, 9-10 Juni 1975. Johann Sebastian Bach und Georg Friedrich Händel-zwei führende musikalische Repräsentanten der Aufklärungsepoche. Halle: n.n., 1976.

"Bach and the Bounds of Originality," in *The World of Baroque Music: New Perspectives*: 213-134.

Bach 1949. Bach, Carl Philipp Emanuel. *Versuch über die wahre Art das Clavier zu spielen (Essay on the True Art of Playing Keyboard Instruments)*; first edition, translated and edited by William J. Mitchell. New York: W.W. Norton, 1949.

Bach, Handel, and Scarlatti: Tercentenary Essays, edited by Peter Williams. Cambridge: Cambridge University Press, 1985.

Bach-Händel-Schütz-Ehrung der Deutschen Demokratischen Republik 1985: Bericht über die internationale wissenschaftliche Konferenz "Georg Friedrich Händel—Persönlichkeit, Werk, Nachleben." Edited by Bernd Baselt and Siegfried Flesch. Leipzig: Deutscher Verlag für Musik, 1987.

Bach Studies from Dublin: Selected Papers Presented at the Ninth Biennial Conference on Baroque Music, Held at Trinity College Dublin from 12th to 16th July 2000, edited by Anne Leahy and Yo Tomita (= *Irish Musical Studies*, Vol. 8). Dublin: Four Courts Press, 2004.

A Bach Tribute: Essays in honor of William H. Scheide, edited by Paul Brainard and Ray Robinson. Kassel: Bärenreiter, and Chapel Hill, NC: Hinshaw Music, 1993.

Bachiana et alia musicologica. Festschrift Alfred Dürr zum 65. Geburtstag am 3. März 1983, edited by Wolfgang Rehm. Kassel: Bärenreiter, 1987.

Badura-Skoda 1985. Badura-Skoda, Eva. "Il Significato dei manoscritti scarlattiani recentemente scoperti a Vienna," *Domenico Scarlatti e il suo tempo. Rassegna Annuale di Studi Musicologici* 40 (issue 20;1985): 45-56.

Bailey 2006. Bailey, Candace. "Orlando Gibbons, Keyboard Music, and the Beginnings of the Baroque: New Considerations of a Musical Style," *International Review of the Aesthetics and Sociology of Music* 37/2 (December, 2006): 135-156.

BaileyShea 2004. Baileyshea, Matthew. "Beyond the Beethoven Model," *Current Musicology* 77 (Spring 2004): 1-34.

Baker 1976. Baker, Nancy Kovaleff. "Heinrich Koch and the Theory of Melody," *Journal of Music Theory* 20/1 (Spring 1976): 1-48.

_____ 1977. Baker, Nancy Kovaleff. "The Aesthetic Theories of Heinrich Christoph Koch," *International Review of the Aesthetics and Sociology of Music* 8/2 (December 1977): 183-209.

_____ 1980. Baker, Nancy Kovaleff. "Heinrich Koch's Description of the Symphony," *Studi Musicali* 9/2 (1980): 303-316.

_____ 1988. Baker, Nancy Kovaleff. "Der Urstoff der Musik: Implications for Harmony and Melody in the Theory of Heinrich Koch," *Music Analysis* 7/1 (March 1988): 3-30.

Bakhtin 1986. Bakhtin, M. M. (Mikhail Mikhailovich). *Estetika slovesnogo tvorchestva. (Speech Genres and Other Late Essays)*, translated by Vern W. McGee; edited by Caryl Emerson and Michael Holquist. Austin: University of Texas Press, 1986

- Barnett 1996. Barnett, Gregory. "Bizzarrie ritmiche nelle sinfonie di Stradella e le sonatae di Corelli," translated by Claudia Di Luca, in *Studi Corelliani V: Atti del quinto congresso internazionale* (Florence: Olschki, 1996): 305-324.
- _____ 1998. Barnett, Gregory. "Modal Theory, Church Keys, and the Sonata at the End of the Seventeenth Century," *Journal of the American Musicological Society* 51/2 (Summer 1998): 245-281.
- _____ 2000. Barnett, Gregory. Review of Allsop 1999 (Arcangelo Corelli: New Orpheus of Our Times). *Journal of Seventeenth-Century Music* 6/2 online at <http://sscm-jscm.press.uiuc.edu/jscm/v6/no2/Barnett.html>
- _____ 2002. Barnett, Gregory. "Tonal Organization in Seventeenth-Century Music Theory," in *The Cambridge History of Western Music Theory*: 407-455.
- _____ 2005. Barnett, Gregory. "Form and Gesture: Canzona, Sonata and Concerto," in *The Cambridge History of Seventeenth-Century Music*: 479-532.
- Barry 1990. Barry, Barbara R. *Musical Time: The Sense of Order*. Stuyvesant, NY: Pendragon Press, 1990.
- Barry 1987. Barry, Kevin. *Language, Music and the Sign: A Study in Aesthetics, Poetics, and Poetic Practice from Collins to Coleridge*. Cambridge and New York: Cambridge University Press, 1987.
- Bartel 1997. Bartel, Dietrich. *Musica Poetica: Musical-Rhetorical Figures in Baroque Music*. Lincoln: University of Nebraska Press, c1997.
- Barth 1992. Barth, George. *The Pianist as Orator: Beethoven and the Transformation of Keyboard Style*. Ithaca, N.Y.: Cornell University Press, 1992.
- Barthe 1960. Barthe, Engelhard . *Takt und Tempo: Studien uber die Zusammenhange von Takt und Tempo. Mit einem Vorwort von Karl Grebe*. Hamburg: Musikverlag H. Sikorski, 1960. (*Veroffentlichungen der Hamburger Telemann-Gesellschaft, Heft 2.*)
- Barthes 1967. *Writing Degree Zero [Degre zero de l'écriture]*, translated by Annette Lavers and Colin Smith. London: Cape, 1967.
- Barthes 1988/1994. Barthes, Roland. "The Old Rhetoric: An aide-mémoire"; "Introduction to the Structural Analysis of Narratives"; and "The Sequences of Actions," in Barthes, *The Semiotic Challenge [L'Aventure sémiologique]*, translated by Richard Howard (Berkeley: University of California Press, 1994; orig. publ. New York: Hill & Wang 1988): 11-94, 95-135 and 136-148.

Baselt 1979. Baselt, Bernd. "Muffat and Handel: A Two-way Exchange," *The Musical Times* 120 (November 1979): 904-907.

_____ 1982. Baselt, Bernd. "Einflüsse der französischen Musik auf das Schaffen G. F. Handels," in *Einflüsse der französischen Musik auf das Schaffen die Komponisten der ersten Hälfte des 18. Jahrhunderts*: 64-76.

_____ 1986. Baselt, Bernd. *Händel-Handbuch. Gleichzeitig Supplement zu Hallische Handel-Ausgabe (Kritische Gesamtausgabe). III: Thematisch-systematisches Verzeichnis—Instrumentalmusik, Pasticci und Fragmente*. Edited by Walter Eisen and Margret Eisen. Leipzig: VEB Deutscher Verlag für Musik, 1986.

Bass 1996. Bass, Richard. "From Gretchen to Tristan: The Changing Role of Harmonic Sequences in the Nineteenth Century," *19th Century Music* 19/3 (Spring 1996): 263-285.

Baxandall 1985. Baxandall, Michael. *Patterns of Intention: On the Historical Explanation of Pictures*. New Haven : Yale University Press, 1985.

Beethoven und die Rezeption der Alten Musik: die hohe Schule der Überlieferung; Internationales Beethoven-Symposium, Bonn, 12./13. Oktober 2000: Kongressbericht, edited by Hans-Werner Küthen . Bonn: Verlag Beethoven-Haus, 2002.

Beethoven-studien. Festgabe der Österreichischen Akademie der Wissenschaft zum 200. Geburtstag von Ludwig van Beethoven. Vienna: Bohlau, 1970.

Beethoven: Studien und Interpretationen, edited by Mieczysław Tomaszewski und Magdalena Chrenkoff. Kraków: Akademia Muzyczna, 2003- .

Beethoven 3. Vol. 3 of *Beethoven: Studien und Interpretationen*, edited by Mieczysław Tomaszewski und Magdalena Chrenkoff. Conference proceedings from the Ludwig van Beethoven Osterfestivals, Krakow. Vol. 3 contains the Internationale Musikwissenschaftliche Symposien Krakow 2003, Warszawa 2004 und 2005 im Rahmen des Ludwig von Beethoven Osterfestivals Konferenzberichte. Vol. 3. thus comprises: 2003. *Beethoven und die Tradition des musikalischen Barock*; 2004. *Beethoven: Inspirationen, Kontext, Resonanz*; 2005. *Beethoven zwischen Musik des Nordens und des Sudens*. Krakow: Akademia Muzyczna, 2006.

Beiträge zur Geschichte des Konzerts: Festschrift Siegfried Kross zum 60. Geburtstag. Edited by Reinmar Emans and Matthias Wendt. Bonn: Gudrun Schröder Verlag, 1990.

Benary 1958. Benary, Peter. "Zum periodischen Prinzip bei J. S. Bach," *Bach-Jahrbuch* 45 (1958): 84-123.

_____ 1993. Benary, Peter. "Zum Phrasenbau in Suitensätzen von J.S. Bach," *Musica* 47/6 (November-December 1993): 337-338.

- Benimedourene _____. Benimedourene, Eddy. "Handel's French Connections," *Händel-Jahrbuch* _____.: 57-64.
- Benjamin 1984. Benjamin, William. "A Theory of Musical Meter," *Music Perception* 1/4 (Summer 1984): 355-413.
- Bent 1986a. Bent, Ian D. "Heinrich Schenker, Chopin and Domenico Scarlatti," *Music Analysis* 5/2-3 (1986): 131-150.
- _____ 1986b. Bent, Ian D. "Heinrich Schenker: Essays from *Das Meisterwerk in der Musik*, Vol. 1 (1925)," *Music Analysis* 5/2-3 (1986): 151-192.
- Berger 1951. Berger, Jean. "Notes on Some 17th-Century Compositions for Trumpets and Strings in Bologna," *Musical Quarterly* 17/3 (July 1951): 354-367.
- Berger 2005. "Time's Arrow and the Advent of Modernity," in *Music and the Aesthetics of Modernity*: 3-22.
- Bernstein 1976. Bernstein, Leonard. *The Unanswered Question: Six Talks at Harvard*. Cambridge, MA: Harvard University Press, 1976.
- Berry, D.C. 2002. Berry, David Carson. "On Teaching 'Tonal Mirror Counterpoint': A Guide to Concepts and Practice," *Journal of Music Theory Pedagogy* 16 (2002): 1-56.
- Berry 1978. Berry, Wallace. "Rhythmic Accelerations in Beethoven," *Journal of Music Theory* 22/2 (Fall 1978): 177-236.
- _____ 1987. Berry, Wallace. *Structural Functions in Music*. New York: Dover, 1987. (First published, Englewood Cliffs: Prentice-Hall, 1975.)
- Best 1993. Best, Terence. Preface to George Frideric Handel, Suites, harpsichord, HWV 426-433 (*Klavierwerke I: erste Sammlung von 1720: die acht grossen Suiten*); originally edited by Rudolf Steglich and newly re-edited by Terence Best. Kassel and New York: Bärenreiter, 1993. Part of the *Hallsche Händel-Ausgabe (Kritische Gesamtausgabe)*, Ser. IV, Vol. 1: vii-xxvii. [This is a critical revision of the edition originally published by Bärenreiter in 1955; see Steglich 1955.]
- _____ 1995. Best, Terence. "Handel's Second Set of Suites de pieces pour le clavecin and Its Editorial Problems, in *Georg Friedrich Händel: Ein Lebensinhalt—Gedenkschrift für Bernd Baselt (1934-1993)*: 167-186.
- _____ 1996. Best, Terence. "Handel's Op. 6 and the European Concerto Tradition," *Göttinger Händel-Beiträge* 6 (1996): 70-84.

_____ 1997a. Best, Terence. "Händel als Componist für Tasteninstrumente," translated by Siegfried Flesch, in *Händel als Instrumentalkomponist*, published as *Handel-Jahrbuch* 42-43 (1997): 112-117.

_____ 1997b. Best, Terence. "Handel and the Keyboard," in *The Cambridge Companion to Handel*: 208-223.

_____ 2001. Best, Terence. "How Authentic Is Handel's G-major Suite HWV 441," *Critica Musica: Studien zum 17. und 18. Jahrhundert*: 1-11.

_____ 2002. Best, Terence. Introduction to George Frideric Handel, Concerto in G minor for Flute (oboe) and orchestra, HWV 287. Urtext after a newly discovered source, edited by Terence Best; Kassel and New York: Bärenreiter, 2002: III-VI.

_____ 2002. Best, Terence. Preface to *George Frideric Handel, Concerto in G minor for flute (oboe) and orchestra, HWV 287*, edited by Terence Best and Andreas Köhs. Kassel and New York: Bärenreiter, 2002: v-vi.

_____ 2004. Best, Terence. "Der französische Einfluss auf die deutsche Klaviermusik in der Barockzeit—Froberger, Bach, Händel," *Händel-Jahrbuch* 50 (2004): 65-90.

_____ 2005. Best, Terence. "Handel's Water Music: A New Source," *The Handel Institute Newsletter* 16/1 (Spring, 2005): [2-5; unpaginated]

Bharucha 1994. Bharucha, Jamshed J. "Tonality and Expectation," in *Musical Perceptions*: 213-239.

Blasius 1997. Blasius, Leslie David. *The Music Theory of Godfrey Winham*. Princeton: Department of Music, Princeton University, 1997.

Block 1991. Block, Geoffrey. "Mozart's Isorhythmic Melodies," in *Bericht über den internationalen Mozart-Kongress Salzburg 1991, Mozart-Jahrbuch 1991*: 1022-1028.

_____ 1996. Block, Geoffrey. *Ives, Concord Sonata: Piano Sonata no. 2 ("Concord, Mass., 1840-1860")*. New York and Cambridge: Cambridge University Press, 1996.

Blood 2006. Blood, Dr. Brian. "Hemiola, Hemiolia or Cross-rhythm," in music theory online: rhythmic variety, at <http://www.dolmetsch.com/musictheory20.htm>

Bloom 1973/1997. Bloom, Harold. *The Anxiety of Influence: A Theory of Poetry*. New York: Oxford University Press, 1973; second ed., revised and expanded, 1997.

_____ 1975. Bloom, Harold. *A Map of Misreading*. New York: Oxford University Press,

1975.

Blume 1967. Blume, Friedrich. *Renaissance and Baroque Music: A Comprehensive Survey*, translated by M.D. Herter Norton. New York: W.W.Norton, 1967.

Bonds 1991. Bonds, Mark Evan. *Wordless Rhetoric: Musical Form and the Metaphor of the Oration*. Cambridge, MA: Harvard University Press, 1991.

_____ 1992. Bonds, Mark Evan. "Sinfonia anti-eroica: Berlioz's Harold en Italie and the Anxiety of Beethoven's Influence," *The Journal of Musicology* 10/ 4 (Fall 1992): 417-463.

_____ 1993. Bonds, Mark Evan. 1993. "The Sincerest Form of Flattery? Mozart's 'Haydn' Quartets and the Question of Influence," *Studi Musicali* 22/2: 365.

_____ 2007. Bonds, Mark Evan. "Replacing Haydn: Mozart's 'Pleyel' Quartets," *Music and Letters* 88/2 (May 2007): 201-225.

Bonolom 1972. Bonolom, Cora. "A Comparison of the Fugues of Bach and Handel," edited for publication by Morris Moore. Silver Spring, MD: Shazco, 1972.

Boomgardien 1987. Boomgardien, Donald R. *Musical Thought in Britain and Germany During the Early Eighteenth Century*. Frankfurt am Main: Lang, 1987.

Boone 2000. Boone, Graeme M. "Marking Mensural Time," *Music Theory Spectrum* 22/1 (Spring 2000): 1-43.

Bordwell 1989. Bordwell, David. *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema*. Cambridge, MA: Harvard University Press, 1989.

Botelho 1990. Botelho, Mauro. "Meter and the Play of Ambiguity in the Third Brandenburg Concerto," *In Theory Only* 11/4 (February 1990): 1-35.

_____ 1993. Botelho, Mauro. "Rhythm, Meter, and Phrase: Temporal Structures in Johann Sebastian Bach's Concertos." Ph.D. dissertation, University of Michigan, 1993.

Brainard 1983. Brainard, Paul. "The Aria and Its Ritornello: The Question of 'Dominance' in Bach," in *Bachiana et alia musicologia. Festschrift Alfred Durr zum 65. Geburtstag am 3. Marz 1983*: 39-51.

_____ 1987. Brainard, Paul. "Aria and Ritornello: New Aspects of the Comparison Handel/Bach," in *Bach, Handel and Scarlatti: Tercentenary Essays*: 21-34.

_____ 1995. Brainard, Paul. "Bach and Handel: Another Look," in *Studien zur Musikgeschichte: Eine Festschrift für Ludwig Finscher*: 248-256.

Branigan 1992. Branigan, Edward. *Narrative Comprehension and Film*. London and New York: Routledge, 1992.

Brannon 1942. Brannon, Mildred Jeanette. "Comparison of the Harmonic and Metric Rhythm of Some Early Keyboard Music, as Found in the Almans and Corantos of the Fitzwilliam Virginal Collection." M. Mus. thesis, Indiana University, 1942.

Braun and Göllner 1994-2003. Braun, Werner, and Göllner, Theodor. *Deutsche Musiktheorie desw 15. bis 17. Jahrhunderts*. Darmstadt: Wissenschaftliche Buchgesellschaft, 1994-2003. (Vol. 1, *Von Pauman bis Calvisius*, by Theodor Göllner; Vol. 2, *Von Calvisius bis Mattheson*, by Werner Braun.)

Braunschweig 1997. Braunschweig, Karl. "The Metaphor of Music as a Language in the Enlightenment: Towards a Cultural History of Eighteenth-Century Music Theory." Ph.D. dissertation, University of Michigan, 1997.

_____. 2001. Braunschweig, Karl. Review of Bartel 1997 (*Musica Poetica*), *Theoria* 9 (2001): 89-104.

_____. 2003. Braunschweig, Karl D. "Expanded Dissonance in the Music of J.S. Bach," *Theory and Practice* 28 (2003): 79-113.

_____. 2003. Braunschweig, Karl. "Enlightenment Aspirations of Progress in Eighteenth-Century Theory," *Journal of Music Theory* 47/2 (Fall, 2003): 273-304.

_____. 2004/2005. Braunschweig, Karl. "Rhetorical Types of Phrase Expansion in the Music of J.S. Bach," *Intégral* 18/19 (2004-2005): 71-111.

Breig 1981. Breig, Werner. "Periodenbau in Bachs Konzerten," *Bach-Studien* 6 (1981): 27-42.

Brendel 1976. Brendel, Alfred. *Musical Thoughts & Afterthoughts*. London: Robson Books, 1976.

Brokaw 1986. Brokaw II, James. "Techniques of Expansion in the Preludes and Fugues of J.S. Bach." Ph.D. dissertation, University of Chicago, 1986.

Brooks 1984. Brooks, Peter. *Reading for the Plot: Design and Intention in Narrative*. New York: A.A. Knopf, 1984.

Brover-Lubovsky 2004. Brover-Lubovsky, Bella. "When the Dominant Doesn't Dominate: Tonal Structure in Vivaldi's Concertos," *Ad Parnassum* 2/4 (October 2004):

_____ 2006. Brover-Lubovsky, Bella. " *Le quattro regioni*: Vivaldi and the Paradox of Historical Recognition," in *Music in Eighteenth-Century Life: Cities, Courts, Churches* : 47-68.

Brower 1998/1999. "Pathway, Blockage, and Containment in Density 21.5," *Theory and Practice* 22-23 (1997-1998): 35-54.

Broyles 1980. Broyles, Michael. "Organic Form and the Binary Repeat," *The Music Quarterly* 66/3 (July 1980): 339-360.

_____ 1983. Broyles, Michael. "The Two Instrumental Styles of Classicism," *Journal of the American Musicological Society* 36/2 (Summer 1983): 210-242.

Brozek 2004. Brozek, Anna. *Symetria w muzyce, czyli, O pierwiastku racjonalnym w komponowaniu dzieł muzycznych*. Krakow: OBI; Tarnow: Biblos, 2004.

Brumeloe 2001. Brumeloe, Joe. "Implications of Modulation for Temporal Organization in Selected Eighteenth-Century Theoretical Sources," *Theoria* 9 (2001): 65-88.

Buelow 1973. Buelow, George J. "Music, Rhetoric, and the Concept of the Affections: A Selective Bibliography," *Notes: Quarterly Journal of the Music Library Association* 30/2 (December 1983): 250-259.

_____ 1986. Buelow, George J. *Thorough-bass accompaniment according to Johann David Heinichen*, Rev. ed. Ann Arbor: UMI Research Press, 1986.

_____ 2004. Buelow, George J. *A History of Baroque Music*. Bloomington and Indianapolis: Indiana University Press, 2004.

Burkhart 1973. Burkhart, Charles. "The Polyphonic Melodic Line of Chopin's B-minor Prelude," in *Norton Critical Scores: Frederic Chopin, Preludes, Opus 28*, edited by Thomas Higgins (New York: W.W. Norton, 1983): 80-88.

_____ 1978. Burkhart, Charles. "Schenker's 'Motivic Parallelisms'," *Journal of Music Theory* 22/2 (Fall 1978): 145-175.

_____ 1983. Burkhart, Charles. "Schenker's Theory of Levels and Musical Performance," in *Aspects of Schenkerian Theory*: 95-112.

_____ 1994. Burkhart, Charles. "Mid-bar Downbeat in Bach's Keyboard Music," *Journal of Music Theory Pedagogy* 8 (1994): 3-26.

_____ 1997. Burkhart, Charles. "Chopin's 'Concluding Expansions'," in *Nineteenth-Century Piano Music: Essays in Performance and Analysis*: 96-116.

_____ 1994. Burkholder, J. Peter. "The Uses of Existing Music: Musical Borrowing as a Field," Notes: *Quarterly Journal of the Music Library Association* 50/3 (March 1994): 851-870.

_____ 2001. Burkholder, J. Peter. "Borrowings," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., V. 4: 8-41.

_____ 2006. Burkholder, J. Peter. "A Simple Model for Associative Musical Meaning," in *Approaches to Meaning in Music*: 76-106.

Burney 1819. Burney, Charles. "Accent," in *The Cyclopaedia; or Universal Dictionary of Arts, Sciences and Literature*, edited by A. Rees (London, 1819), V. 1 (article written c. 1801).

Burnham 1995. Burnham, Scott. *Beethoven Hero*. Princeton, NJ: Princeton University Press, 1995.

_____ 2000. Burnham, Scott. "Schubert and the Sound of Memory," *Musical Quarterly* 84/4 (Winter 2000): 655-663.

_____ 2002. Burnham, Scott. "Form," in *The Cambridge History of Music Theory*: 880-906.

_____ 2005. Burnham, Scott. "On the Beautiful in Mozart," in *Music and the Aesthetics of Modernity*: 39-52.

Burrows 1997. Burrows, Donald. "A Good Day's Work: Composition and Revision in the First Movement of Handel's Organ Concerto HWV 308 (Op. 7, No. 3)," in *Händel als Instrumentalkomponist*, published as *Handel Jahrbuch* 42/43 (1997): 141-154.

_____ 2006. Burrows, Donald. "Handel, Walsh, and Concertos in the early 1730s," *The Handel Institute Newsletter* 17/1 (Spring 2006): 1-4 [unpaginated].

Burstein 1988. Burstein, L. Poundie. "The Non-tonic Opening in Classical and Romantic Music." Ph.D. dissertation, City University of New York, 1988.

_____ 2005. Burstein, L. Poundie. *Music Theory Spectrum* 27/2 (Fall 2005): 159-185.

_____ 2005. Burstein, L. Poundie. "The off-Tonic Return in Beethoven's Piano Concerto No. 4 in G Major, Op. 58, and Other Works," *Music Analysis* 24/3 (October, 2005): 305-347.

_____ 2006. Burstein, L. Poundie. "Recomposition and Retransition in Beethoven's String Quintet, op. 4," *Journal of Musicology* 23/1 (Winter, 2006): 62-96.

_____ 2006. Burstein, L. Poundie. "Schenker's Concept of the Auxiliary Cadence," in *Essays from the Third International Schenker Symposium* : 1-36.

Cadwallader and Gagné 1998. Cadwallader, Allen, and David Gagné. *Analysis of Tonal Music: A Schenkerian Approach*. New York: Oxford University Press, 1998.

_____ 2006. Cadwallader, Allen and David Gagné. *Analysis of Tonal Music: A Schenkerian Approach*, 2nd edition. New York: Oxford University Press, 2006.

The Cambridge Companion to Beethoven, edited by Glenn Stanley. Cambridge and New York: Cambridge University Press, 2000.

The Cambridge Companion to Handel, edited by Donald Burrows. Cambridge and New York: Cambridge University Press, 1997.

The Cambridge History of Western Music Theory, edited by Thomas Christensen. Cambridge and New York: Cambridge University Press, 2002.

Camilleri 1996. Camilleri, Lelio, with Francesco Carreras, Piero Gargiulo, and Francesco Giomi, "Esempi di applicazione del 'time-span reduction' nell'analisi computazionale della struttura armonica: Sei allemande dall'opera II e dall'opera IV di Corelli," in *Studi Corelliani 5: Atti del quinto congresso internazionale* (Florence, Italy: Olschki, 1996): 229-248.

Campbell 2004. Campbell, Joseph. *The Hero with a Thousand Faces*, Princeton, NJ: Princeton University Press, 2004.

Caplin 1978. Caplin, William E. "Der Akzent des Anfangs: Zur Theorie des musikalischen Taktes," *Zeitschrift für Musik Theorie* 9/1 (1978): 17-28.

_____ 1986. Caplin, William E. "Funktionale Komponenten im achttaktigen Satz," *Musik Theorie* 1/3 (September 1986): 239-260.

_____ 1987. Caplin, William E. "The 'Expanded Cadential Progression': A Category for the Analysis of Classical Form," *Journal of Musicological Research* 7/2-3 (1987): 215-257.

_____ 1998. Caplin, William E. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. New York: Oxford University Press, 1998.

_____ 2001. Caplin, William E. "The Classical Sonata Exposition: Cadential Goals and Form—Functional Plans," *Tijdschrift voor muziektheorie* 6/3 (November 2001): 195-209.

- _____. 2002. Caplin, William E. "Theories of Musical Rhythm in the Eighteenth and Nineteenth Centuries," in *The Cambridge History of Western Music Theory*: 657-694.
- _____. 2004. Caplin, William E. "Zur Klassifizierung harmonischer Fortschreitungen," in *Musiktheorie zwischen Historie und Systematik*: 245-253.
- Carew 2005. Carew, Derek. "Hummel's Op. 81: A Paradigm for Brahms' Op. 2?," *Ad Parnassum* 3/6 (October 2005): 133-156.
- Carr 1986. Carr, David. *Time, Narrative, and History*. Bloomington: Indiana University Press, 1986.
- Carruthers 1998. Carruthers, Glen. "Strangeness and Beauty: The Opening Measure of Mozart's Symphony in G minor, K. 550," *Journal of Musicology* 16/2 (Spring 1998): 283-299.
- Celestini 1999. Celestini, Federico. "Die Scarlatti-rezeption bei Haydn und die Entfaltung der Klaviertechnik in dessen frühen Klaviersonaten," *Studien zur Musikwissenschaft* 47 (1999): 95-127.
- _____. 2004. Celestini, Federico. *Die frühen Klaviersonaten von Joseph Haydn: eine vergleichende Studie*. Tutzing: Schneider, 2004.
- Chapin 2006. Chapin, Keith. "Strict and Free Reversed: Counterpoint in Koch's Musikalisches Lexicon and Mozart's Zauberflöte," *Eighteenth-century Music* 3/1 (March 2006): 91-107.
- Charles Benton Fisk, Organ Builder*, edited by Douglass Fenner, Owen Jander, and Barbara Owen. Easthampton, MA: Westfield Center for Early Keyboard Studies, 1986.
- Charton and Hibberd 2003. Charton, David, and Sarah Hibberd. "'My father was a poor Parisian Musician': A Memoir (1775) Concerning Rameau, Handel's Library and Sallé," *Journal of the Royal Musical Association* 128/2 (2003): 161-199.
- Chatman 1978. Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca, NY: Cornell University Press, 1978.
- Chen 2006. Chen, Jen-Yen. "Church Music, 'Classical' Style, and the Dialectic of Old and New in Late-18th-Century Musical Culture," in *Music in Eighteenth-Century Life: Cities, Courts, Churches* : 26-43.
- Choi 1974. Choi, Seunghyun. "Newly Found Eighteenth-Century Manuscripts of Domenico Scarlatti's Sonatas and Their Relationship to Other Eighteenth- and Early Nineteenth-Century Sources." Ph.D. dissertation, University of Wisconsin, 1974.

Chopin Studies 2, edited by John Rink and Jim Samson. Cambridge and New York: Cambridge University Press, 1994.

Christensen 1992. Christensen, Thomas. "The Règle de l'Octave in Thorough-bass Theory and Practice," *Acta Musicologica* 64/2 (July-December 1992): 91-117.

_____ 1993. Christensen, Thomas. *Rameau and Musical Thought in the Enlightenment*. Cambridge and New York: Cambridge University Press, 1993.

Christensen and Baker 1995. Christensen, Thomas, and Nancy Kovaleff Baker, editors and translators, *Aesthetics and the Art of Musical Composition in the German Enlightenment: Selected Writings of Johann Georg Sulzer and Heinrich Christoph Koch*. New York and Cambridge: Cambridge University Press, 1995.

Chua 2004. Chua, Daniel, K. L. "Rethinking Unity" (response to Morgan 2003), *Music Analysis* 23 /2-3 (July- October 2004): 353-360.

Cienniwa 2003. Cienniwa, Paul. "Unexpected Examples of Sonata Form: Claude-Bénigne Balbastre's 1759 *Pièces de clavecin, Premier livre*," *Ad Parnassum* 1/1 (April 2003): 133-146.

Civiello 1990. Civiello, Michael. *Handel's Suites of 1720: Analysis and Performance*. Kerman, CA: M. Civiello, 1990.

Clark 1980. Clark, Jane. "Les Folies Françaises," *Early Music* 13/2 (April 1980): 163-169.

_____ 1985. Clark, Jane. "'His Own Worst Enemy'—Scarlatti: Some Unanswered Questions," *Early Music* 13/4 (November 1985): 542-547.

_____ 2002. Clark, Jane, and Derek Cannon. *"The Mirror of Human Life": Reflections on François Couperin's Pièces de clavecin*. Huntingdon, UK: King's Music, 2002.

Cleland 2003. Cleland, Kent. "Musical Transformation as a Manifestation of the Temporal Process Philosophies of Henri Bergson." Ph.D. dissertation, University of Cincinnati, 2003.

Cohn 2001. Cohn, Richard. "Complex Hemiolas, Ski-hill Graphs and Metric Spaces," *MusicAnalysis* 20/3 (October, 2001):295-326.

Collins 2005. Collins, Paul. *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque*. Aldershot, Hants (UK) and Burlington, VT: Ashgate, 2005.

A Composition as a Problem: Proceedings of a Conference on Music Theory, Tallinn, May 1617, 1996, edited by Mart Humal. Tallinn: Eesti Muusikaakadeemia, 1997.

A Composition as a Problem II: Proceedings of the Second Conference on Music Theory, April 17-18, 1998, edited by Mart Humal. Tallinn: Eesti Muusikaakadeemia, 1999.

A Composition as a Problem III: Proceedings of the Third Conference on Music Theory, edited by Mart Humal. Tallinn: Eesti Muusikaakadeemia, _____.

Concert Music, Rock, and Jazz Since 1945: Essays and Analytical Studies, edited by Elizabeth West Marvin and Richard Hermann. Rochester, NY: University of Rochester Press, 1995.

Cone 1968. Cone, Edward T. *Musical Form and Musical Performance*. New York: W.W. Norton, 1968.

Convention in Eighteenth and Nineteenth-Century Music: Essays in Honor of Leonard G. Ratner, edited by Wye J. Allanbrook, Janet M. Levy, and William P. Mart. Stuyvesant, NY: Pendragon Press, 1992.

Corrigan 1992. Corrigan, Vincent. "Hemiola in the Eighteenth Century," in *Johann Sebastian: A Tercentenary Celebration*: 23-32.

Corten 2000. Corten, Walter. "Anatomie de la Courante chez Couperin (et en particulier, de ses structures proportionées)," *Revue Belge de Musicologie* 54 (2000): 247-299.

Couperin 1713-1730/1973. Couperin, François. *Pièces de clavecin: A Facsimile of the Paris 1713-1730 ed.* New York: Broude Bros., 1973.

_____ 1888/1988. Couperin, François. *Complete keyboard works*. Originally published as *Pièces de clavecin, composées par Francois Couperin*; revués par J. Brahms & F. Chrysander. London: Augener, 1888; reprinted, New York: Dover Publications, 1988.

Cox 2006. Review of Spitzer 2004 (Metaphor and Musical Thought), *Music Theory Spectrum* 28/2 (Fall, 2006): 291-298.

Crist 1971. Crist, Stephen A. "Aria Forms in the Vocal Works of J. S. Bach, 1714-24." Ph.D. dissertation, Brandeis University, 1971.

Critica Musica: Studien zum 17. und 18. Jahrhundert—Festschrift Hans Joachim Marx zum 65. Geburtstag, edited by Nicole Ristow, Wolfgang Sandberger, and Dorothea Schroder. Stuttgart: Metzler, 2001.

Critical Terms for Art History, 2nd ed., edited by Robert S. Nelson and Richard Shiff. Chicago: University of Chicago Press, 2003.

Critical Terms for Literary Study, edited by Frank Lentricchia and Thomas McLaughlin.

Chicago: University of Chicago Press, 1990.

Cudworth 1959. Cudworth, Charles. "Handel and the French Style," *Music and Letters* 40 (1959): 122-131.

Dahlhaus 1955. Dahlhaus, Carl. "Bachs Konzertante Fugen," *Bach-Jahrbuch* 42 (1955): 45-72.

_____ 1975. Dahlhaus, Carl. "Rhythmus im Grossen," *Melos/Neue Zeitschrift für Musik* 1/6 (1975): 439-441.

_____ 1977. Dahlhaus, Carl. "Allegro frenetico. Zum Problem des Rhythmus bei Berlioz," *Melos: Neue Zeitschrift für Musik* 3/3 (1977): 212-214.

_____ 1978. Dahlhaus, Carl. "Satz und Periode. Zur Theorie der musikalischen Syntax," *Zeitschrift für Musik Theorie* 9/2 (1978): 16-26.

Dale 2003. Dale, Catherine. *Music Analysis in Britain in the Nineteenth and Early Twentieth Centuries*. Aldershot, UK, and Burlington, VT: Ashgate, 2003.

Daverio 1987. Daverio, John. "Schumann's 'Im Legendenton' and Friedrich Schlegel's *Arabesque*," *19th-Century Music* 11/2 (Fall 1987): 150-163.

Dean 1959. Dean, Winton. *Handel's Dramatic Oratorios and Masques*. London: Oxford University Press, 1959.

De Ghizé 2006. "The Positives and Negatives of Hauptmann's Theory of Meter: A Look at Mozart's Piano Sonata in F major, K. 332," *Dutch Journal of Music Theory* 11/3 (November, 2006): 203-216.

Dell'Antonio 1995. Dell'Antonio, Andrew. Review of *Il Primo Libro delle Musiche* (New York: Garland, 1995), *Notes* 53/2 (1996): 617-619.

_____ 1996. Dell'Antonio, Andrew, Richard Hill and Mitchell Morris. "Report from the University of California at Berkeley: Classic and Romantic Instrumental Music and Narrative," *Current Musicology* 48 (1996): 42-50.

De Man 1983. De Man, Paul. *Blindness and Insight: Essays in the Rhetoric of Contemporary Criticism*, 2nd edition, revised. Minneapolis: University of Minnesota Press, 1983.

Derr 1984. Derr, Ellwood. "Handel's Procedures for Composing with Materials from Telemann's Harmonischer Gottes-Dienst in Solomon," *Göttinger Händel-Beiträge*, Vol. 1 (1984): 116-146.

_____ 1987. Derr, Ellwood. "Händel und Telemann: Resonanz und Entlehnungen," in *Alte Musik als ästhetische Gegenwart*, Vol. II: 66-71.

_____ 1989. Derr, Ellwood. "Handel's Use of Scarlatti's Essercizi per Gravicembalo in His Opus 6," in *Gedenkschrift für Jens Peter Larsen (1902-1988)*, published as *Göttinger Händel-Beiträge*, Vol. 3 (1989): 170-187.

Derrida 1998. Derrida, Jacques. *Of Grammatology*, translated by Gayatri Chakravorty Spivak. Corrected ed., Baltimore: Johns Hopkins University Press, 1998.

Deutsch 1955. Deutsch, Otto Erich. *Handel, a Documentary Biography*. London: A. and C. Black, 1955.

DeVoto 1987. DeVoto, Mark, ed. *Harmony* by Walter Piston, 5th ed., edited and expanded by Mark DeVoto. New York: W.W. Norton, 1987. See also Piston 1941.

Dirst 1999. Dirst, Matthew. "Redefining the 'Natural': Eighteenth-Century Bach Criticism and the Ideal of 'Unity in Diversity'," paper presented at the annual meeting of AMS, 1999, Kansas City.

Dodds 1999. Dodds, Michael R. "The Baroque Church Tones in Theory and Practice." Ph.D. dissertation, University of Rochester, Eastman School of Music, 1999.

_____ 2006. Dodds, Michael R. "Columbus's Egg: Andreas Werckmeister's Teachings on Contrapuntal Improvisation in *Harmonologia musica* (1702)" *Journal of Seventeenth-Century Music* (JSCM) 12/1 (2006), online at <http://sscm-jscm.press.uiuc.edu/jscm/v12/no1/dodds.html>

Dodson, 2002. Dodson, Alan. "Performance and Hypermetric Transformation: An Extension of the Lerdahl-Jackendoff Theory," *Music Theory Online* 8/1 (February 2002) at <http://www.societymusictheory.org/mto/issues/mto.02.8.1/mto.02.8.1.dodson.html>

Domenico Scarlatti: 13 recherches: Actes d'un colloque international de Nice, 1985, edited by Miguel Alonso-Gomez et al. Nice: Société de musique ancienne de Nice, 1986).

Drake 1994/2000. Drake, Kenneth. *The Beethoven Sonatas and the Creative Experience*. Bloomington: Indiana University Press, 1994; paperback ed., with Index, 2000.

Dreyfus 1983. Dreyfus, Laurence. "Early Music Defended Against Its Devotees: A Theory of Historical Performance in the Twentieth Century," *The Musical Quarterly* 69/3 (Summer 1983): 297-322.

_____ 1985. Dreyfus, Laurence. "J.S. Bach's Concerto Ritornellos and the Question of

Invention,” *The Musical Quarterly* 71/3 (1985): 327-358.

_____ 1986a. Dreyfus, Laurence. “The Articulation of Genre in Bach’s Instrumental Music,” in *The Universal Bach*: 10-38.

_____ 1986b. “The Metaphorical Soloist: Concerted Organ Parts in Bach’s Cantatas,” in *J.S. Bach as Organist*: 172-189.

_____ 1987a. Dreyfus, Laurence. “The Capellmeister and His Audience: Observations on ‘Enlightened’ Receptions of Bach,” in *Alte Musik als Ästhetische Gegenwart*, Vol. 1: 180-189.

_____ 1987b. Dreyfus, Laurence. “J. S. Bach and the Status of Genre: Problems of Style in the G-minor Sonata, BWV 1029,” *Journal of Musicology* 5/1 (Winter 1987): 55-78.

_____ 1991a. Dreyfus, Laurence. “The Hermeneutics of Lament: A Neglected Paradigm in a Mozartean Trauermusik,” *Music Analysis* 10/3 (October 1991): 329-343.

_____ 1991b. Dreyfus, Laurence. “Bach and the Pursuit of Contemplative Time,” paper presented at the annual meeting of the American Musicological Society, 1990, in Oakland, California.

_____ 1993a. Dreyfus, Laurence. “Matters of Kind: Genre and Subgenre in Bach’s Well-Tempered Clavier, Book 1,” in *A Bach Tribute: Essays in Honor of William H. Scheide*: 101-119.

_____ 1993b. Dreyfus, Laurence. “Musical Analysis and the Historical Imperative,” *Revista de Musicologia* 16/1 (1993): 407-419.

_____ 1996. Dreyfus, Laurence. *Bach and the Patterns of Invention*. Cambridge, MA: Harvard University, 1996.

_____ 1996np. Dreyfus, Laurence. Draft for unpublished chapter 8 of *Bach and the Patterns of Invention*: “In Pursuit of Contemplative Time”; see Dreyfus 1991b.

_____ 1997. Dreyfus, Laurence. “Bachian Invention and Its Mechanisms,” in *The Cambridge Companion to Bach*: 171-192.

_____ 1998. Dreyfus, Laurence. “Idiomatic Betrayals: Francois Couperin as Composer for the Viol,” in *Francois Couperin: Nouveaux regards* (Paris: Klincksieck, 1998): 205-221.

Drummond 1980. Drummond, Pippa. *The German Concerto: Five Eighteenth-Century Studies*. Oxford: Clarendon Press, 1980.

Dubiel 2004. Dubiel, Joseph. "What We really Disagree About: A Reply to Robert P. Morgan" (response to Morgan 2003), *Music Analysis* 23 /2-3 (July-October 2004): 373-385.

Dubowy 1991. Dubowy, Norbert. *Aria und Konzert: Zur Entwicklung der Ritornellanlage im 17. und frühen 18. Jahrhundert*. Munich: W. Fink Verlag, 1991.

Dürr 1971. Dürr, Alfred. *Die Kantaten von Johann Sebastian Bach*. Kassel: Bärenreiter, 1971.

_____ 1971/2004. Dürr, Alfred, *Die Kantaten von Johann Sebastian Bach*. Kassel: Bärenreiter, 1971. Translated into English as *Bach's Cantatas* by Richard Jones. Oxford: Oxford University Press, 2004.

_____ 1981. Dürr, Alfred. *Johann Sebastian Bach: Neue Ausgabe Sämtlicher Werke, Serie V, Band 7, Die sechs Englischen Suiten, Kritischer Bericht* (Kassel: Bärenreiter, 1981): 41-42.

_____ 1988. Dürr, Alfred. *Im Mittelpunkt Bach: Ausgewählte Aufsätze und Vorträge*. Kassel: Bärenreiter, 1988.

Duta 2003. Duta, Eugenia. "Temps, experience du temps, en musique: aspects formels et temporels dans la musique du 18e siecle" (presentee par Eugenia Duta; sous la direction de Madame Ivanka Stoianova). Ph.D. dissertation, Universite Paris VIII, 2003. Lille: Atelier national de reproduction des theses, 2005.

Eckert 2000. Eckert, Stefan. "Ars Combinatoria, Dialogue Structure, and Musical Practice in Joseph Riepel's *Anfangsgründe zur musicalischen Setzkunst*." Ph.D. dissertation, State University of New York at Stony Brook, 2000.

Eickhoff 1960. Eickhoff, Henry J. "The Ritornello Principle in the Organ Works of Bach." Ph.D. dissertation, Northwestern University, 1960.

_____ 1966. Eickhoff, Henry J. "Bach's Toccata-Ritornello Forms," *The Music Review* 27/1 (February 1966): 1-15.

_____ 1967. Eickhoff, Henry J. "Bach's Chorale-Ritornello Forms," *The Music Review* 28/4 (November 1967): 257-276.

Eighteenth-Century Keyboard Music, edited by Robert L. Marshall. New York: Schirmer, 1994. 2nd edition, New York: Routledge, 2003.

Der Einflüsse der französischen Musik auf die Komponisten der ersten Hälfte des 18. Jahrhunderts, edited by Eitelfriedrich Thom. Michaelstein: Die Forschungsstätte, 1982.

- Eppstein 1986. Eppstein, Hans. "Johann Sebastian Bach und der galante Stil," in *Aufklärungen*, Vol. 2: 209-218.
- Epstein 1979. Epstein, David. *Beyond Orpheus: Studies in Musical Structure*. Cambridge, MA: The MIT Press, 1979.
- Erauw 1998. Erauw, Willem. "Canon Formation: Some More Thoughts on Lydia Goehr's Imaginary Museum of Musical Works," *Acta Musicologica* 1998/2 (July-December): 109-115.
- Essays from the Third International Schenker Conference*, edited by Allen Cadwallader. Hildesheim: Olms, 2006.
- Everett 1996. Everett, Paul Joseph. *Vivaldi: The Four Seasons and Other Concertos, Op. 8*. Cambridge and New York: Cambridge University Press, 1996.
- Feil 1982. Feil, Arnold. "Rhythm in Schubert: Some Practical Problems. Critical Analysis, Critical Edition, Critical Performance," translated by L.W. Vyse, in *Schubert Studies*: 327-345.
- _____ 1988. Feil, Arnold. *Franz Schubert, Die schöne Müllerin, Winterreise*. Portland, OR: Amadeus, 1988.
- _____ 1997. Feil, Arnold. *Studien zu Schuberts Rhythmik*, mit einem Begleitwort von Manfred Hermann Schmid. Hildesheim: G. Olms, 1997; originally published: Munich: Fink, 1966; accompanied by *Anhang: Notenbeispiele* in pocket.
- Ferris 2000. Ferris, David. "C.P.E. Bach and the Art of Strange Modulation," *Music Theory Spectrum* 22/1 (Spring 2000): 60-88.
- Festa Musicologica: Essays in Honor of George J. Buelow*, edited by Thomas J. Mathiesen and Benito V. Rivera. Stuyvesant, NY: Pendragon Press, 1995.
- Festschrift Otto Biba zum 60. Geburtstag*, edited by Ingrid Fuchs. Tutzing: Hans Schneider, 2006.
- Fillion 1981. Fillion, Michelle. "Sonata-Exposition Procedures in Haydn's Keyboard Sonatas," in *Haydn Studies: Proceedings of the International Haydn Conference*: 475-481.
- Fischer 1915. Fischer, Wilhelm. "Zur Entwicklungsgeschichte des Wiener klassischen Stils," *Studien zur Musikwissenschaft* 3 (1915): 24-84.
- Fisher 1981. Fisher, Fred. *Ives' Concord Sonata*. Denton, Texas: C/G Productions, 1981.

Fleischhauer 2007. Fleischhauer, Gunter. *Annotationen zu Georg Philipp Telemann: Ausgewählte Schriften*, edited by Carsten Lange. Hildesheim and New York: Olms, 2007.

Flögel 1929. Flögel, Bruno. "Studien zur Arienteknik in den Opern Händels," *Händel-Jahrbuch* 2 (1929): 50-156.

Flotzinger 1970. Flotzinger, Rudolf. "Die barocke Doppelgerüst-Technik im Variationensschaffen Beethovens," in *Beethoven-Studien. Festgabe der Osterreichischen Akademie der Wissenschaften zum 200. Geburtstag von Ludwig van Beethoven*: 159-194.

Forte 1962. Forte, Allen. *Tonal Harmony in Concept and Practice*. New York: Holt, Rinehart and Winston, 1962.

_____ 1979. Forte, Allen. *Tonal Harmony in Concept and Practice*, 3rd ed. New York: Holt, Rinehart and Winston, 1979 (1st ed., 1962).

Forte and Gilbert 1982. Forte, Allen, and Steven E. Gilbert. *An Introduction to Schenkerian Analysis*. New York: W.W. Norton, 1982.

Franck 2006. Franck, Peter. "A Fallacious Concept: The Role of Invertible Counterpoint within the Ursatz," paper read at the New England Conference of Music Theorists, the Hartt School of Music, University of Hartford (April, 2006), and at the annual meeting of SMT in Los Angeles (November, 2006).

Francis 2000. Francis, Kelly Anne. "Rhythmic Motion in Selected Chorale Preludes from J. S. Bach's Orgelbüchlein." MM thesis, University of Ottawa, 2000.
Online at <http://www.collectionscanada.ca/obj/s4/f2/dsk3/ftp04/MQ58453.pdf>

François Couperin: Nouveaux regards, edited by Huguette Dreyfus and Orhan Memed. Paris: Klincksieck, 1998.

Franklin 2004. Franklin, Don O. "Composing in Time: Bach's Temporal Design for the Goldberg Variations," *Irish Musical Studies* 8 (2004): 103-128.

Frisch 1984. Frisch, Walter. *Brahms and the Principle of Developing Variation*. Berkeley: University of California Press, 1984.

_____ 2000. Frisch, Walter. "'You Must Remember This': Memory and Structure in Schubert's String Quartet in G Major, D. 887," *The Musical Quarterly* 84/4 (Winter 2000): 582-603.

Fuller 1983/1992. Fuller, David. Liner notes to William Christie's CD set of Rameau's *Pièces de clavecin* (Arles, France: Harmonia Mundi, 1983, 1992), HMA 1901120-HMA 1901121.

_____ 1990. Fuller, David R. "Portraits and Characters in Instrumental Music of Seventeenth- and Eighteenth-Century France," *Early Keyboard Journal* 8 (1990): 33-59.

_____ 1997. Fuller, David R. "Of Portraits, 'Sapho,' and Couperin: Titles and Characters in French Instrumental Music of the High Baroque," *Music & Letters* 78/2 (May 1997): 149-174.

_____ 1998. Fuller, David R. "La grandeur du grand Couperin," in *François Couperin: Nouveaux regards*: 43-64.

_____ 2001. Fuller, David and Bruce Gustafson. "Corrette, Michel," sv. *The New Grove Dictionary of Music and Musicians*, 2nd edition, Vol. 6: 498-500.

Fung 2005. Fung, Eric K. "Johann Sebastian Bach's Overture in the French Manner, BWV 831: A Study in Motive, Harmony, and Rhythm." D.M.A. dissertation, The Juilliard School, 2005.

Gagné 1987. Gagné, David. "Monteverdi's Ohime dov'e il mio ben and the Romanesca," *Music Forum*, Vol. 6/1 (1987): 61-91.

_____ 1999. Gagné, David. "'Symphonic Breadth': Structural Style in Mozart's Symphonies," in *Schenker Studies* 2: 82-106.

Gavalchin 2000. Gavalchin, John. "Temporality in Music: A Conceptual Model Based on the Phenomenology of Paul Ricoeur." Ph.D. dissertation, New York University, 2000.

Georg Friedrich Händel: Ein Lebensinhalt—Gedenkschrift für Bernd Baselt (1934-1993), edited by Klaus Hortschansky and Konstanze Musketa. Halle: Händel-Haus, and Kassel: Bärenreiter, 1995.

Geuting 2006. Geuting, Matthias. *Konzert und Sonate bei Johann Sebastian Bach: formale Disposition und Dialog der Gattungen*. Kassel and New York: Bärenreiter, 2006.

Gjerdingen 2003. Gjerdingen, Robert. "Transmitting a Music Culture through *Partimenti*," paper read at the annual meeting of SMT, 2003, in Madison.

Goehr 1992. Goehr, Lydia. *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. Oxford: Clarendon Press; New York: Oxford University Press, 1992.

Golandsky 2005. Golandsky, Edna. *The Art of Rhythmic Expression: Lectures and Master Class Presented by Edna Golandsky*. New York: Golandsky Institute, 2005. 3 videodiscs.

Gottlieb 1966. Gottlieb, Robert. "Französischer, Italienischer und vermischter Stil in den Solosonaten Georg Friedrich Händels," *Händel-Jahrbuch* 12 (1966): 93-108.

Grave 1984. Grave, Floyd K. "Common-Time Displacement in Mozart," *Journal of Musicology* 3/4 (Fall 1984): 423-442.

_____ 1985. Grave, Floyd K. "Metrical Displacement and the Compound Measure in Eighteenth-Century Theory and Practice," *Theoria* 1 (1985): 25-60.

_____ 1995. Grave, Floyd K. "Metrical Dissonance in Haydn," *Journal of Musicology* 13/2 (Spring 1995): 168-202.

Graybill 1994. Graybill, Roger. "Prolongation, Gesture, and Musical Motion," in *Musical Transformation and Musical Intuition: Eleven Essays in Honor of David Lewin*: 199-224.

Grayson 1998. Grayson, David. *Mozart: Piano Concertos Nos. 20 and 21*. Cambridge and New York: Cambridge University Press, 1998.

Grey 1997. Grey, Thomas. "'... wie ein rother Faden': On the Origins of Leitmotif as Critical Construct and Musical Practice," in *Music Theory in the Age of Romanticism*: 187-210.

_____ 1998. Grey, Thomas. "Leading Motives and Narrative Threads: Notes on the Leitfaden Metaphor and the Critical Pre-History of the Wagnerian Leitmotiv," in *Musik als Text*, Vol. 2: 352-358.

Guck 1978. Guck, Marion. "The Functional Relations of Chords: A Theory of Musical Intuitions," *In Theory Only* 4/6 (November-December 1978): 29-42.

_____ 2006. Guck, Marion A. "Analysis as Interpretation: Interaction, Intentionality, Invention," *Music Theory Spectrum* 28/2 (Fall, 2006): 191-209.

Gudger 1974. Gudger, William D. "The Organ Concertos of G. F. Handel: A Study Based on the Primary Sources." Ph.D. dissertation, Yale University, 1974.

_____ 1976/77. Gudger, William D. "Handel's Last Compositions and His Borrowings from Habermann," Part 1 in *Current Musicology* 22 (1976): 61-72; Part 2 in *Current Musicology* 23 (1977): 28-45.

_____ 1987. Gudger, William D. "Handel and the Organ Concerto: What We Know 250 Years Later," in *Handel: Tercentenary Collection*: 271-278.

_____ 2000. Gudger, William D. "George Frideric Handel's 1749 Letter to Charles Jennens," in *The Rosaleen Moldenhauer Memorial: Music History from Primary Sources—A Guide to the Moldenhauer Archives* at <http://memory.loc.gov/ammem/collections/moldenhauer/moldtoc.html>; article at <http://memory.loc.gov/ammem/collections/moldenhauer/2428129.pdf>

Gustafson 1994. Gustafson, Bruce. Liner notes for compact disc: *François Couperin, Quatrième livre de Pièces de clavecin* (Christophe Rousset, harpsichord). Arles, France: Harmonia Mundi, 1994.

Haenselman 1966. Haenselman, Carl Ferdinand. "Harmonic Rhythm in Selected Works of the Latter Half of the Nineteenth Century." Ph.D. dissertation, Indiana University, 1966.

Halperin 2000. Halperin, Michael. *Writing the Second Act: Building Conflict and Tension in Your Film script*. Studio City, CA: Michael Wiese Productions, 2000.

Hammond 1994/2003. Hammond, Frederick. "Domenico Scarlatti," in *Eighteenth-Century Keyboard Music* (first and second editions: 154-190).

Handel 1956. Handel, George Frideric. *Works for Clavier, Urtext edition* [sic; editor not named]. New York: Lea Pocket Scores, 1956.

Handel: Tercentenary Collection, edited by Stanley Sadie and Anthony Hicks. Ann Arbor: UMI Research Press, 1987.

Harris 1990. Harris, Ellen T. "Integrity and Improvisation in the Music of Handel," *Journal of Musicology* 8/3 (Summer 1990): 301-315.

_____ 2005. Harris, Ellen T. "Silence as Sound: Handel's Sublime Pauses," *Journal of Musicology* 22/4 (Fall, 2005): 521-558.

Harrison 2003. Harrison, Daniel. "Rosalia, Aloysius, and Arcangelo: A Genealogy of the Sequence," *Journal of Music Theory* 47/2 (Fall, 2003): 225-272.

Harutunian 1981. Harutunian, John M. "Haydn and Mozart [microform]: a study of their mature sonata-style procedures." Ph.D. dissertation, UCLA, 1981.

_____ 1989/1990. "Haydn and Mozart: Tonic-Dominant Polarity in Mature Sonata-Style Works," *Studia Musicologica* 31/1-4 (1989): 217-240; reprinted in the *Journal of Musicological Research* 9/4 (March 1990): 273-298.

_____ 2005. Harutunian, John. *Haydn's and Mozart's Sonata Styles: A Comparison*. Lewiston, N.Y.: E. Mellen Press, 2005.

Hasty 1997. Hasty, Christopher. *Meter as Rhythm*. New York: Oxford University Press, 1997.

Hatten 1982. Hatten, Robert S. "Toward a Semiotic Model of Style in Music: Epistemological and Methodological Bases." Ph.D. dissertation, Indiana University, 1982.

_____ 1994. Hatten, Robert S. *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation*. Bloomington: Indiana University Press, 1994.

_____ online. Hatten, Robert S. "Musical Gesture," eight-part online lecture series at www.chass.utoronto.ca/epc/srb/cyber/hatout.html

_____ 2004. Hatten, Robert S. *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert*. Bloomington: Indiana University Press, 2004.

_____ 2006. Hatten, Robert. "The Troping of Temporality in Music," in *Approaches to Meaning in Music*: 62-75.

Haydn studies: Proceedings of the International Haydn Conference, Washington, D.C., 1975, edited by Jens Peter Larsen, Howard Serwer, and James Webster. New York: W.W. Norton, 1981.

Headlam 1993. Headlam, Dave. Review of Rothstein 1989 (*Phrase Rhythm in Tonal Music*), *Journal of Musicological Research* 12/4 (1993): 327-346.

Hedges 1978. Hedges, Stephen A. "Dice Music in the Eighteenth Century," *Music and Letters* 59/2 (April 1978): 180-185.

Heinemann 2006. Heinemann, Michael. "'Ich wurde auf seinem Grabe niederknien': Beethovens Händel (oder: Zeit als Glück)," in *Beethoven 3*: 31-39.

Henneberg 1974. Henneberg, Gudrun. "Theorien zur Rhythmik und Metrik in der Musik der Wiener Klassik." Ph.D. dissertation, University of Mainz, 1972. Published, Tutzing: Schneider, 1974.

_____ 1976. Henneberg Gudrun. "Was ist der musikalische Rhythmus?--ein Entgegnung" *Die Musikforschung* 29/4 (1976): 465-467.

Heydenburk 1954. Heydenburk, David Henry. "The Harmonic Rhythm of Monteverdi's II Ritorno d'Ulisse." M. Mus. thesis, Indiana University, 1954.

Hicks 1983. Hicks, Anthony, editor. *George Frideric Handel, Suites, Harpsichord, HWV 426-433. (Klaviersuiten I-VIII, nach Autographen, Abschriften und den Originalausgabe von 1720 herausgegeben.)* Munich: G. Henle, 1983.

_____ 2005. Best, Terrence. "Handel's Water Music: A New Source," *The Handel Institute Newsletter* 16/1 (Spring, 2005): [2-5; unpaginated]

_____ 2005. Hicks, Anthony. Review of G. F. Handel, *The Musick for the Royal Fireworks*, Facsimile of the Autograph Score in the British Library, with Introduction and Commentary by Christopher Hogwood [Kassel: Bärenreiter, 2004], *The Handel Institute Newsletter* 16/1 (Spring, 2005): [6-7; unpaginated]

Hill 1995. Hill, John Walter. "The Logic of Phrase Structure in Joseph Riepel's *Anfangsgründe zur musikalischen Setzkunst*, Part 2 (1755)," in *Festa Musicologica: Essays in Honor of George J. Buelow*: 467-487.

Hill 1985. Hill, Robert. "Bach, Händel & Scarlatti, Seen Through the Eyes of Their Contemporaries," available at one time on the Web at <http://www.dioptra.com/earmus/texts/ansbach.html>.

_____ 2002. Hill, Robert. "Indessen führet er das Hauptthema galant ein'—Handel's Keyboard Fugues and the 18th-Century Audience," *Göttinger Händel-Beiträge* 9 (2002): 73-85.

Hlawiczka 1958. Hlawiczka, Karl. "Die rhythmische Verwechslung," *Musikforschung* 11/1 (1958): 33-51.

_____ 1971. Hlawiczka, Karol [sic]. "Musikalischer Rhythmus und Metrum," *Musikforschung* 24/4 (October-December 1971): 385-406.

Hogwood 1984. Hogwood, Christopher. Liner notes to *Johann Sebastian Bach: French Suites, BWV 812-819* (London: Decca, Editions de l'Oiseau-Lyre, 1984; CD: 411 811-2).

_____ 2005. Hogwood, Christopher. *Handel: Water Music and Music for the Royal Fireworks*. Cambridge and New York: Cambridge University Press, 2005.

Holman 2003. Holman, Peter. "Did Handel Invent the English Keyboard Concerto," *Musical Times* 144 (Summer 2003): 13-22.

Horn 1989. Horn, Geoffrey Clark. "Dual Umlinien in the Concerto Practice of Wolfgang Amadeus Mozart: As Demonstrated in the Three Concerti in Eb for Horn and Orchestra, K. 417, K. 447, and K. 495." Ph.D. dissertation, University of Michigan, 1989.

Hortschansky 2004. Hortschansky, Klaus. "Händels Opern-Ouverturen—Exempel des vermischten Geschmacks? Überlegungen anhand von Charles Burneys verstreuten Bemerkungen," *Händel-Jahrbuch* 50 (2004): 197-228.

Houle 1987. Houle, George. *Meter in Music 1600-1800: Performance, Perception, and*

Notation. Bloomington: Indiana University Press, 1987.

Hoyt 1994. Hoyt, Peter A. Review of Mark Evan Bonds, *Wordless Rhetoric: Musical Form and the Metaphor of the Oration* (Bonds 1991) in the *Journal of Music Theory* 38/1 (Spring 1994): 123-143.

_____ 1999. Hoyt, Peter A. "The 'False Recapitulation' and the Conventions of Sonata Form." Ph.D. dissertation, University of Pennsylvania, 1999.

Hull 1989. Hull, Kenneth C. "Brahms the Allusive: Extra-compositional Reference in the Instrumental Music of Johannes Brahms." Ph.D. dissertation, Princeton University, 1989.

_____ 1998. Hull, Kenneth C. "Allusive Irony in Brahms' Fourth Symphony," *Brahms Studies* 2(1998): 135-168.

_____ 1997. Hull, Kenneth, ed. *Johannes Brahms, Symphony No. 4 in E minor, Op 98*; Norton Critical Score. New York: W.W. Norton, 1997.

Huron 2006. Huron, David. *Sweet Anticipation: Music and the Psychology of Expectation*. Cambridge: MIT Press, 2006.

Internationales Joseph Haydn Kongress Wien 1982, edited by Eva Badura-Skoda. Munich: Henle, 1987.

Interdisciplinary Studies in Musicology, edited by Marciej Jablonski and Jan Steszewski. Poznan, Poland: Wydawnictwo Poznanskiego, 1997.

Internationaler Musikhistorischer Kongress (1927: Vienna): Beethoven-Zentenarfeier, Wien, 26. bis 31. März 1927, veranstaltet vom Bund und Stadt, unter dem Ehrenschatz des Herm Bundespräsidenten Dr. Michael Hainisch. Internationaler Musikhistorischer Kongress. Vienna: Universal Edition, 1927.

An Introduction to Bach Studies, edited by Daniel Melamed and Michael Marissen. New York: Oxford University Press, 1998.

Irving 1997. Irving, John. *Mozart's Piano Sonatas: Contexts, Sources, Style*. Cambridge and New York: Cambridge University Press, 1997.

_____ 1998. Irving, John. *Mozart: The 'Haydn' Quartets*. Cambridge and New York: Cambridge University Press, 1998.

_____ 2003. Irving, John. *Mozart's Piano Concertos*. Aldershot: Ashgate, 2003.

Jaffres 1995. Jaffres, Yves. "Les Concertos pour orgue," Michel Corrette et L'orgue (=

L'orgue: Cahiers et Memoires; = L'orgue: revue trimestrielle; 53/1 (1995): 81-88.

Jander 1995. Jander, Owen. "Orpheus Revisited: A Ten-Year Retrospect on the Andante con moto of Beethoven's Fourth Piano Concerto," *19th-Century Music* 19/1 (Summer 1995): 31-49.

Jenne 1979. Jenne, Natalie. "On the Performance of Keyboard Allemandes," *Bach: The Quarterly Journal of the Riemenschneider Bach Institute* 10/2 (April 1979): 13-30.

J.S. Bach as Organist: His Instruments, Music, and Performance Practices, edited by George Stauffer and Ernest May. Bloomington: Indiana University Press, 1986.

Johann Sebastian: A Tercentenary Celebration, edited by Seymour L. Benstock. Westport, CT: Greenwood Press, 1992.

Johann Sebastian Bach und Georg Friedrich Händel—zwei führende musikalische Repräsentanten der Aufklärungsepoche; see *Bach and Handel Symposium*.

Johnson 1986. Johnson, Claudia. "'Giant Handel' and the Musical Sublime," *Eighteenth-Century Studies* 4 (Summer 1986): 515-533.

Jonas 1967. Jonas, Oswald. "Improvisation in Mozarts Klavierwerken," *Mozart-Jahrbuch* 15 (1967): 176-181.

Jonas 1982/2005. Jonas, Oswald. *Introduction to the Theory of Heinrich Schenker: The Nature of the Musical Work of Art*; wnd English edition, translated and edited by John Rothgeb. Ann Arbor: Musicalia Press, 2005. (1st English edition, New York: Longman, 1982.)

Joseph 1992. Joseph, Charles M. "Bach the Architect: Some Remarks on Structure and Pacing in Selected *Praeludia*," in *Johann Sebastian: A Tercentenary Celebration*: 83-93.

Just 1976. Just, Martin. "Harmonischer Rhythmus," *Musikforschung* 29/1 (1976): 7-20.

Kamien 1983a. Kamien, Roger. "Analysis and Performance: Some Preliminary Observations," *Israel Studies in Musicology* 3 (1983): 156-170.

_____ 1983b. Kamien, Roger. "Aspects of Motivic Elaboration in the Opening Movement of Heydn's Piano Sonata in C-sharp Minor," in *Aspects of Schenkerian Theory*: 77-93.

_____ 1993. Kamien, Roger. "Conflicting Metrical Patterns in Accompaniment and Melody in Works by Mozart and Beethoven: A Preliminary Study." *Journal of Music Theory* 37/2 (Fall 1993): 311-48.

_____ 2000. Kamien, Roger. "Phrase, Period, Theme," in *The Cambridge Companion to Beethoven*: 64-83.

_____ 2004. Kamien, Roger. "'Auxiliary Cadences' Beginning on a Root-Position Local Tonic Chord: Some Preliminary Observations," in *Essays from the Third International Schenker Symposium*.

_____ 2006. Kamien, Roger. "Quasi-Auxiliary Cadences Beginning on a Root-Position Tonic Chord: Some Preliminary Observations," in *Essays from the Third International Schenker Symposium*: 37-50.

Kaminsky 1993. Kaminsky, Peter. Review of Rothstein 1989 (*Phrase Rhythm in Tonal Music*), *Journal of Musicological Research* 12/supplement (1992): 147S-156S.

Kauffman 2006. Kauffman, Deborah. "Violons en basse as Musical Allegory," *Journal of Musicology* 23/1 (Winter 2006): 153-185.

Kee 2006. Kee, Piet. "Haydn's Last Symphony: Input from London?," *Musical Times* 147 (Winter, 2006; No. 1897): 57-63.

Keefe 2006. Keefe, Simon P. "'Greatest Effects with the Least Effort': Strategies of Wind Writing in Mozart's Viennese Piano Concertos," in *Mozart Studies*: 25-46.

Keiler 1978. Keiler, Allan R. "The Empiricist Illusion: Narmour's *Beyond Schenkerism*," *Perspectives of New Music* 17/1 (Fall-Winter 1978): 161-195.

_____ 1981. Keiler, Allan R. "Two Views of Musical Semiotics," in *The Sign in Music and Literature*: 138-168.

_____ 1983/84. Keiler, Allan R. "On Some Properties of Schenker's Pitch Derivations," *Music Perception* 1/2 (Winter 1983-84): 200-228.

Kelly 2004. Kelly, Elaine. "An Unexpected Champion of Francois Couperin: Johannes Brahms and the Pieces de Clavecin." *Music and Letters* 85/4 (Nov 2004): 576-601.

_____ 2006. Kelly, Elaine. "Evolution versus Authenticity: Johannes Brahms, Robert Frantz, and Continuo Practice in the Late Nineteenth Century," *19th Century Music* 30/2 (Fall, 2006): 182-204.

Kerman 1994. Kerman, Joseph. "Mozart's Piano Concertos and Their Audience," in *Write All These Down: Essays on Music* (Berkeley: University of California, 1994): 322-334..

_____ 1999. Kerman, Joseph. *Concerto Conversations*. Cambridge, MA: Harvard University Press, 1999.

_____ 2006. Kerman, Joseph. "Thematic Return in Late Bach Fugues," *Music & Letters* 87/4 (November, 2006): 515-522.

Kermode 2000. *The Sende of an Ending: Studies in the Theory of Fiction, with a New Epilogue*. Oxford and New York: Oxford University Press, 2000 (originally published, London and New York: Oxford University Press, 1968).

The Keyboard in Baroque Europe, edited by Christopher Hogwood. Cambridge and New York: Cambridge University Press, 2003.

Kielian-Gilbert 2003. Kielian-Gilbert, Marianne. "Interpreting Schenkerian Prolongations," *Music Analysis* 22/1-2 (March-July 2003): 51-104.

Kierkegaard 1941. Kierkegaard, Soren. *Repetition; an Essay in Experimental Psychology*, translated, with introduction and notes, by Walter Lowrie, with a bibliographical essay, "How Kierkegaard Got into English." Princeton, Princeton University Press, 1941.

Kimball 1991. Kimball, G. Cook. "The Second Theme in Sonata Form as Insertion," *The Music Review* 52/4 (November 1991): 279-293.

Kinderman 1995. Kinderman, William. *Beethoven*. Oxford and New York: Oxford University Press, 1995.

King 1997. King, Richard. "New Light on Handel's Musical Library," *Musical Quarterly* 81/1 (Spring, 1997): 109-138.

_____ 2005. King, Richard G. "Handel and the Viola da Gamba," in *A Viola da Gamba Miscellanea*: 62-79.

Kirkendale 1980. Kirkendale, Ursula. "The Source for Bach's Musical Offering: The Institutio Oratoria of Quintilian," *Journal of the American Musicological Society* 33/1 (January 1980): 88-141.

_____ 1982. Kirkendale, Ursula. "Bach und Quintilian. Die Institutio oratoria als Modell des Musikalischen Opfers," *Bach-Tage Berlin 1982, Programmbuch* (1982): 15-24.

Kirkendale 1979. Kirkendale, Warren. "Ciceronians versus Aristotelians on the ricercar as exordium, from Bembo to Bach," *Journal of the American Musicological Society* 32/1 (Spring 1979): 1-44.

_____ 1997. Kirkendale, Warren. "On the rhetorical interpretation of the ricercar and J.S. Bach's Musical offering," *Studi Musicali* 26/2 (1997): 331-376.

Kirkpatrick 1985. Kirkpatrick, Ralph. *Domenico Scarlatti*. 2nd ed. Princeton, N.J.: Princeton University Press, 1983.

Kirnberger 1776-79/1982. Kirnberger, Johann Philipp. *The Art of Strict Musical Composition*, translated by David Beach and J. New Haven: Yale University Press, 1982. This is an edited translation of Kirnberger's *Die Kunst des reinen Satzes in der Musik* (1776-79; reprinted, Hildesheim: Olms, 1968). Permission to reprint several short excerpts was kindly granted by Yale University Press (www.yalebooks.com).

Klein 2004. Klein, Michael L. "Chopin's Fourth Ballade as Musical Narrative." *Music Theory Spectrum* 26/1 (Spring 2004):23-55.

_____ 2005. Klein, Michael L. *Intertextuality in Western Art Music*. Bloomington: Indiana University Press, 2005.

Knapp 1983. Knapp, J. Merrill. "Mattheson and Handel: Their Musical Relations in Hamburg," in *New Mattheson Studies*: 307-326.

Knapp 1997. Knapp, Raymond. *Brahms and the Challenge of the Symphony*. Stuyvesant, NY: Pendragon Press, 1997.

_____ 1998. Knapp, Raymond. "Brahms and the Anxiety of Allusion," *Journal of Musicological Research* 18/1 (1998): 1-30.

Knouse 1986. Knouse, Nola Reed. "Joseph Riepel and the Emerging Theory of Form in the Eighteenth Century," *Current Musicology* 41 (1986): 47-62. See also Reed, Nola Jane.

Koch 1782-93/1983. Koch, Heinrich Christoph. *Introductory Essay on Composition: The Mechanical Rules of Melody [Von den mechanischen Regeln der Melodie]; Sections 3 and 4*, translated and edited by Nancy Kovaleff Baker. New Haven: Yale University Press, 1983.

Koch K. P. 1976. Koch, Klaus-Peter. "Polnische Einflüsse im Schaffen Händels, Bachs und Telemanns," in *Bach and Handel Symposium*: 53-57.

Komar 1971. Komar, Arthur J. *Theory of Suspension: A Study of Metrical and Pitch Relations in Tonal Music*. Princeton, NJ: Princeton University Press, 1971.

Korsyn 1991. Korsyn, Kevin. "Towards a New Poetics of Musical Influence," *Music Analysis* 10/1-2 (March-July 1991): 3-72.

_____ 1993. Korsyn, Kevin. "J.W.N. Sullivan and the Heiliger Dankgesang: Questions of Meaning in Late Beethoven," *Beethoven Forum* 2 (1993): 133-174.

_____ 1993. Korsyn, Kevin. "Brahms Research and Aesthetic Ideology," *Music Analysis* 12/1 (March 1993): 89-103.

_____ 1994. Korsyn, Kevin. Review of Mark Evan Bonds's *Wordless Rhetoric: Musical Form and the Metaphor of the Oration* (Bonds 1991), in *Music Theory Spectrum* 16/1 (Spring 1994): 124-133.

_____ 1996. Korsyn, Kevin. "Directional Tonality and Intertextuality: Brahms's Quintet Op. 88 and Chopin's Ballade Op. 38," in *The Second Practice of Nineteenth Century Tonality*: 45-83.

_____ 1999. Korsyn, Kevin. "Beyond Privileged Contexts: Intertextuality, Influence and Dialogue," in *Rethinking Music*: 55-72.

_____ 2003. Korsyn, Kevin. *Decentering Music: A Critique of Contemporary Musical Research*. New York: Oxford University Press, 2003.

_____ 2004. Korsyn, Kevin. "The Death of Musical Analysis? The Concept of Unity Revisited" (response to Morgan 2003), *Music Analysis* 23/2-3 (July- October 2004): 337-352.

Kramer 1988. Kramer, Jonathan D. *The Time of Music: New Meanings, New Temporalities, New Listening Strategies*. New York: Schirmer Books, 1988.

_____ 1995. Kramer, Jonathan D. "Beyond Unity: Toward an Understanding of Musical Postmodernism," in *Concert Music*: 11-33.

_____ 2004. Kramer, Jonathan D. "The Concept of Disunity and Musical Analysis" (response to Morgan 2003), *Music Analysis* 23 /2-3 (July-October 2004): 362-372.

_____ online a. Kramer, Jonathan D. "Meter Matters," online at <http://www.musictheory21.com/documents/kramer/meter-matters.pdf>

_____ online b. Kramer, Jonathan D. "Thoughts on Meter and Hypermeter," online at <http://www.musictheory21.com/documents/kramer/hypermeter.pdf>

Kramer 1992. Kramer, Richard. "Between Cavatina and Overture: Opus 130 and the Voices of Narrative," *Beethoven Forum* 1 (1992): 165-189.

Krebs 1987. Krebs, Harald. "Some Extensions of the Concept of Metrical Consonance and Dissonance," *Journal of Music Theory* 31/1 (Spring 1987): 99-120.

_____ 1994. Krebs, Harald. "Rhythmische Konsonanz und Dissonanz," *Musiktheorie* 9/1 (1994): 27-37.

_____ 1999. Krebs, Harald. *Fantasy Pieces: Metrical Dissonance in the Music of Robert*

Schumann. New York: Oxford University Press, 1999.

Kroll 2004. Kroll, Mark. Review of Sutcliffe 2003 (*The Keyboard Sonatas of Domenico Scarlatti*) in *Notes* 61/1 (September 2004): 145-147.

Krones 2004. Krones, Hartmut. "Gottlieb Muffat und Georg Friedrich Händel: zwei Meister—drei Stile," *Händel-Jahrbuch* 50 (2004): 11-40.

_____ 2006. Krones, Hartmut. "'Barocke' Rhetorik im Vokalwerk von Ludwig van Beethoven," in *Beethoven* 3: 41-60.

Kross 1969. Kross, Siegfried. *Das Instrumentalkonzert bei Georg Philipp Telemann*. Tutzing: H. Schneider, 1969.

Kurth 1999. Kurth, Richard B. "On the subject of Schubert's 'Unfinished' symphony: Was bedeutet die Bewegung?," *19th-Century Music* 23/1 (Summer 1999):3-32.

Küthen 2006. Küthen, Hans Werner. "Beethovens 'Kunstvereinigung': Die Fusion von Wiener Avantgarde und barocker Tradition," in *Beethoven* 3: 61-84.

Larson 1987. Larson, Steve. "Questions about the *Ursatz*: A Response to Neumeyer," *In Theory Only* 10/4 (December 1987): 11-31.

_____ 1993. Larson, Steve. "On Rudolf Amheim's Contribution to Music Theory," *Journal of Aesthetic Education* 27/4 (Winter 1993): 97-104.

_____ 1994. Larson, Steve. "Musical Forces, Step Collections, Tonal Pitch Space, and Melodic Expectation," in *Third International Conference on Music Perception and Cognition*: 227-229.

_____ 1997/98. Larson, Steve. "Musical Forces and Melodic Patterns," *Theory and Practice* 22-23 (1997-1998): 55-71.

_____ 2006. Larson, Steve. "Intention, Improvisation, and Inevitability," paper read at the Fourth International Schenker Symposium, Mannes College, New York, March 2006.

_____ 2005. Larson, Steve and Leigh VanHandel. "Measuring Musical Forces," *Music Perception* 23/2 (December 2005): 119-136.

La Rue 1957. La Rue, Jan. "Harmonic Rhythm in the Beethoven Symphonies," *Music Review* 18 (1957): 8-20.

Laufer 1981. Laufer, Edward. Review of Schenker's *Free Composition (Der freie Satz)*,

Music Theory Spectrum 3/1 (Spring 1981): 158-184.

_____ 1988. Laufer, Edward. "On the Fantasy," *Integral* 2 (1988): 99-133.

_____ 1999. Laufer, Edward. "On the First Movement of Sibelius's Fourth Symphony: A Schenkerian View," in *Schenker Studies* 2: 128-159.

L&J—see Lerdahl & Jackendoff.

Ledbetter 1989. Ledbetter, David. *Continuo Playing According to Handel: His Figured Bass Exercises*. Oxford and New York: Oxford University Press, 1989.

_____ 2004. Ledbetter, David. "Les Goûts Réunis and the Music of J. S. Bach," *Basler Jahrbuch für Historische Musikpraxis* 28 (2004): 63-80.

Lee 1993. Lee, Hio-Ihm. *Die Form der Ritornelle bei Johann Sebastian Bach*. Pfaffenweiler: Centaurus-Verlagsgesellschaft, 1993.

Lehman 1999. Lehman, Ernest. *North by Northwest*. London: Faber and Faber, 1999.

Lerdahl & Jackendoff 1983. Lerdahl, Fred, and Ray Jackendoff. *A Generative Theory of Tonal Music*. Cambridge, MA: MIT Press, 1983. Referred to as L&J in the present dissertation's footnotes.

Lester 1986. Lester, Joel. *The Rhythms of Tonal Music*. Carbondale: Southern Illinois University Press, 1986.

_____ 1989. Lester, Joel. *Between Modes and Keys: German Theory, 1592-1802*. Stuyvesant, NY: Pendragon, 1989.

Levarie 1979. Levarie, Siegmund. "Once More: The Slow Introduction to Beethoven's First Symphony," *The Music Review* 40 (August 1979): 168-75.

_____ 1983. Levarie, Siegmund, and Ernst Levy. *Dictionary of Musical Morphology*. Kent, Ohio: Kent State University Press, 1983.

Levin 2003. Levin, Robert D. "Mozart's Non-metrical Keyboard Préludes," in *The Keyboard in Baroque Europe*: 198-216.

_____ 2004. Levin, Robert D. "Mozart and the Keyboard Culture of His Time," keynote address at a conference of the same name, Cornell University, 28 March 2003. *Min-Ad: Israel Studies in Musicology Online* 23 (2004), at <http://www.biu.ac.il/hu/mn/min-ad04>

Lévi-Strauss 1997. Lévi-Strauss, Claude. *Look, Listen, Read*. New York: Basic Books, 1997.

Levy 1987. Levy, Janet M. "Covert and Casual Values in Recent Writings about Music," *Journal of Musicology* 5/1 (Winter 1987): 3-27.

Lewin 1981. Lewin, David. "On harmony and meter in Brahms's op. 76, no. 8," *19th-Century Music* IV/3 (Spring 1981): 261-265.

Liber amicorum Isabelle Cazeaux: Symbols, Parallels and Discoveries in Her Honor, edited by Paul-Andre Bempechat. Hillsdale, NY: Pendragon Press, 2005.

Lidov 1975. Lidov, David. *On Musical Phrase*. Montreal: Groupe de recherches en semiologie musicale, Faculte de musique, Université de Montreal, 1975.

_____ 1999. Lidov, David. *Elements of Semiotics*. New York: St. Martin's Press, 1999.

_____ 2005. Lidov, David. *Is Language a Music?: Writings on Musical Form and Signification*. Bloomington: Indiana University Press, 2005.

_____ 2005. Lidov, David. "Repairing Errors in the Musical Theory of Meter," in *Aus dem Takt*: 161-173.

Ling 1997. Ling, Jan. *A History of European Folk Music*, translated from the Swedish by Linda and Robert Schenk. Rochester, NY: University of Rochester Press, 1997.

Little/Jenne 2001. Little, Meredith and Natalie Jenne. *Dance and the Music of J. S. Bach*, expanded edition. Bloomington: Indiana University Press, 2001.

Littlefield 2001. Littlefield, Richard. *Frames and Framing: The Margins of Music Analysis*. Imatra, Finland: International Semiotics Institute, Semiotic Society of Finland, 2001.

Lockwood 1996. Lockwood, Lewis. "Reshaping the Genre: Beethoven's Piano Sonatas from Op. 22 to Op. 28 (1799-1801)," *Israel Studies in Musicology* 6 (1996): 1-16.

London 1990a. London, Justin. "Harmonic Pacing in Bach's Prélude, BWV 998," *Soundboard* 17/3 (Fall 1990): 45-47.

_____ 1990b. London, Justin M. "The Interaction Between Meter and Phrase Beginnings and Endings in the Mature Instrumental Music of Haydn and Mozart." Ph.D. dissertation, University of Pennsylvania, 1990.

_____ 1990c. London, Justin M. "Phrase Structure in 18th- and 19th-Century Theory: An Overview," *Music Research Forum* 5 (1990): 13-50.

_____ 1990d. London, Justin M. "Riegel and *Absatz*: Poetic and Prosaic Aspects of Phrase Structure in 18th-Century Theory," *Journal of Musicology* 8/4 (Fall 1990): 505-519.

_____ 1991. London, Justin M. "Metric Ambiguity (?) in Bach's Brandenburg Concerto No. 3," *In Theory Only* 11/7-8 (February 1991): 21-53.

_____ 1993. London, Justin M. "Loud Rests and Other Strange Metric Phenomena (Or, Meter as Heard)," *Music Theory Online* 0/2 (1993): online at <http://www.societymusictheory.org/mto/issues/mto.93.0.2/mto.93.0.2.london.art>

_____ 1995. London, Justin M. "Some Examples of Complex Meters and Their Implications for Models of Metric Perception." *Music Perception* 13/1 (Fall 1995): 59-77.

_____ 1997. London, Justin M. "Lerdahl and Jackendoff's Strong Reduction Hypothesis and the Limits of Analytical Description," in *Theory Only* 13/1-4 (September 1997): 3-28.

_____ 1999. London, Justin M. "Hasty's Dichotomy" (review of Hasty 1997), *Music Theory Spectrum* 21/2 (Fall 1999): 260-274.

_____ 2002. London, Justin. "Rhythm in Twentieth-Century Theory," in the *Cambridge History of Western Music Theory*: 695-625.

Loos 2006. Loos, Helmut. "Beethoven und Bach, eine historische Legende," in *Beethoven* 3: 17-30.

Lopez 1993. Lopez, Daniel. *Films by Genre: 775 Categories, Styles, Trends, and Movements Defined, with a Filmography for Each*. Jefferson, NC: McFarland & Co., 1993.

Lowe 1998. Lowe, Melanie. "Expressive Paradigms in the Symphonies of Joseph Haydn." Ph.D. dissertation, Princeton University, 1998.

_____ 2002. Lowe, Melanie. "Falling from Grace: Irony and Expressive Enrichment in Haydn's Symphonic Minuets," *Journal of Musicology* 19/1 (Winter 2002): 171-221.

_____ 2007. Lowe, Melanie. *Pleasure and Meaning in the Classical Symphony*. Bloomington: Indiana University Press, 2007.

Mak 2006. Mak, Su Yin. "Schubert's Sonata Forms and the Poetics of the Lyric," *Journal of Musicology* 23/2 (Spring, 2006): 263-306.

Mann 1983. Mann, Alfred. "Mattheson as Biographer of Handel," in *New Mattheson Studies*: 345-352.

_____ 1987. Mann, Alfred. *Theory and Practice: The Great Composer as Student and*

Teacher. New York: W.W. Norton, 1987.

Maravall 1986. Maravall, José Antonio. *Culture of the Baroque: Analysis of a Historical Structure*, translated by Terry Cochran. Minneapolis: University of Minnesota Press, 1986.

Marissen 1990a. Marissen, Michael. "Relationships Between Scoring and Structure in the First Movement of Bach's Sixth Brandenburg Concerto," *Music and Letters* 71/4 (November 1990): 494-504.

_____ 1990b. Marissen. "Scoring, Structure and Signification in J. S. Bach's Brandenburg Concertos." Ph.D. dissertation, Brandeis University, 1990.

_____ 1992. Marissen, Michael. "On Linking Bach's F-major Sinfonia and His Hunt Cantata BWV 208," *Historical Musicology* 23/2 (Fall-Winter 1992): 31-46.

_____ 1993. Marissen, Michael. "J.S. Bach's Brandenburg Concertos as a Meaningful Set," *The Musical Quarterly* 77/2 (Summer 1993): 193-235.

_____ 1995a. Marissen, Michael. "Bach and Recorders in G," *The Galpin Society Journal* 48 (March 1995): 199-204.

_____ 1995b. Marissen, Michael. "Concerto Styles and Signification in Bach's First Brandenburg Concerto," *Bach Perspectives* 1 (1995): 79-101.

_____ 1995c. Marissen, Michael. *The Social and Religious Designs of Bach's Brandenburg Concertos*. Princeton, NJ: Princeton University Press, 1995.

Marker 1996/97. Marker, Michael. "Die Klavierfugen Händels," in *Händel als Instrumentalkomponist*, published as *Händel-Jahrbuch* 42-43 (1996-1997): 133-140.

Marks 1969. Marks, James Blackburn. "Harmonic Rhythm as a Factor in Form Delineation in Selected Instrumental Works from 1775 to 1850." Ph.D. dissertation, Indiana University, 1969.

Marlon the Music Lover 2006. "Fun with hemiolas." Part 1 at <http://unconqueredsound.blogspot.com/2006/01/fun-with-hemiolas-part-1.html>
Part 2 at <http://unconqueredsound.blogspot.com/2006/02/fun-with-hemiolas-part-2.html>
Part 3 at <http://unconqueredsound.blogspot.com/2006/03/fun-with-hemiolas-part-3.html>

Marshall 1976. Marshall, Robert L. "Bach the Progressive: Observations on His Later Works." *The Musical Quarterly* 62/3 (July 1976): 313-357.

_____ 1986. Marshall, Robert L. "On Bach's Universality," in *The Universal Bach*: 50-

81.

_____ 1987. Marshall, Robert L. "Tempo and Dynamic Indications in the Bach Sources: A Review of the Terminology," In *Bach, Handel and Scarlatti: Tercentenary Essays*: 259-276.

_____ 1989. Marshall, Robert L. *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance*. New York: Schirmer, 1989.

_____ 1993. Marshall, Robert L. "Truth and Beauty: J.S.Bach at the Crossroads of Cultural History," *Bach: The Journal of the Riemenschneider Bach Institute* 21/2 (Summer 1990): 3-14, reprinted in *A Bach Tribute: Essays in Honor of William H. Scheide*: 179-188.

_____ 1996. Marshall, Robert L. "Bach's Tempo Ordinario: A Plaine and Easie Introduction to the System," in *Critica Musica*: 249-278.

Martin 1995. Martin, Robert L. "Musical 'Topics' and Expression in Music," *Journal of Aesthetics and Arts Criticism* 53/4 (Fall 1995): 417-424.

Martin 1986. Martin, Wallace. *Recent Theories of Narrative*. Ithaca: Cornell University Press, 1986.

Marx 1987. Marx, Hans Joachim. "Echtheitsprobleme im Frühwerk Händels," in *Bach-Händel-Schütz-Ehrung*: 105-111.

_____ 1990. Marx, Hans Joachim. "Zur Echtheit des Oboenkonzertes NWV 287 von Georg Friederich Händel," in *Beiträge zur Geschichte des Konzerts*: 33-40.

_____ 1998. Marx, Hans Joachim. "Händels *Grand Concerto* Op. 6 Nr. 4 und seine italienischen Vorbilder," *Göttinger Händel-Beiträge* 7 (1998): 51-56.

Martinez-Göllner 2004. Martinez-Göllner, Marie Louise. *The Early Symphony: 18th-Century Views on Composition and Analysis*. Hildesheim and New York: Olms, 2004.

Máté 2000. Máté, Balázs. Liner notes to *Giuseppe Valentini, 7 Bizzarrie per Camera, Op. 2* (Budapest: Hungaroton Classics, 2000; no. HCD 31864).

Mattheson 1739/1981. Harriss, Ernest Charles. *Johann Mattheson's Der vollkommene Capellmeister: A Revised Translation with Critical Commentary*. Ann Arbor: UMI Research Press, 1981.

_____ 1740. Mattheson, Johann. *Grundlage einer ehren-pforte, woran der tuchtigsten capellmeister, componisten, musikgelehrten, tonkünstler &c. leben, wercke, verdienste &c. erscheinen sollen. Zum fernern ausbau angegeben von Mattheson*. Hamburg: The Author, 1740.

Maunder 2002. Maunder, Richard. Liner notes to Christopher Hogwood's second recording, without double bass, of Vivaldi's *L'estro armonico*, Op. 3 (CD; London: Chandos 689, 2002).

_____. 2004. Maunder, Richard. *The Scoring of Baroque Concertos*. Woodbridge, Suffolk, UK; Rochester, NY: Boydell Press, 2004.

Maurer Zenck 2001. Maurer Zenck, Claudia. *Untersuchungen zur Theorie und kompositorischen Praxis im ausgehenden 18. und beginnenden 19. Jahrhundert*. Vienna: Böhlau, 2001.

Maus 1999. Maus, Fred Everett. "Concepts of Musical Unity," in *Rethinking Music: 171-192*.

The Maynooth International Musicological Conference 1995: Selected Proceedings, edited by Patrick F. Devine and Harry White, Vol. 1 (= *Irish Musical Studies*, Vol. 4). Dublin: Four Corners Press, 1996.

McClary online. McClary, Susan. "Temporality and Ideology: Qualities of Motion in Seventeenth-Century Music," *Echo* 2/2 (fall 2000) at <http://www.humnet.ucla.edu/echo/volume2-issue2/mcclary/mcclary.html>

McClelland 2004. McClelland, Ryan. "Brahms's Capriccio in C major, op. 76, no. 8: Ambiguity, Conflict, Musical Meaning, and Performance," *Theory and Practice* 29 (2004): 69-94.

_____. 2005. McClelland, Ryan. "Tonal and Rhythmic-Metric Process in Brahms's Early C-Minor Scherzos," *Intersections: Canadian Journal of Music/Revue Canadienne de Musique* 26/1 (2005): 123-147.

_____. 2006. McClelland, Ryan. "Extended Upbeats in the Classical Minuet: Interactions with Hypermeter and Phrase Structure," *Music Theory Spectrum* 28/1 (Spring 2006): 23-56.

_____. 2006. McClelland, Ryan. "Teaching Phrase Rhythm through Minuets from Haydn's String Quartets," *Journal of Music Theory Pedagogy* 20 (2006): 5-35.

McCreless, Patrick. "Music and Rhetoric," in *The Cambridge History of Western Music Theory*: 847-879.

McKay 2005. McKay, James. "Linear Issues in the Harmony Treatises of Rameau and Kirnberger," *Theoria* 12 (2005): 9-30.

McKee 1996. McKee, Eric. "Auxiliary Progressions as a Source of Conflict Between Tonal

Structure and Phrase Structure,” *Music Theory Spectrum* 18/1 (Spring 1996): 51-76.

_____ 1999. McKee, Eric. "Influences of the Early Eighteenth-Century Social Minuet on the Minuets from J. S. Bach's French Suites, BWV 812-17," *Music Analysis* 18:2 (July 1999): 235-260.

_____ 2000. McKee, Eric. Review of Krebs 1999 (*Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann*), *Notes* 57 (September 2000): 97-99.

_____ 2003. McKee, Eric. "Extended Anacruses in Mozart's Instrumental Music," *Theory and Practice* 28 (2004): 1-37.

_____ 2004. McKee, Eric. "Dance and the Music of Chopin: The Waltz," in *The Age of Chopin*: 106-161.

_____ 2005. McKee, Eric. "Mozart in the Ballroom: Minuet-Trio Contrast and the Aristocracy in Self-Portrait," *Music Analysis* 24/3 (October, 2005): 383-433.

McVeigh 2004. McVeigh, Simon. *Italian Solo Concerto, 1700-1760: Rhetorical Strategies and Style History*. Woodbridge, UK: Boydell, 2004.

Merwe 2004. Merwe, Peter van der. *Roots of the Classical: The Popular Origins of Western Music*. Oxford: Oxford University Press, 2004.

Meyer 1956. Meyer, Leonard B. *Emotion and Meaning in Music*. Chicago and London: University of Chicago Press, 1956.

_____ 1989. Meyer, Leonard B. *Style and Music: Theory, History, and Ideology*. Philadelphia: University of Pennsylvania Press, 1989.

Mikusi 2006. Mikusi, Balázs. "The G minor Minuet of 'Haffner' Serenade: Yet Another Musical Joke?" *Musical Times* 147 (Winter, 2006; No. 1897): 47-56.

Mishkin 1938. Mishkin, Henry. "The Function of the Episodic Sequence in Baroque Instrumental Music." Ph.D. dissertation, Harvard University, 1938.

Mitchell 1947. Mitchell, William J. "C.P.E. Bach's Essay: an Introduction." *Musical Quarterly* 33 (1947): 460-480.

_____ 1955. Mitchell, William J. "A Solo in Handel's 'Suite de pieces,' 1720," *Piano Quarterly Newsletter* 13 (Fall 1955): 21-24.

_____ 1962. Mitchell, William J. "The Study of Chromaticism." *Journal of Music Theory* (1962): 2-31.

- _____ 1963. Mitchell, William J. "Chord and Context in Eighteenth-Century Theory." *Journal of the American Musicological Society* 16/2 (Summer 1963): 221-239.
- _____ 1970. Mitchell, William J. "Modulation in C.P.E. Bach's Versuch," in *Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on His Seventieth Birthday*: 333-342.
- Miyake 2004a. Miyake, Jan. "Adding a Schenkerian Understanding to the Role of Multiple New-Key Themes in Sonata Expositions," paper presented at the annual meeting of SMT in Seattle, 2004.
- _____ 2004b. Miyake, Jan. "Classical Form: Multiple Themes in Second Groups." Ph.D. dissertation, CUNY, 2004.
- Monelle 1991a. Monelle, Raymond. "Music and the Peircean Trichotomies," *International Review of the Aesthetics and Sociology of Music* 22/1 (June 1991): 99-108.
- _____ 1991b. Monelle, Raymond. "Structural Semantics and Instrumental Music," *Music Analysis* 10/1-2 (March-July 1991): 73-88.
- _____ 1992. Monelle, Raymond. *Linguistics and Semiotics in Music*. Chur, Switzerland: Harwood, 1992.
- _____ 1995. Monelle, Raymond. "Music and Semantics," in *Musical Signification: Essays in the Semiotic Theory and Analysis of Music*: 91-107.
- _____ 1996. Monelle, Raymond. "What Is a Musical Text?," in *Musical Semiotics in Growth*: 245-260.
- _____ 1997a. Monelle, Raymond. "BWV 886 as Allegory of Listening," *Contemporary Music Review* 16/4 (1997): 79-88.
- _____ 1997b. Monelle, Raymond. "Literary Thematics and Musical Topics," in *Interdisciplinary Studies in Musicology*: 69-82.
- _____ 1998. Monelle, Raymond. "Real and Virtual Time in Bach's Keyboard Suites," in *Signs & Times (Zeit & Zeichen)*: 13-24.
- _____ 2000. Monelle, Raymond. *The Sense of Music: Semiotic Essays*. Princeton, NJ: Princeton University Press, 2000.
- _____ 2006. Monelle, Raymond. *The Musical Topic: Hunt, Military and Pastoral*. Bloomington: Indiana University Press, 2006.
- _____ 2006a. Monelle, Raymond. "Narrative as Polychronic Synthesis," in *Music and*

the Arts: Proceedings from ICMS 7 : 76-82.

_____ 2006b. Monelle, Raymond. "Semiotics Threatens No One...," in *Music and the Arts: Proceedings from ICMS 7* : 31-44.

Montagnier 2003. Montagnier, Jean-Paul C. "Heavenly Dissonances: The Cadential Six-Four Chord in French Grands Motets and Rameau's Theory of the Accord par supposition," *Journal of Music Theory* 47/2 (Fall, 2003): 305-323.

Moreno 1996. Moreno, Jairo. "Theoretical Reception of the Sequence and Its Conceptual Implications (Counterpoint, Harmony, Form)." Ph.D. dissertation, Yale University, 1996.

_____ 2000. Moreno, Jairo. "Challenging Views of Sequential Repetitions: From Satzlehre to Melodielehre," *Journal of Music Theory* 44/1 (Spring 2000): 127-169.

_____ 2001. Moreno, Jairo. "Schenker's Parallelisms, Schoenberg's Motives, and Referential Motives: Notes on Pluralistic Analysis," *College Music Symposium* 41 (2001): 91-111.

Morgan 1978. Morgan, Robert P. "The Theory and Analysis of Tonal Rhythm," *Musical Quarterly* 64/4 (October 1978): 435-473.

_____ 1998. Morgan, Robert P. "Symmetrical Form and Common-Practice Tonality," *Music Theory Spectrum* 20 (Spring 1998): 1-47.

_____ 1999. Morgan, Robert P. "The Concept of Unity and Musical Analysis," *Music Analysis* 22/1-2 (March-July 2003): 7-50.

Moroney 2003. Moroney, Davitt. "Couperin, Marpourg and Roesler: a Germanic *Art de Toucher le Clavecin*, or a French *Wahre Art?*," in *The Keyboard in Baroque Europe*: 111-130.

Mozart Studies, edited by Simon P. Keefe. Cambridge: Cambridge University Press, 2006.

Mozart Studies 2, edited by Cliff Eisen. Oxford: Clarendon Press, 1997.

The Music Forum, edited by Felix Salzer and William J. Mitchell (Vol. 1, 1967); by Felix Salzer and Carl Schachter (Vols. 2-6/1: 1970, 1973, 1976, 1980, and 1987). New York: Columbia University Press.

Music and the Aesthetics of Modernity: Essays, edited by Karol Berger and Anthony Newcomb. Cambridge, MA: Harvard University, Dept. of Music (distributed by Harvard University Press), 2005.

Music and the Arts: Proceedings from ICMS 7, edited by Eero Tarasti; associate editors,

Paul Forsell, Richard Littlefield. Presented by the International Congress on Musical Signification (7th, 2001; Imatra, Finland). Imatra: International Semiotics Institute, 2006.

Music and Gesture, edited by Anthony Gritten and Elaine King. Aldershot, UK, and Burlington, VT: Ashgate, 2006.

Music and Theology: Essays in Honor of Robin A. Leaver, edited by Daniel Zager. Lanham, Md: Scarecrow Press, 2007.

Music in Eighteenth-Century Life: Cities, Courts, Churches, edited by Mara E. Parker. Ann Arbor: Steglein Pub., 2006.

Music Theory in the Age of Romanticism, edited by Ian Bent. Cambridge and New York: Cambridge University Press, 1996.

Musical Perceptions, edited by Rita Aiello with John A. Sloboda. New York and Oxford: Oxford University Press, 1994.

Musical Semiotics in Growth, edited by Eero Tarasti. Bloomington: Indiana University Press, 1996.

Musical Signification: Essays in the Semiotic Theory and Analysis of Music, edited by Eero Tarasti. Berlin and New York: Mouton de Gruyter, 1995.

Musical Transformation and Musical Intuition: Eleven Essays in Honor of David Lewin, edited by Raphael Atlas and Michael Cherlin. Roxbury, MA, and Dedham, MA: Ovenbird Press, 1994 (first printing as well as second, revised printing).

The musical work: Reality or Invention?, edited by Michael Talbot. Liverpool: Liverpool University Press, 2000.

Musik als Text: Bericht über den Internationalen Kongress der Gesellschaft für Musikforschung Freiburg im Breisgau 1993, edited by Hermann Danuser and Tobias Plebuch. Kassel: Bärenreiter, 1998.

Musiktheorie zwischen Historie und Systematik: 1. Kongress der deutschen Gesellschaft für Musiktheorie, Dresden 2001, sponsored by the Deutsche Gesellschaft für Musiktheorie, edited by Ludwig Holtmeier, Michael Polth, Felix Diergarten. Augsburg: Wissner, 2004.

Nattiez 1998. Nattiez, Jean-Jacques. "A Comparison of Analysis from the Semiological Point of View," *Contemporary Music Review* 17/1 (1998): 1-38.

Nelles 1997. Nelles, William. *Frameworks: Narrative Levels and Embedded Narrative*. New York: Peter Lang, 1997.

Neubauer 1986. Neubauer, John. *The Emancipation of Music from Language: Departure from Mimesis in Eighteenth-Century Aesthetics*. New Haven: Yale University Press, 1986.

Neumeier 1987a. Neumeier, David. "The Ascending *Urlinie*." *Journal of Music Theory* 31/2 (Fall 1987): 275-303.

_____ 1987b. Neumeier, David. "The Three-Part *Ursatz*." *In Theory Only* 10/102 (August 1987): 3-29.

_____ 1987c. Neumeier, David. "The *Urlinie* from $\hat{8}$ as a Middleground Phenomenon," *In Theory Only* 9/5-6 (January 1987): 3-25.

_____ 1987d. Neumeier, David. "Forum: Reply to Steve Larson's Response to Author's 3-part Model," *In Theory Only* 10/4 (December 1987): 33-37.

_____ 1989. Neumeier, David. "Fragile Octaves, Broken Lines: On Some Imitations of Schenkerian Theory and Practice," *In Theory Only* 11/2 (July 1989): 13-30.

----- 2006. Neumeier, David. "The Contredanse, Classical Finales, and Caplin's Formal Functions," *Music Theory Online* 12/4 (December 2006), online at <http://mto.societymusictheory.org/issues/mto.06.12.4/mto.06.12.4.neumeier.html>

The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie. 2nd ed., London: Macmillan; New York: Grove's Dictionaries, 2001.

New Mattheson Studies, edited by George J. Buelow and Hans Joachim Marx. Cambridge and New York: Cambridge University Press, 1983.

Newcomb 1983. Newcomb, Anthony. "Those Images That Yet Fresh Images Beget," *Journal of Musicology* 2/3 (Summer 1983): 227-245.

_____ 1984. Newcomb, Anthony. "Sound and Feeling," *Critical Inquiry* 10 (June 1984): 614-643.

_____ 1987. Newcomb, Anthony. "Schumann and Late Eighteenth-Century Narrative Strategies," *19th-Century Music* 11/2 (Fall 1987): 164-174.

_____ 1992. Newcomb, Anthony. "Narrative Archetypes and Mahler's Ninth Symphony," in *Music and Text: Critical Inquiries*: 118-136.

_____ 1994. Newcomb, Anthony. "The Polonaise-Fantasy and Issues of Musical Narrative," in *Chopin Studies* 2: 84-101.

- Newman 1995. Newman, Anthony. *Bach and the Baroque: European Source Materials from the Baroque and Early Classical Periods with Special Emphasis on the Music of J. S. Bach*. Stuyvesant, NY: Pendragon, 1995.
- Newman 1961. Newman, William S. "Kirnberger's Method for Tossing off Sonatas," *Musical Quarterly* 47/4 (October 1961): 517-525.
- Nineteenth-Century Piano Music: Essays in Performance and Analysis*, edited by David Witten. New York: Garland, 1997.
- Nolan 1993-94. Nolan, Catherine. "Reflections on the Relationship of Analysis and Performance," *College Music Society Symposium* 33-34 (1993-94): 112-139.
- Nott 1998. Nott, Kenneth. "Correli's Op. 5, No. 8 Sarabanda as a Compositional Model for Handel and His Contemporaries," *Göttinger Händel-Beiträge* 7 (1998): 182-207.
- Novack 1964. Novack, Saul. *Recent Approaches to the Study of Harmony*. A review of Allen Forte's *Tonal Harmony in Concept and Practice* (1st ed., 1962; cf. Forte 1979), Walter Piston's *Harmony* (3rd ed., 1962; cf. Piston 1941), and Leonard Ratner's *Harmony: Structure and Style* (New York: McGraw-Hill, 1962); in *Perspectives of New Music* 2/2 (Spring-Summer 1964): 150-158.
- Nuovissimi Studi Corelliani: Atti dal terzo congresso internazionale (Fusignano, 4-7 settembre 1980)*, edited by Sergio Durante and Pierluigi Petrobelli (= Vol. 7 of the *Quaderni della rivista Italiana di Musicologia*).
- O'Beirne 1968. O'Beirne, Thomas H. "940, 369, 969, 152 Dice-Music Trios," *Musical Times* 109 (No.1508): 911-913.
- Oster 1970. Oster, Ernst. "Simplicity in Handel," *Abstracts of Papers Read at the Thirty-Sixth Annual Meeting of the American Musicological Society, Toronto, Canada, November 5-8, 1970*: 15.
- Paillard 1958. Paillard, Jean-Francois, and Guy Lambert. Program notes to *Concertos for woodwinds*, LP containing, among others, Michel Blavet's Concerto in A minor for Flute and Strings; Jean Pierre Rampal, flute, and Ensemble Instrumental Jean-Marie Leclair, conducted by Jean-Francois Paillard. New York: Westminster, XWN 18694; 1958.
- Paley 1998. Paley, Elizabeth Sara. "Narratives of 'Incidental' Music in German Romantic Theater." Ph.D. dissertation, University of Wisconsin, Madison, 1998.
- Palisca 1983. Palisca, Claude V. "The Genesis of Mattheson's Style Classification," in *New Mattheson Studies*: 409-423.
- Pascall 1989. Pascall, Robert. "Genre and the Finale of Brahms's Fourth Symphony,"

Music Analysis 8/3 (October 1989): 233-245.

Payne 2006. Payne, Ian. "A Tale of Two French Suites: An Early Telemann Borrowing from Erlebach," *Musical Times* 147 (No. 1897; Winter 2006):77-84.

_____. 2006. Payne, Ian. "Telemann and the French Style Revisited: Transformative Imitation in the Ensemble Suites (TWV 55) and Structure in Bach's Fifth Prelude," *Bach, Journal of the Riemenschneider Bach Institute*, Baldwin-Wallace College, 37/2 (2006): 45-80.

Payne and Zohn 1999. Payne, Ian, and Steven Zohn. "Bach, Telemann, and the Process of Transformative Imitation in BWV 1056/2 (151/1)," *Journal of Musicology* 17/4 (Fall 1999): 546-584.

Peter 1992. Peter, Christoph. *Rests and Repetition in Music* [originally *Zum Phänomen der Pause und der Wiederholung in der Musik*], translated by Alan Stott. Stourbridge: Robinswood, 1992.

Petersen 1982. Petersen, Peter. "Rhythmische Komplexität in Bachs Musik—eine Herausforderung an die Musiktheorie gestern und heute," *Hamburger Jahrbuch für Musikwissenschaft* 9 (1982): 223-246.

Petty 1995a. Petty, Wayne C. "Compositional Techniques in the Keyboard Sonatas of Carl Philipp Emanuel Bach: Reimagining the Foundations of a Musical Style." Ph.D. dissertation, Yale University, 1995.

_____. 1995b. Petty, Wayne C. "Motivic Modulation," paper presented at the annual meeting of SMT, 1995, in New York.

_____. 1999a. Petty, Wayne C. "C.P.E. Bach and the Fine Art of Transposition," in *Schenker Studies* 2: 67-89.

_____. 1999b. Petty, Wayne C. "Chopin and the Ghost of Beethoven," *19th-Century Music* 22/3 (Spring 1999): 281-299.

_____. 1999c. Petty, Wayne C. "Koch, Schenker, and the Development Section of Sonata Forms by C.P.E. Bach," *Music Theory Spectrum* 21/2 (Fall 1999): 151-173.

Petzoldt 1967. Petzoldt, Richard. *Georg Philipp Telemann: Leben und Werk*. Leipzig: Deutscher Verlag für Musik VEB, 1967.

_____. 1974. Petzoldt, Richard. *Georg Philipp Telemann*, translated by Horace Fitzpatrick. New York: Oxford University Press, 1974.

Phrase and Subject: Studies in Literature and Music, edited by Delia da Sousa Correa.

London: Legenda, 2006.

Pike 1978. Pike, Lionel. *Beethoven, Sibelius and the "Profound Logic."* London: Athlone, 1978.

Piston 1941. Piston, Walter. *Harmony*, 1st edition. New York: W.W. Norton, 1941.

Piston/DeVoto 1987. *Harmony*, 5th edition, revised and expanded by Mark DeVoto. New York: W.W. Norton, 1987 (also cited as DeVoto 1987).

Plum 1979. Plum, Karl-Otto. *Untersuchungen zu Heinrich Schenkers Stimmführungsanalyse*. Regensburg G. Bosse, 1979.

Poppe 1993. Poppe, Gerhard. "Eine bisher unbekannte Quelle zum Oboenkonzert g-moll HWV 287," *Händel-Jahrbuch* 39 (1993): 225-235.

Pousseur 1966. Pousseur, Henri. "The Question of Order in New Music," *Perspectives of New Music* 5 (Fall-Winter 1966): 93-111.

_____ 1968. Pousseur, Henri. "L'Apothéose de Rameau: Essai sur la question harmonique," *Revue d'Esthétique* 21/2-4 (April-November 1968): 105-172.

Powers 1998. Powers, Harold. "From Psalmody to Tonality," in *Tonal Structures in Early Music*: 275-340.

The Practice of Performance: Studies in Musical Interpretation, edited by John Rink. Cambridge and New York: Cambridge University Press, 1995.

Prince 2003. Prince, Gerald. *Dictionary of Narratology*. Revised ed., Lincoln and London: University of Nebraska Press, 2003.

Priore 2004. Priore, Irna. "The Case for a Continuous 5: Expanding the Schenkerian Interruption concept with Analytical Interpretations of Beethoven Opp. 101, 109, and 111. Ph.D. Dissertation, University of Iowa, 2004.

Proctor 1978. Proctor, Gregory. *Technical Bases of Nineteenth-Century Chromatic Tonality: A Study in Chromaticism*. Ph.D. Dissertaion, Princeton University, 1978.

_____ 2005. Proctor, Gregory. "A Schenkerian Look at Lully," *Journal of Seventeenth-Century Music* 10/1 (2005), online at <http://www.sscm-jscm.org/jscm/v10no1.html>.

Prout 1895. Prout, Ebenezer. *Applied Forms: A Sequel to 'Musical Form.'* London: Augener, 1895.

_____ 1889. Prout, Ebenezer. *Harmony: Its Theory and Practice*. London: Augener, 1889.

Quantz 1752/1966. Quantz, Johann Joachim. *On Playing the Flute*, translated by Edward Reilly. New York: Free Press, 1966. (Originally published as *Versuch einer Anweisung die Flöte traversiere zu spielen*; Berlin: J. F. Voss, 1752.)

Quintilian 1922. *Institutiones Oratoriae* [*The Institutio oratoria of Quintilian*], with an English translation by H.E. Butler. Cambridge, MA: Harvard University Press, 1922; reprinted 1989, 1995, 1996, and 1998.

Rabin and Zohn 1995. Rabin, Ronald J., and Steven Zohn. "Arne, Handel, Walsh, and Music as Intellectual Property: Two 18th Century Lawsuits," *Journal of the Royal Musical Association* 120/1 (1995): 112-145.

Rabinowitz 1987. Rabinowitz, Peter J. *Before Reading: Narrative Conventions and the Politics of Interpretation*. Ithaca: Cornell University Press, 1987.

Rackwitz 2004. Rackwitz, Werner. "Über die 'glückliche Melange vom italienischen und französischen Gout.' Bemerkungen zum 'vermischten Geschmack' in Händels Musik," *Händel-Jahrbuch* 50 (2004): 229-240.

Rameau and Musical Thought in the Enlightenment, edited by Thomas Christensen. Cambridge: Cambridge University Press, 1993.

Rasch 2004. Rasch, Rudolf. "Lully und Corelli auf dem Batavischen Parnass," *Basler Jahrbuch für Historische Musikpraxis* 28 (2004): 123-142.

_____ 2006. Rasch, Rudolf. "Circular Sequences in Mozart's Piano Sonatas," *Dutch Journal of Music Theory* 11/3 (November, 2006): 178-202.

Ratner 1970. Ratner, Leonard G. "Ars combinatoria. Chance and Choice in the Eighteenth Century," in *Studies in Eighteenth-Century Music*: 343-363.

_____ 1980. Ratner, Leonard G. *Classic Music: Expression, Form, and Style*. New York: Schirmer Books, 1980.

Redwine 1957. Redwine, Winston. "Harmonic Rhythm in Selected Sarabandes by J.S. Bach." M.Mus. thesis, Indiana University, 1957.

Reed 1983. Reed, Nola Jane. "The Theories of Joseph Riepel as Expressed in His *Anfangsgründe zur musikalischen Setzkunst* (1752-1768)." Ph.D. dissertation, University of Rochester, 1983. See also Knouse, Nola Reed.

Reijen 2004. Reijen, Paul von. "Die als Tänze bezeichneten Sätze in den Concerti grossi

holländischer Zeitgenossen Händels unter Berücksichtigung kontemporärer Theoriebildung,” *Händel-Jahrbuch* 50 (2004): 241-264.

Renoldi 1995. Renoldi, Marco. “Eventi ingannevoli del livello estremo: Livelli Strutturali ed elaborazione compositiva,” *Rivista Italiana di Musicologia* 30/2 (1995): 385-418.

Renwick 1991. Renwick, William. “Structural Patterns in Fugue Subjects and Fugal Expositions,” *Music Theory Spectrum* 13/2 (Fall 1991): 197-218.

_____. 1995a. Renwick, William. *Analyzing Fugue: A Schenkerian Approach*. Stuyvesant, NY: Pendragon Press, 1995.

_____. 1995b. Renwick, William. “Hidden Fugal Paths: A Schenkerian View of Handel’s F Major Fugue (Suite II),” *Music Analysis* 14/1 (March 1995): 49-67.

Renza 1990. Renza, Louis A. “Influence,” in *Critical Terms for Literary Study*: 186-202.

Rethinking Music, edited by Nicholas Cook and Mark Everist. New York: Oxford University Press, 1999.

Reynolds 2003. Reynolds, Christopher Alan. *Motives for Allusion: Context and Content in Nineteenth-Century Music*. Cambridge, MA, and London: Harvard University Press, 2003.

Riepel 1752-1768. Riepel, Joseph. *Anfangsgründe zur musikalischen Setzkunst* (1752-1768); reprinted in Joseph Riepel, *Sämtliche Schriften*, edited by Thomas Emmerig (Vienna: Böhlau, 1996).

Riggins 1989. Riggins, H. Lee, and Gregory Proctor. “A Schenker Pedagogy,” *Journal of Music Theory Pedagogy* 3/1 (Spring 1989): 1-24.

Riley 2003. Riley, Matthew. “Ernst Kurth’s Bach: Musical Linearity and Expressionist Aesthetics,” *Theoria* 10 (2003): 69-104.

_____. 2004. Riley, Matthew. *Musical Listening in the German Enlightenment: Attention, Wonder and Astonishment*. Aldershot, Hants, England; Burlington, VT: Ashgate, 2004.

Rimmon-Kenan 1996. Rimmon-Kenan, Shlomith. *A Glance Beyond Doubt: Narration, Representation, Subjectivity*. Columbus: Ohio State University Press, 1996.

Rink 1990. Rink, John. “Chopin and Schenker: Improvisation and Musical Structure,” *Chopin Studies* (Frederick Chopin Society, Warsaw) 3 (1990): 219-231.

_____. 1992. “The Rhetoric of Improvisation: Beethoven’s *Fantasy Op. 77*,” *Studi e testi* 1 (1992): 303-317.

- _____ 1993. Rink, John. "Schenker and Improvisation," *Journal of Music Theory* 37/1 (Spring 1993): 1-54.
- _____ 2000. Rink, John. "Chopin's Improvisatory Music: Style, Structure, Aesthetic," in *Ostinato rigore: Revue internationale d'études musicales* 15 (2000): 7-17.
- Risinger 1996. Risinger, Mark. "Handel's Compositional Premises and Procedures: Creative Adaptation and Assimilation in Selected Works, 1733-44." Ph.D. dissertation, Harvard University, 1996.
- Roberts 1985. Roberts, John H. "Handel and Vinci's 'Didone abbandonata': Revisions and Borrowings," *Music & Letters* 66/2 (April 1985): 141-150.
- _____ 1987. Roberts, John H. "Why Did Handel Borrow?," in *Handel Tercentenary Collection*: 83-92.
- _____ 1992. Roberts, John H. "The *Song for St. Cecilia's Day* and Handel's Borrowing from Other Composers." Paper presented as the American Handel Society Lecture, University of Maryland, College Park, 1992.
- _____ 1997. Roberts, John H. "German Chorales in Handel's English Works," in *Händel als Instrumentalkomponist*, published as *Händel-Jahrbuch* 42-43 (1997): 77-100.
- Rochberg 1984. Rochberg, George. "On Musical Time and Space: Duration in Music"; "The Concepts of Musical Time and Space"; and "The Structure of Time in Music," from *The Aesthetics of Survival: A Composer's View of Twentieth-Century Music*, edited and with an introduction by William Bolcom. Ann Arbor: University of Michigan Press, 1984: 71-77, 78-136, and 137-147.
- Rohr 1997. Rohr, Deborah. "Brahms's Metrical Dramas: Rhythm, Text Expression, and Form in the Solo Lieder." Ph.D. dissertation, University of Rochester, Eastman School of Music, 1997.
- Rosen 1988. Rosen, Charles. *Sonata Forms*. Revised ed. New York: W.W. Norton, 1988.
- _____ 1992. Rosen, Charles. "Ritmi di tre battute in Schubert's Sonata in C minor, D. 598," in *Convention in Eighteenth- and Nineteenth-Century Music*: 113-121.
- _____ 1994. Rosen, Charles. *The Frontiers of Meaning: Three Informal Lectures on Music*. New York: Hill and Wang, 1994.
- _____ 1997. Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. Expanded ed. New York: W.W. Norton, 1997.

_____ 2000a. Rosen, Charles. "Brahms: Classicism and the Inspiration of Awkwardness," in Rosen, *Critical Entertainments: Music Old and New* (Cambridge, MA: Harvard University Press, 2000): 162-197.

_____ 2000b. Rosen, Charles. "Keyboard Music of Bach and Handel," in *Critical Entertainments*: 25-33.

_____ 2002. Rosen, Charles. *Beethoven's Piano Sonatas: A Short Companion*. New Haven and London: Yale University Press, 2002.

_____ 2006. Rosen, Charles, "From Troubadours to Sinatra, Part II" (review of Richard Taruskin, *The Oxford History of Western Music* [New York and Oxford: Oxford University Press, 2005], *The New York Review of Books*, 9 March, 2006.

Rothgeb 1971. Rothgeb, John. "Design as a Key to Structure in Tonal Music," *Journal of Music Theory* 15/1-2 (Spring-Winter 1971): 220-253.

_____ 1983. Rothgeb, John. "Thematic Content: A Schenkerian View," in *Aspects of Schenkerian Theory*: 39-60.

_____ 2006. Rothgeb, John. "Oswald Jonas (1897-1978)," in *Schenker-Traditionen*: 113-120.

Rothstein, 1981. Rothstein, William. "Rhythm and the Theory of Structural Levels." Ph.D. dissertation, Yale University, 1981.

_____ 1989. Rothstein, William. *Phrase Rhythm in Tonal Music*. New York: Schirmer, 1989.

_____ 1990a. Rothstein, William. "Letter to the Editor: 'The Americanization of Schenker Pedagogy'," *Journal of Music Theory Pedagogy*, 4/2 (Fall 1990): 295-300.

_____ 1990b. Rothstein, William. "Rhythmic Displacement and Rhythmic Normalization," in *Trends in Schenkerian Research*: 87-113.

_____ 1991. Rothstein, William. "On Implied Tones," *Music Analysis* 10/3 (October 1991): 289-328.

_____ 1992. Rothstein, William. "The True Principles for the Use of Harmony: Or, Schulz, Schenker, and the *Stufe*." Paper presented at the Second International Schenker Conference, Mannes College of Music, New York, 1992.

_____ 1995a. Rothstein, William. "Analysis and the Act of Performance," in *The Practice of Performance*: 217-240.

- _____. 1995b. Rothstein, William. "Beethoven with and without *Kunstgepräg*": Metrical Ambiguity Reconsidered," *Beethoven Forum* 4 (1995): 165-193.
- _____. 2003. Rothstein, William. "Clash of the Titans: What to Do When Tovey and Schnabel Disagree about Hypermeter in Beethoven's Piano Sonatas," paper presented at the joint annual meeting of MTSNYS/NECMT, New Haven, 2003.
- _____. 2005. Rothstein, William. "Transformations of Cadential Formulae in the Music of Corelli and His Successors," in *Essays from the Third International Schenker Symposium*.
- _____. 2005. Rothstein, William. "Italian and German Metrical Types in Music of the 18th and 19th Centuries," paper presented at the workshop, Communicative Strategies in Music of the Late 18th Century, Bad Sulzburg Germany, July 2005.
- _____. 2006. Rothstein, William. "Ernst Oster (1908-1977)," in *Schenker-Traditionen*: 121-135.
- _____. 2006. Rothstein, William. "Transformations of Cadential Formulae in the Music of Corelli and his Successors," in *Essays from the Third International Schenker Symposium*: 245-278.
- Rousseau 1763/1997. Rousseau, Jean-Jacques. *Essai sur l'origine des langues: fac-similé du manuscrit de Neuchatel (1763)*; with an introduction by Jean Starobinski and historical notes by Frédéric S. Eigeldinger. Paris: H. Champion, 1997.
- Rowell 2004. Rowell, Lewis. "Time in the Romantic Philosophies of Music," *Indiana Theory Review* 25 (Spring-Fall 2004): 139-176.
- Rushton 2006. Rushton, Julian. "Play or Compulsion? Variation in Recapitulations in Mozart's Music for Wind Instruments," *Mozart Studies*: 47-73.
- Russell 1972. Russell, Tilden A. "The Unconventional Dance Minuet: Choreographies of the Menuet d'Exaudet," *Acta Musicologica* 64/2 (July-December 1992): 118-138.
- Sadie 1972. Sadie, Stanley. *Handel Concertos*. London: British Broadcasting Corp., 1972.
- Said 1975. Said, Edward W. *Beginnings: Intention and Method*. New York: Basic Books, 1975.
- Saint-Arromain 1988. Saint-Arromain, Jean. Introduction to Rameau, *Pièces de clavecin (1736 [i.e., 1731])*. Facsimile. Courley, France: Editions J.M. Fuzeau, 1988.
- Salzer 1952/1962. Salzer, Felix. *Structural Hearing: Tonal Coherence in Music*. New York: Charles Boni, 1952; reprinted, New York: Dover Publications, 1962 and 1982.

Salzer/Schachter 1969. Salzer, Felix, and Carl Schachter. *Counterpoint in Composition: The Study of Voice Leading*. New York: McGraw-Hill, 1969; reprinted, New York: Columbia University Press, 1989.

Samarotto 1985. Samarotto, Frank. "Did Bach Know Where the Downbeat Was?," paper presented at the Graduate Students' Symposium, CUNY Graduate Center, New York, 1985.

_____ 1998. Samarotto, Frank. "Temporal Disjunction and Centrifugal Organicism: Rhythmic Disruption as a Form of Coherence," paper read at the annual meeting of the Music Theory Society of New York State, Hunter College, CUNY, 1998.

_____ 1999a. Samarotto, Frank. "Strange Dimensions: Regularity and Irregularity in Deep Levels of Rhythmic Reduction," in *Schenker Studies 2*: 222-238.

_____ 1999b. Samarotto, Frank. "A Theory of Temporal Plasticity in Tonal Music: An Extension of the Schenkerian Approach to Rhythm with Special Reference to Beethoven's Late Music." Ph.D. dissertation, CUNY, 1999.

_____ 2001. Samarotto, Frank. "A Framework for Describing Temporal Plasticity in Tonal Music," paper delivered at the annual meeting of SMT, Philadelphia (November, 2001).

_____ 2005. Samarotto, Frank. "Schenker's 'Free Forms of Interruption' and the Strict: Toward a General Theory of Interruption," paper read at the annual meeting of SMT, Cambridge, 2005.

_____ 2006. Samarotto, Frank. "'Plays of Opposing Motion: Contra-Structural Melodic Impulses in Voice-Leading Analysis," paper read at the Fourth International Schenker Symposium, Mannes College, New York, March 2006.

Sasse 1967. Sasse, Konrad. *Händel Bibliographie. Zusammengestellt unter Verwendung des im Händel-Jahrbuch 1933 von Kurt Taut veröffentlichten Verzeichnisses des Schrifttums über Georg Friedrich Händel. Abgeschlossen im Jahre 1961*. "2., verb. Aufl. Mit Nachtrag für die Jahre 1962-1965." Leipzig, Deutscher Verlag für Musik, 1967.

Schachter 1976/1999a. Schachter, Carl. "Rhythm and Linear Analysis: A Preliminary Study," in *Music Forum*, Vol. 4 (1976): 281-334; reprinted in Schachter 1999b: 17-53.

_____ 1980/1999b. Schachter, Carl. "Rhythm and Linear Analysis: Durational Reduction," in *Music Forum*, Vol. 5 (1980): 223-258; reprinted in Schachter 1999: 54-78.

_____ 1983. Schachter, Carl. "The first movement of Brahms's Second Symphony: The Opening Theme and Its Consequences," *Music Analysis 2/1* (March 1983): 55-68.

_____ 1987/1999b. Schachter, Carl. "Rhythm and Linear Analysis: Aspects of Meter," in *Music Forum*, Vol. 6/1 (1987): 1-59; reprinted in Schachter 1999b: 79-117.

_____ 1994. Schachter, Carl. "The Prélude from Bach's Suite No. 4 for Violoncello Solo: The Submerged Uralinie," *Current Musicology* 56 (1994): 54-71.

_____ 1996. Schachter, Carl. "Schoenberg's Hat and Lewis Carroll's Trousers: Upward and Downward Motion in Musical Space," in *Aflame with Music*: 327-341.

_____ 1999a. Schachter, Carl. "Structure as Foreground: Das Drama des Ursatzes," in *Schenker Studies* 2: 298-314.

_____ 1999b. Schachter, Carl. *Unfoldings: Essays in Schenkerian Theory and Analysis*, edited by Joseph N. Straus. New York: Oxford University Press, 1999.

_____ 2004. Schachter, Carl. "Idiosyncracies of Phrase Rhythm in Chopin's Mazurkas," paper presented at the annual meeting of SMT, New York, 1995. Published in *The Age of Chopin*, 95-106.

_____ 2006. Schachter, Carl. "Felix Salzer (1904-1986)," in *Schenker-Traditionen*: 105-111.

_____ 2006. Schachter, Carl. "Che inganno! The Analysis of Deceptive Cadences," in *Essays from the Third International Schenker Symposium*: 279-298.

Scheepers 1996. Scheepers, Paul. "Geistiges Leben oder Erstarrung in der Musik? De verwording van Schenker's methode tot dogma" [Spiritual Life or Ossification in Music? The Degeneration of Schenker's Method into Dogma], *Tijdschrift voor muziektheorie* 1/1 (April 1996): 4-17.

_____ 2007. Scheepers, Paul. "Schenker en Bach: Wat kan Schenkeriaanse analyse betekenen voor een uitvoerend musicus?," *Tijdschrift voor Muziektheorie/Dutch Journal of Music Theory* 12/2 (May 2007): 175-199.

Schenker 1921-1923/2004. Schenker, Heinrich. *Der Tonwille: Pamphlets in Witness of the Immutable Laws of Music*, translated by Ian Bent et al. Vienna: Universal, 1921-1923; Oxford and New York: Oxford University Press, 2004.

_____ 1923/2004. Schenker, Heinrich. "The Allemande from Handel's Suite in G Major, HWV 441," in *Der Tonwille*, Heft 4 (Vienna: Tonwille-Flugblätterverlag [i.e., Universal Editions], 1923): 8-9; translated by Joseph Lubben, in Schenker, *Der Tonwille: Pamphlets in Witness of Immutable Laws of Music, Offered to a New Generation of Youth* (Oxford and New York: Oxford University Press: 2004): 146-147.

_____ 1925-30/1974. Schenker, Heinrich. *Das Meisterwerk in der Musik: Din Jahrbuch*. Munich: Drei Masken Verlag, 1925, 1926, 1930. Reprinted in one volume, Hildesheim and New York: Georg Olms Verlag, 1974.

_____ 1926/1996. Schenker, Heinrich. *The Masterwork in Music: A Yearbook*, Volume 2 (1926), edited by William Drabkin, translated by Ian Bent, William Drabkin, John Rothgeb, and Heid Siegel. Cambridge and New York: Cambridge University Press, 1996.

_____ 1925/1986/1994. Schenker, Heinrich. Two studies from *Das Meisterwerk in der Musik I* (Munich, 1925), 127-44, translated together by Ian Bent as “Essays from *Das Meisterwerk in der Musik*,” *Music Analysis* 5/2-3 (July-October 1986): 151-91; in Schenker, *The Masterwork in Music I* (Cambridge: Cambridge University Press, 1994: 67-80. The analysis and discussions include Scarlatti’s Sonata in D minor (K.9 = L.413), and Scarlatti’s Sonata in G major (K.13 = L.486).

Schenker 1932/1969. Schenker, Heinrich. *Five Graphic Music Analyses (Fünf Urlinien-Tafeln)*. Vienna: n.n. [i.e., Universal], 1932; New York: The David Mames School, 1933; reprinted, with an introduction by Felix Salzer, New York: Dover Publications, 1969.

_____ 1935/1979/2001. Schenker, Heinrich. *Free Composition (Der freie Satz)*. Volume 3 of *New Musical Theories and Fantasies*, translated and edited by Ernst Oster. New York: Longman, 1979; reprinted Hillsdale, NY: Pendragon Press, 2001. “Text based mainly on the 2nd German edition (ed. Oswald Jonas, Vienna: Universal, 1956), but the first edition (Vienna: Universal 1935) was also consulted.”

Schenker 1987/2001. Schenker, Heinrich. *Counterpoint: A Translation of Kontrapunkt*. Translated by John Rothgeb and Jurgen Thym; edited by John Rothgeb. New York: Schirmer Books; London: Collier Macmillan 1987. Reprinted with corrections, Ann Arbor: Musicalia Press, 2001.

_____ 1996. Schenker, Heinrich. “Mozart’s Symphony in G minor, K. 550” [“Mozart: Sinfonie G-moll”], translated by William Drabkin, in *The Masterwork in Music: A Yearbook*, Volume II (1926): 59-96. Cambridge and New York: Cambridge University Press, 1996.

Schenker 2000. Schenker, Heinrich. *The Art of Performance*, compiled and edited by Heribert Esser, translated by Irene Schreier Scott. New York: Oxford University Press, 2000.

Schenker Studies 2, edited by Carl Schachter and Hedi Siegel. Cambridge and New York: Cambridge University Press, 1999.

Schenker-Traditionen: eine Wiener Schule der Musiktheorie und ihre internationale Verbreitung = A Viennese School of Music Theory and Its International Dissemination, edited by Martin Eybl and Evelyn Fink-Mennel. Vienna: Böhlau, 2006.

Scherzinger 2006. Scherzinger, Martin. Review of Korsyn 2003 (Decentering Music), *Journal of the American Musicological Society* 59/3 (Fall, 2006): 777-785.

Schmalfeldt 1991. Schmalfeldt, Janet. "Towards a Reconciliation of Schenkerian Concepts with Traditional and Recent Theories of Form," *Music Analysis* 10/3 (October 1991): 233-287.

Schmalfeldt 1992. Schmalfeldt, Janet. "Cadential Processes: The Evaded Cadence and the 'One More Time' Technique," *Journal of Musicological Research* 12/1-2 (March 1992): 1-52.

_____ 1997. Schmalfeldt, Janet. "Coming to Terms: Speaking of Phrase, Cadence, and Form," *In Theory Only* 13/1-4 (September 1997): 95-116.

_____ 2004. Schmalfeldt, Janet. "Music that Turns Inwards: New Roles for Interior Movements and Secondary Themes in the Early Nineteenth Century," *Tijdschrift voor Muziektheorie* 9/3 (November 2004): 171-194.

Schmid 1950. Schmid, Ernst Fritz. "Zu Mozarts Leipziger Bach-Erlebnis," *Zeitschrift für Musik*, 111 (1950): 297-303 (esp. 301f.).

Schoenberg 1967. Schoenberg, Arnold. *Fundamentals of Musical Composition*, edited by Gerald Strang. New York: St. Martin's Press, 1967.

_____ 1975. Schoenberg, Arnold. *Style and Idea: Selected Writings of Arnold Schoenberg*, edited by Leonard Stein, with translations from the German by Leo Black. London: Faber, 1975.

_____ 1994. Schoenberg, Arnold. *Coherence, Counterpoint, Instrumentation, Instruction in Form* {Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre}, edited by Severine Neff; translated by Charlotte M. Cross and Severine Neff. Lincoln: University of Nebraska Press, 1994.

_____ 1995. Schoenberg, Arnold. *The Musical Idea and the Logic, Technique, and Art of Its Presentation*, edited and translated by Patricia Carpenter and Severine Neff. New York: Columbia University Press, 1995.

Schneider 1985. Schneider, Herbert. "Wie französisch ist Händels Teseo," in *Alte Musik als ästhetische Gegenwart*, Vol. 1: 231-241.

Schubert Studies: Problems of Style and Chronology, edited by Eva Badura-Skoda and Peter Branscombe. Cambridge and New York: Cambridge University Press, 1982.

Schulenberg 1992. Schulenberg, David. *The Keyboard Music of J.S. Bach*. New York and Toronto: Schirmer Books, 1992.

_____ 1996. Schulenberg, David. "Commentary on Channan Willner, More on Handel and the Hemiola," *Music Theory Online* 2/5 (July 1996), online, at <http://smt.ucsb.edu/mto/issues/mto.96.2.5/mto.96.2.5.schulenberg.html>

_____ 2001. Schulenberg, David. *Music of the Baroque*. New York: Oxford University Press, 2001.

_____ 2006. Schulenberg, David. "Seventeenth-Century Keyboard Music in Northern Europe: Germany, Austria, and the Netherlands," in *The World of Baroque Music*: 185-212.

Schwindt-Gross 1989. Schwindt-Gross, Nicole. "Einfache, zusammengesetzte und doppelt notierte Takte: Ein Aspect der Takttheorie im 18. Jahrhundert," *Musiktheorie* 4/3 (1989): 203-222.

The Second Practice of Nineteenth Century Tonality, edited by William Kinderman and Harald Krebs. Lincoln: University of Nebraska Press, 1996.

Servant 1995. Servant, Isabelle. "How Was Time Represented? French Society and Its Harpsichord Music in the 17th and 18th Centuries," in *Song and Signification*: 1-9.

Sheldon 1975. Sheldon, David A. "The Galant Style Revisited and Re-evaluated," *Acta Musicologica* 47(July-December 1975): 240-270.

_____ 1989. Sheldon, David A. "The Concept Galant in the 18th Century," *Journal of Musicological Research* 9/2-3 (1989): 89-108.

Sheveloff 2005. Sheveloff, Joel. "Monsieur Hemiola," in *Liber amicorum Isabelle Cazeaux*: 487-521.

Signs & Times (Zeit & Zeichen): An international Conference on the Semiotics of Time in Tübingen, edited by Ernest W.B. Hess-Lüttich and Brigitte Schlieben Lange. Tübingen: Gunter Narr Verlag, 1998.

Silbiger 1984. Silbiger, Alexander. "Scarlatti Borrowings in Handel's Grand Concertos," *Musical Times* 125 (February 1984): 93-95.

Sisman 1982. Sisman, Elaine. "Small and Expanded Forms: Koch's Model and Haydn's Music," *The Musical Quarterly* 68/4 (October 1982): 444-475.

_____ 1993. Sisman, Elaine. *Mozart, the 'Jupiter' Symphony*. New York: Cambridge University Press, 1993.

_____ 1997. Sisman, Elaine. "Genre, Gesture, and Meaning in Mozart's 'Prague'

Symphony,” in *Mozart Studies 2*: 27-84.

Skoumal 1983. Skoumal, Zdenek. “The Keyboard Fugues of Handel and Bach,” unpublished seminar paper, CUNY Graduate Center, 1983.

Smith 1718 (?). Smith, John Christopher. Keyboard arrangement of Handel's Water Music (1718?), in George Frideric Handel, *Airs, Overtures and Other Pieces for the Harpsichord*, 110 p. of ms. music, in the autograph of John Christopher Smith ; with autograph notes by Charles Wesley and Dr. Rimbault. In Special Collections, Music Division, New York Public Library for the Performing Arts. Classmark: Drexel 5856.

Smith-Dailey 1986. Smith-Dailey, Karen. “The Effects of Metric and Harmonic Rhythm on the Detection of Pitch Alterations in Melodic Sequences.” Master’s thesis, Queen’s University (Canada), 1986.

Smyth 1992. Smyth, David H. “Patterning Beyond Hypermeter,” *College Music Symposium* 32 (1992): 79-91.

_____ 1999. Smyth, David H. “Schenker’s Octave Lines Reconsidered,” *Journal of Music Theory* 43/1 (Spring 1999): 101-133.

Snarrenberg 1992. Snarrenberg Robert. “Schenker’s Sense of Concealment,” *Theoria* 6 (1992): 97-133.

_____ 1994. Snarrenberg, Robert. “The Competing Myths: The American Abandonment of Schenker’s Organicism,” in *Theory, Analysis, and Meaning in Music*: 29-56.

_____ 1997. Snarrenberg, Robert. *Schenker’s Interpretive Practice*. New York and Cambridge: Cambridge University Press, 1997.

Sobaskie 1985. Sobaskie, William James. A Theory of Associative Harmony for Tonal Music. Ph.D. dissertation, University of Wisconsin—Madison, 1985.

_____ 2006. Sobaskie, William James. "Contextual Drama in Bach," *Music Theory Online* 12/3 (October, 2006), online at <http://mto.societymusictheory.org/issues/mto.06.12.3/mto.06.12.3.sobaskie.html>

Solomon 1986. Solomon, Maynard. “Beethoven’s Ninth Symphony: A Search for Order,” *19th-Century Music* 10/1 (Summer 1986): 3-23.

Song and Signification: Studies in Music Semiotics, edited by Raymond Monelle and Catherine T. Gray. Edinburgh: University of Edinburgh, 1995.

Spitzer 1998. Spitzer, Michael. "Marx's Lehre and the Science of Education: Toward the Recuperation of Music Pedagogy," *Music and Letters* 79/4 (November 1998): 489-526.

_____ 2004. Spitzer, Michael. *Metaphor and Musical Thought*. Chicago: University of Chicago Press, 2004.

_____ 2005. Spitzer, Michael. "Tovey's Evolutionary Metaphors," *Music Analysis* 24/3 (October, 2005):437-469.

_____ 2006. Spitzer, Michael. "Beethoven and the Musical Tradition of the Baroque," in *Beethoven* 3: 167-177.

Stauffer 2006. Stauffer, George B. "Bach and the Bounds of Originality," in *The World of Baroque Music*: 213-234.

Steely 2002. Steely, Kathryn. "Large-Scale Architecture in the J.S. Bach Violoncello Suite Preludes and the Formation of Interpretation." D.Mus. thesis, Northwestern University, 2002.

Steglich 1921. Steglich, Rudolf. "Zur Kenntnis der sechsteiligen Takte," *Zeitschrift für Musikwissenschaft* 3/8 (May 1921): 449-458.

_____ 1927. Steglich, Rudolf. "Über Dualismus der Taktqualität im Sonatensatz," *Internationaler Musikhistorischer Kongress (1927: Vienna)*: 104-106

_____ 1955. Steglich, Rudolf. Introduction to George Frideric Handel, *Klavierwerke: die acht grossen Suiten. Hallische Händel-Ausgabe (Kritische Gesamtausgabe), Ser. IV, Vol. 1: vii-xxiii*. Kassel: Bärenreiter, 1955.

Stewart-MacDonald 2005. Stewart-MacDonald, Rohan H. "Elements of 'Through-composition' in the Violin Concertos Nos. 23 and 27 by Giovanni Battista Viotti," *Ad Parnassum* 3/6 (October 2005): 99-131.

Stone 2000. Stone, Rob. "Low Fidelity," *Parallax* 6/1 (2000): 111-128.

_____ 2003. Stone, Rob. "Coy teloi: Baroque Dissonance in Pevsner's Suburbs," *Journal of Visual Culture* 2/2 (2003): 186-204.

Strohm 1985. Strohm, Reinhard. "Handel's Pasticci," in Strohm, *Essays on Handel and Italian Opera* (Cambridge and New York: Cambridge University Press, 1985): 164-249.

_____ 1987. Strohm, Reinhard. "Zur Metrik in Haydns und Anfossis 'La vera costanza'," in *Internationales Joseph Haydn Kongress Wien 1982* (published 1987): 279-294.

_____ 2000. Strohm, Reinhard. "Looking Back at Ourselves: The Problem with the Musical Work-Concept," in *The Musical Work* : 128-152.

Structure and Meaning in Tonal Music: Essays for Carl Schachter, edited by L. Poundie Burstein and David Gagné. Hillsdale, NY: Pendragon Press, 2006.

Studien zur Musikgeschichte: Eine Festschrift für Ludwig Finscher, edited by Annegrit Laubenthal and Kara Kusan-Windweh. Kassel: Bärenreiter, 1995.

Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on his Seventieth Birthday, edited by H.C. Robbins Landon and Roger E. Chapman. London: Allen and Unwin, 1970.

Studies in Musicology in Honor of Otto E. Albrecht: A Collection of Essays by His Colleagues and Former Students at the University of Pennsylvania, edited by John Walter Hill. Kassel: Bärenreiter, 1980.

Summers 1957. Summers, Anne-Marie. "Harmonic Rhythm as a Structural Element in the Classical Sonata-Allegro Form." M.A. thesis, Indiana University, 1957.

Sutcliffe 2003. Sutcliffe, W. Dean. *The Keyboard Sonatas of Domenico Scarlatti and Eighteenth-Century Music Style*. Cambridge and New York: Cambridge University Press, 2003.

_____ 2006. Sutcliffe, W. Dean. Review of Celestini 2004 (*Die frühen Klaviersonaten von Joseph Haydn*), *Ad Parnassum* 4/7 (April 2006): 137-141.

Suurpää 1997. Suurpää, Lauri. "Music and Drama in Six Beethoven Overtures: Interaction between Programmatic Tensions and Tonal Structure." DM dissertation, Helsinki, Sibelius-Akatemia, 1997; Helsinki: Hakapaino Oy, 1997.

_____ 1999. Suurpää, Lauri. "Continuous Exposition and Tonal Structure in Three Late Haydn Works," *Music Theory Spectrum* 21/2 (Fall 1999): 174-199.

_____ 2000. Suurpää, Lauri. "The Undivided *Ursatz* and the Omission of Tonic *Stufe* at the Beginning of the Recapitulation," paper presented at the annual meeting of SMT, Toronto, 2000; to be published in the *Journal of Schenkerian Studies* 1 (2004).

_____ 2005. Suurpää, Lauri. "Title, Structure and Rhetoric in the Second Movement of Mozart's Piano Concerto K. 488," *Theoria* 12 (2005): 93-124.

_____ 2006. Suurpää, Lauri. "The First Movement Exposition of Mozart's 'Prague' Symphony: Cadences, Form, and Voice-Leading Structure," *Dutch Journal of Music Theory* 11/3 (November, 2006): 164-177.

Swain 1997. Swain, Joseph P. *Musical Languages*. New York: W.W. Norton, 1997.

_____ 1998. Swain, Joseph P. "Dimensions of Harmonic Rhythm," *Music Theory Spectrum* 20/1 (Spring 1998): 48-71.

_____ 2002. Swain, Joseph P. *Harmonic Rhythm: Analysis and Interpretation*. New York: Oxford University Press, 2002.

_____ 2003. Swain, Joseph P. "Harmonic Rhythm in Bach's Ritornellos," *Journal of Musicological Research* 22/3 (2003).

Szeker-Madden 2002. Szeker-Madden, Maria Anne Lisa. "The Use of Logic and Rhetoric in Handel's selection and Adaptation of Source Material." Ph.D. dissertation, University of Victoria, BC, 2002.

Taggart 1996. Taggart, Bruce. "Measure 22 Revisited: Meter and Hypermeter in the First Movement of Mozart's Symphony #40," paper delivered at the seventh annual conference of Music Theory Midwest, Kalamazoo, MI, 1996. Abstract online at http://www.wmich.edu/mus-theo/mtmw_abs.html

Talbot 1971. Talbot, Michael. "The Concerto Allegro in the Early Eighteenth Century," *Music and Letters* 52/1,2 (January, April 1971): 8-18, 159-172.

_____ 1985. Talbot, Michael. "Modal Shifts in the Sonatas of Domenico Scarlatti," *Domenico Scarlatti e il suo tempo. Chigiana: Rassegna Annuale di Studi Musicologici* 40 (issue 20; 1985): 25-44.

_____ 1993. Talbot, Michael. "The Genuine and the Spurious: Some Thoughts on Problems of Authorship Concerning Baroque Compositions," in *Vivaldi, vero e falso*: 13-24.

_____ 2000. Talbot, Michael. "The Work-Concept and Composer-Centredness," in *The Musical Work* : 168-186.

Talle 2003. Talle, Andrew James. "J.S. Bach's Keyboard Partitas and Their Early Audience." Ph.D. dissertation, Harvard University, 2003.

Tarasti 2002. Tarasti, Eero. *Signs of Music: A Guide to Musical Semiotics*. Berlin and New York: Mouton de Gruyter, 2002.

Tarling 2004. Tarling, Judy. *Weapons of Rhetoric: A Guide for Musicians and Audiences*. St. Albans: Corda Music, 2004.

Taub 2002. Taub, Robert. *Playing the Beethoven Piano Sonatas*. Portland, OR: Amadeus Press, 2002.

- Telesco 1998. Telesco, Paula J. "Enharmonicism and the Omnibus Progression in Classical Era Music," *Music Theory Spectrum* 20/2 (Fall, 1998): 242-279.
- _____ 2002. Telesco, Paula J. "Forward-Looking Retrospection: Enharmonicism in the Classical Era," *The Journal of Musicology* 19/2 (Spring, 2002): 332-373.
- Temperley 1996. Temperley, David. "Hypermetrical Ambiguity in Sonata Form Closing Themes." Expanded version of paper presented at Society of Music Theory annual meeting at Tallahassee, Fall 1996. Online at <http://theory.esm.rochester.edu/temperley/hyp-amb-clo.pdf>
- _____ 2003. Temperley, David. "End-Accented Phrases: An Analytical Exploration," *Journal of Music Theory* 47/1 (Spring, 2003): 125-154.
- Tepper 1976. Tepper, David P. "Analysis and Synthesis of Selected Keyboard Fugues by Handel." M.A. thesis, Mills College, Oakland, CA, 1976.
- The Cambridge History of Seventeenth-Century Music*, edited by Tim Carter and John Butt. Cambridge and New York: Cambridge University Press, 2005.
- Theory, Analysis, and Meaning in Music*, edited by Anthony Pople. New York and Cambridge: Cambridge University Press, 1994.
- The Sign in Music and Literature*, edited by Wendy Steiner. Austin: University of Texas Press, 1981.
- The Universal Bach: Lectures Celebrating the Tercentenary of Bach's Birthday*. Philadelphia: American Philosophical Society, 1986.
- The World of Baroque Music: New Perspectives*, edited by George B. Stauffer. Bloomington: Indiana University Press, 2006.
- Third International Conference on Music Perception and Cognition*, edited by Irène Deliège. Liège, Belgium: European Society for the Cognitive Sciences in Music, 1994.
- Thomas 1995. Thomas, Downing A. *Music and the Origins of Language: Theories from the French Enlightenment*. Cambridge and New York: Cambridge University Press, 1995.
- _____ 2007. Tomita, Yo. "Bach and Dresden: A New Hypothesis on the Origin of the Goldberg Variations (BWV 988)," in *Music and Theology*: 169-191.
- Tonal Structures in Early Music*, edited by Cristle Collins Judd. New York: Garland, 1998.
- Tovey 1931/1998. Tovey, Donald Francis, Sir. *A Companion to Beethoven's Pianoforte Sonatas: Bar-by-Bar Analysis*. London: The Associated board of the R.A.M. and the

- R.C.M., 1931. Revised ed., with preface and notes by Barry Cooper, London: The Associated Board of the Royal Schools of Music, 1998.
- Traut 2001. Traut, Donald G. "Displacement and Its Role in Schenkerian Theory," *Theory and Practice* 25 (2001): 99-115.
- _____ 2002. Traut, Donald G. "Displacement and Its Role in Schenkerian Theory." Ph.D. dissertation, University of Rochester, 2002.
- _____ 2003. Temperley, David. "End-Accented Phrases: An Analytical Exploration," *Journal of Music Theory* 47/1 (Spring, 2003): 125-154.
- Trends in Schenkerian Research*, edited by Allen Cadwallader. New York: Schirmer Books, 1990.
- Tunley 2003. Tunley, David. *François Couperin and 'the Perfection of Music'*. Aldershot, U.K., and Burlington, VT: Ashgate, 2003.
- Vaisala 2006. Vaisala, Olli. "Bach's Inventions: Structure, Register, Figuration, and the Development of Inventions," paper read at the Fourth International Schenker Symposium, Mannes College, New York, March 2006.
- Van der Merwe 2004. Van der Merwe, Peter. *Roots of the Classical: The Popular Origins of Western Music*. Oxford and New York: Oxford University Press, 2004.
- A Viola da gamba Miscellanea: Articles from and Inspired by Viol Symposiums Organized by the Ensemble Baroque de Limoges, France* (Christophe Coin, director); edited by Susan Orlando. Limoges: Pulim, 2005.
- Vivaldi, vero e falso: problemi di attribuzione*, edited by Antonio Fanna e Michael Talbot. Florence: L.S. Olschki, 1992.
- Vom Notenbild zur Interpretation: Konferenzbericht der 5. Wissenschaftlichen Arbeitstagung, Blankenburg/Harz, 1. bis 3. Juli 1977*, sponsored by the Rates des Bezirkes Magdeburg, Abt. Kultur Konsultationsstelle (Leistungszentrum) beim Telemann-Kammerorchester (Sitz, Blankenburg/Harz) and the Zentralhauses für Kulturarbeit der DDR durch Eitelfriedrich Thom, with the assistance of Renate Bormann; edited by Günter Fleischhauer et al. Blankenburg/Harz: Die Konsultationsstelle, 1978.
- Wagner 1995. Wagner, Naphtali. "No Crossing Branches? The Overlapping Technique in Schenkerian Analysis," *Theory and Practice* 20 (1995): 149-176.
- Waldbauer 1989. Waldbauer, Ivan. "Riemann's Periodization Revisited and Revised," *Journal of Music Theory* 33/2 (Fall 1989): 333-392.

Waterhouse 1991. Waterhouse, Benjamin. "Le Rhythme Harmonique dans la Musique d'Orgue de la Période Tonale," *Canadian University Music Review* 11/1 (1991): 1-33.

Watkins 2004. Watkins, Holly Anita. "The concept of depth in German musical thought, 1800-1950." Ph.D.dissertation, University of California, Berkeley, 2004.

_____ 2006. Webster, James. "Irregular Metric Notation in Haydn's Autographs," in *Festschrift Otto Biba zum 60. Geburtstag* : 139-149.

Wen 1999. Wen, Eric. "Bass Line Articulations of the Urlinie," in *Schenker Studies* 2: 276-297.

Westergaard 1972. Westergaard, Peter. *On the Notion of Style*. Princeton, NJ: IMS Report, 1972: 71-74.

5) White 1996. White, Harry. "If It's Baroque, Don't Fix it: Reflections on Lydia Goehr's 'Work-Concept' and the Historical Integrity of Musical Composition," *Acta Musicologica* 48 (1996): 94-104.

_____ 2004. White, Harry. "Johann Joseph Fux and the Question of *Einbau* Technique," in *Bach Studies from Dublin*: 29-48.

Wick 1986. Wick, Norman L. "A Theory of Rhythmic Levels in Tonal Music." Ph.D. dissertation, University of Wisconsin at Madison, 1986.

_____ 1991. Wick, Norman L. "Transformations of Middleground Hypermeasures in Selected Mozart Keyboard Sonatas," *Theory and Practice* 16 (1991): 79-102.

_____ 1994. Wick, Norman L. "Shifted Downbeats in Classic and Romantic Music," *Indiana Theory Review* 15/2 (Fall 1994): 73-87.

Williams 1979. Williams, Peter. "Figurenlehre from Monteverdi to Wagner," *Musical Times* 120/1636-39 (June-October 1979): 476-79; 571-73; 648-50; 816-18.

_____ 1986. Williams, Peter. "The Acquisitive Minds of Handel & Bach: Some Reflections on the Nature of 'Influence'," in *Charles Brenton Fisk, Organ Builder*: 267-281.

_____ 1993/1994. Williams, Peter. "Two Case Studies in Performance Practice and the Details of Notation. Part 1: J.S. Bach and 2/4 Time," *Early Music* 21/4 (November 1993): 613-622; "Part 2: J.S. Bach and Left-hand Right-hand Distribution," *Early Music* 22/1 (February 1994): 101-113.

_____ 1997. Williams, Peter. *The Chromatic Fourth during Four Centuries of Music*. Oxford: Clarendon Press, 1997.

_____ 2000a. Williams, Peter. "Decoding Bach: Clouds of witness," *Musical Times* 141/1872 (Fall 2000): 13-15.

_____ 2000b. Williams, Peter. "Witting and unwitting allusion in certain keyboard music of J.S. Bach," *The Musical Quarterly* 84/4 (Winter 2000): 756-775.

Williams 2003. Williams, Peter. "Is There an Anxiety of Influence Discernible in J.S. Bach's Clavierübung I?," in *The Keyboard in Baroque Europe*: 140-156.

Willner 1984. Willner, Channan. "Metrical Displacement in Handel's Instrumental Works," unpublished seminar paper, Columbia University, 1984.

_____ 1988. Willner, Channan. "Chromaticism and the Mediant in Four Late Haydn Works," *Theory and Practice* 13 (1988): 79-114.

_____ 1989. Willner, Channan. "Analysis and Interpretation in the Performance of Handel's Concerto Grossi, Op. 6," *Musical Times* 130 (March 1989): 138-141.

_____ 1990. Willner, Channan. "Handel's Borrowings from Telemann: An Analytical View," in *Trends in Schenkerian Research*: 145-168.

_____ 1991. Willner, Channan. "The Two-length Bar Revisited: Handel and the Hemiola," *Göttinger Händel-Beiträge* 4 (1991): 208-231.

_____ 1992. Willner, Channan. "Nascent Periodicity and Bach's Progressive Galanterien," paper presented at the Annual Meeting of AMS, Pittsburgh, 1992.

_____ 1995a. Willner, Channan. "Adjacency and Counterstress: Applying Durational Reduction to Baroque Music," paper presented at the annual meeting of SMT, New York, 1995.

_____ 1995b. Willner, Channan. "Sequential Expansion and Baroque Phrase Rhythm," paper presented at the annual meeting of AMS, New York, 1995.

_____ 1996a. Willner, Channan. "Austrian Collection in the New York Public Library: Heinrich Schenker's Papers in the Oster Collection," paper presented at the Millennium Conference, Ottawa, 1996. Publication plans by the Editor of the conference proceedings, Walter Kreyszig, have been abandoned.

_____ 1996b. Willner, Channan. "Bach's Periodicities Re-Examined," in *The Maynooth International Musicological Conference 1995: Selected Proceedings*, Vol. 1: 86-102.

- _____. 1996c. Willner, Channan. "Beethoven and Handel: The Significance of a Borrowing," paper presented at the Millenium Conference, Ottawa, 1996.
- _____. 1996d. Willner, Channan. "Handel, the Sarabande, and Levels of Genre: A Reply to David Schulenberg," *Music Theory Online* 2/7 (November 1996), at <http://smt.ucsb.edu/mto/issues/mto.96.2.7/mto.96.2.7.willner.html>
- _____. 1996e. Willner, Channan. "More on Handel and the Hemiola: Overlapping Hemiolas," *Music Theory Online* 2/3 (March 1996), online at <http://smt.ucsb.edu/mto/issues/mto.96.2.3/mto.96.2.3.willner.html>
- _____. 1998. Willner, Channan. "Stress and Counterstress: Accentual Conflict and Reconciliation in J.S. Bach's Instrumental Works," *Music Theory Spectrum* 20/2 (Fall 1998): 280-304.
- _____. 1999. Willner, Channan. "Sequential Expansion and Handelian Phrase Rhythm," in *Schenker Studies* 2: 192-221.
- _____. 2000. Willner, Channan. "Domenico Scarlatti and the Hidden Voice Exchange," paper presented at the annual meeting of SMT, Toronto, 2000.
- _____. 2005a. Willner, Channan. "Baroque Styles and the Analysis of Baroque Music," in *Structure and Meaning in Tonal Music: Essays for Carl Schachter*.
- _____. 2005b. Willner, Channan. "Durational Pacing in Handel's Instrumental Works: The Nature of Temporality in the Music of the High Baroque." Ph.D. dissertation, CUNY, 2005.
- Winemiller 1994. Winemiller, John T. "Handel's Borrowing and Swift's Bee: Handel's 'Curious' Practice and the Theory of Transformative Imitation." Ph.D. dissertation, University of Chicago, 1994.
- Wintle 1982. Wintle, Christopher. "Corelli's Tonal Models," in *Nuovissimi Studi Corelliani: atti del terzo congresso internazionale: Gusignano, 4-7 settembre 1980* (= *Quaderni della Rivista Italiana di Musicologia* 4): 29-69.
- _____. 1986. Wintle, Christopher. "'Skin and Bones': The C-minor Prelude from J. S. Bach's Well-Tempered Clavier, Book II," *Music Analysis* 5/2-3 (July-October 1986): 85-96.
- Wiora 1957. Wiora, Walter. *Europäische Volksmusik und abendländische Tonkunst*. Kassel: Hinnenthal-Verlag 1957.
- Wjuniski 2006. Wjuniski, Ilton. "The Style Luthe in the Harpsichord Works of François Couperin and some Aspects of their Performance on the Clavichord," *De Clavicordio VII* (2005; published 2006): 213-228.

Wodehouse 1977. Wodehouse, Artis Ann Stiffey. "An Analysis of Ambiguity in the Courantes of Johann Sebastian Bach." D.M.A. term paper, Department of Music, Stanford University, 1977.

Wolf 1980. Wolf, Eugene K. "On the Origins of the Mannheim Symphonic Style," in *Studies in Musicology in Honor of Otto E. Albrecht*: 197-239.

_____ 1981. Wolf, Eugene K. *The Symphonies of Johann Stamitz: A Study in the Formation of the Classic Style, with a Thematic Catalogue of the Symphonies and Orchestral Trios*. Utrecht: Bohn, Scheltema and Holkema, 1981.

Wolff 2005. Wolff, Christoph. "Images of Bach in the Perspective of Basic Research and Interpretative Scholarship," *Journal of Musicology* 22/4 (Fall, 2005): 503-520.

Wölfflin 1966 (1888). Wölfflin, Heinrich. *Renaissance and Baroque*, translated by Kathrin Simon, with introduction by Peter Murray. Ithaca: Cornell University Press, 1966.

Wollenberg 2003. Wollenberg, Susan. Review of *Critica Musica: Studien zum 17. und 18. Jahrhundert*, in *Music & Letters* 84/2 (May 2003): 283-284.

Wurth 2004. Wurth, Kiene Brillenburg. "The Grand Style and the Aesthetics of Terror in Eighteenth-Century Musical Performance Practices," *Tijdschrift voor Muziektheorie* 9/1 (February 2004): 44-55.

Yearsley 1994. Yearsley, David. "Ideologies of Learned Counterpoint in the North German Baroque." Ph.D. dissertation, Stanford University, 1994.

_____ 1999. Yearsley, David. Program notes for compact disc, *Music of a Father and Son: Organ Works of Delphin and Nicolaus Adam Strungk* (David Yearsley, organ). Seattle: Loft Recordings, 1999.

_____ 2001. Yearsley, David. Program notes to the compact disc *The Great Contest: Bach, Scarlatti, Handel* (David Yearsley, organ). Seattle: Loft Recordings, 2001.

_____ 2002. Yearsley, David. *Bach and the Meaning of Counterpoint*. New York: Cambridge University Press, 2002.

Yellin 1998. Yellin, Victor Fell. *The Omnibus Idea*. Warren, MI: Harmonic Park Press, 1998.

Yorgason 2003. Yorgason, Brent. "The Melodic Bass: Submerged *Urlinies*, Shadow *Urlinies* and 'Urlinie Envy'," paper presented at the annual meeting of Music Theory Midwest, Bloomington, Indiana, 2003.

Zohn 2006. Zohn, Steven. "Telemann's Polish Style and the 'True Barbaric Beauty' of the Musical Other," paper presented at the annual meeting of the American Musicological Society, Los Angeles, 2006.

_____ 2007. Zohn, Steven. "Bach and the *Concert en ouverture*," *Bach Perspectives* 6: 137-156.

Zywietz 1996/97. Zywietz, Michael. "Die Klaviersuiten Georg Friedrich Händels und Johann Matthesons," in *Händel als Instrumentalkomponist*, published as *Händel-Jahrbuch* 42-43 (1996/1997): 118-132.