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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	A letter about the C-major fugue from The Well-tempered Clavier, Book 1 / Charles Burkhart -- The opening tonal complex of Bach's St. Matthew passion : a linear view / Mark Anson-Cartwright -- Recurrence and fantasy in C.P.E. Bach's Rondo in G major / Frank Samarotto -- Voice-leading procedures in galant expositions / L. Poundie Burstein -- The first movements of Anton Eberl's symphonies in E-flat major and D minor, and Beethoven's Eroica : toward "new" sonata forms? / Timothy L. Jackson -- Schubert's "Unfinished" symphony : analytical observations / David Beach -- Structural and form-functional ambiguities in the first movement of Schubert's Octet in F major, D. 803 / Su Yin Mak -- The form of Chopin's Prelude in B-flat major, op. 28, no. 21 / Roger Kamien -- "All that is solid melts into air" : Schumann's Overture to Manfred / William Rothstein -- Endings without resolution : the slow movement and finale of Schumann's Second symphony / Lauri Suurpeaea -- Half-diminished-seventh openings in Brahms's lieder / Ryan McClelland -- Motivic enlargement in Dvoeraak's Symphony, op. 70 / Leslie Kinton -- Deliverance and compositional design in the "Libera me" of Verdi's Messa da Requiem / Don McLean -- Polyphony and cacophony? : A Schenkerian reading of Strauss's "Dance of the seven veils" / Matthew Brown -- A force of nature : Debussy and the chromatically displaced dominant / Boyd Pomeroy -- Appendix : An interview with Edward Laufer / Stephen Slottow.
Sommario/riassunto	Explorations in Schenkerian Analysis is a collection of fifteen essays

dedicated to the memory of Edward Laufer, an influential advocate of Schenker's method. The chapters are presented in chronological order by composer, opening with Charles Burkhart's contribution, which is presented as a letter to Edward Laufer (written before his death), and ending with excerpts from Stephen Slottow's 2003 interview with Laufer (in an appendix). While the unifying focus is Schenkerian analysis, there is considerable variety in the approaches taken by the contributors. There is also variety in the composers represented, ranging from Bach to Debussy and Strauss. The volume thus displays the scope and diversity of Schenkerian studies today.

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