

# Contents

1	Early Christian Chant I	7	
2	Early Christian Chant II	10	
3	Early Christian Chant III	12	
4	Antiphonal Singing	18	
5	Formation of Roman Liturgical Chant	21	
6	The <i>Roman de Fauvel</i>	24	
7	Ockeghem and His Church Music	28	
8	English and Continental Styles	31	
9	Humanism and Lutheranism in the English Reformation		33
10	The Reform of Church and Liturgy	36	
11	Chamber Music in England	39	
12	Italian Origins	43	
13	Handel in Italy	46	
14	Opera in Berlin before 1740	48	
15	Buxtehude and the Musical World	51	
16	Critical Years for Haydn's Instrumental Music: 1787-90		55
17	Joseph Haydn: The Collected Correspondence	59	
18	Mozart	61	
19	Mozart, Bach and Counterpoint	66	
20	Motive and Magic: A Referential Dyad in <i>Parsifal</i>		71
21	Czech Nationalism I	75	
22	Czech Nationalism II	78	
23	Britten and Tippett	83	
24	Thoughts on Structural History	89	
25	Orchestration Problems and the Revised Edition		94
26	Fugue	99	
27	A Cadenza for Op. 15	101	
28	Elementary Material	106	
29	Tonality and Modulation	110	
30	Architectonic Levels	112	
31	The Violin Group	114	
32	Systems Theories	117	
33	Ethnomusicology	121	
34	Analogies between the Present State of Musicology and the State of Linguistics before Saussure		123
35	The Limits of the Problematic	126	
36	Psychology for Musicians: Prolegomena		129
37	Key. Intervals	132	
38	Pitch Perception	135	
39	Ballad Opera. Ballata	138	
40	Byrd, William	140	