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Nota di bibliografia	Includes bibliographical references (p. 193-210) and index.
Nota di contenuto	Tonality as drama: an introduction -- Dramatic closure: the Stanislavsky system and the attainment of character objectives -- Tonal closure: a Schenkerian approach to tonal drama -- The completed background line with open-ended coda: Scott Joplin's grand opera Treemonisha (1911) -- The multi-movement Anstieg or initial ascent: George Gershwin's folk opera Porgy and Bess (1935) -- The multi-movement initial arpeggiation: Kurt Weill's Broadway opera Street scene (1947) -- The prolonged permanent interruption: Aaron Copland's operatic tone poem The tender land (1954).
Sommario/riassunto	Drawing on the fields of dramaturgy, music theory, and historical musicology, this book answers a question about twentieth-century music: Why does tonality persist in opera, even after it has been abandoned in other genres?