

Contents

Figures	vii
Preface	xiii
Introduction. Theoretical and Meta-Theoretical Issues	1
Basic Goals and Assumptions	2
Building and Testing Theories	12
Six Criteria for Evaluating Theories	18
1. Schenker and the Quest for Accuracy	25
Fux and Strict Counterpoint	27
“The Heinrich Maneuver”	41
“The Complementarity Principle”	56
2. <i>Semper idem sed non eodem modo</i>	66
Conceptual Origins	67
Prototypes	72
Transformations	76
Levels	83
Fallout	91
3. What Price Consistency?	99
Sequences Reconsidered	103
Sequences and Counterpoint	117
Analytical Implications	126
4. Schenker and “The Myth of Scales”	140
Modes and Scales in Traditional Theory	142
Schenkerian Theory and Scales	146
Schenkerian Theory and Modal Inflections	151
Schenkerian Theory and Exotic Inflections	158
Schenkerian Theory and the Emergence of Functional Tonality	162
5. “Pleasure is the Law”	171
The Limits of Schenkerian Theory	172
Debussy, “C’est l’extase langoureuse”	186
Debussy, “La mort des amants”	192
Schenkerian Theory and Twentieth-Century Music	202

6. Renaturalizing Schenkerian Theory	209
Naturalizing Schenkerian Theory	211
Schenkerian Theory as a Model of Expert	
Functional Monotonal Composition	222
Conclusion	234
Notes	239
Bibliography	267
Index	281