

- 1) The organic metaphor and common-practice music and their relationship to musical-theoretical analysis: Schenker, implication-realization (classicism and hypotaxis; romanticism and traces of parataxis)
- 2) Analysis and Description: a crucial distinction
- 3) Thesis-Driven Argument: the first person singular pronoun + musical-theoretical evidence (David Lewin's Methodological Rule-of-Thumb (Morgengruß): "I hear (x) about (y) piece, and I think (z) can too.") hearing / not hearing as false binary
- 4) The language of musical-theoretical analysis: musical examples (annotation and representation) and prose
- 5) Documentation: a crucial distinction between objectivity and subjectivity