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Intro -- Contents -- 1. Backgrounds and Development: The New Musical Language and Its Correspondence with Psycho-Dramatic Principles of Symbolist Opera -- 2. The New Musical Language -- 3. Trauma, Gender, and the Unfolding of the Unconscious -- 4. Pelléas et Mélisande: Polarity of Characterizations: Human Beings as Real-Life Individuals and Instruments of Fate -- 5. Pelléas et Mélisande: Fate and the Unconscious: Transformational Function of the Dominant Ninth Chord -- Symbolism of Sonority -- 6. Pelléas et Mélisande: Musico-Dramatic Turning Point: Intervallic Expansion as Symbol of Dramatic Tension and Change of Mood -- 7. Pelléas et Mélisande: Mélisande as Christ Symbol-Life, Death, and Resurrection-and Motivic Reinterpretations of the Whole-Tone Dyad -- 8. Pelléas et Mélisande: Circuitry of Fate and Resolution of Mélisande's Dissonant Pentatonic-Whole-Tone Conflict -- 9. Duke Bluebeard's Castle: Psychological Motivation: Symbolic Interaction of Diatonic, Whole-Tone, and Chromatic Extremes -- 10. Duke Bluebeard's Castle: Toward Character Reversal: Reassignment of Pentatonic and Whole-Tone Spheres -- 11. Duke Bluebeard's Castle: The Nietzschean Condition and Polarity of Characterizations: Diatonic-Chromatic Extremes -- 12. Duke Bluebeard's Castle: Final Transformation and Retreat into Eternal Darkness: Synthesis of Pentatonic/Diatonic and Whole-Tone Spheres -- 13. Symbolism and Expressionism in Other Early Twentieth-Century Operas -- Epilogue -- Notes -- Works Cited -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- Y -- Z.
