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A title is not compulsory, but if you decide to use one, put it in plain type (no bold, no italics, no large font) aligned left and leave a full line space below it).

Jane Doe (12345678) | MUSC1234 | Essay | Question 2

Schubert, Wagner and Liszt: Innovating Musical Genres and Merging the Borders of Music and Literature

Use double quotation marks for quotations (and other uses).

Indent each paragraph one tab space.

3 cm margin (both sides)

3 cm margin (both sides)

Hegel's statement "Art is the embodiment of the Geist" is a succinct and generalised summary of the German aesthetic school of thought in the nineteenth century (Plantinga

Standard citations include author surname, date and page number(s). Any punctuation (e.g. comma or full stop) goes *after* the citation.

Use double line spacing throughout your essay.

1984, 4). Music, as Hegel put it, being wholly abstract, was perfectly fitted for expression of the "object-free inner life" (Micznik 1999, 221) and, while it was agreed upon that the "intangible in music" was ideal to capture this highly nuanced "spirit," it was also evident

Titles of major works go in italics.

When a quotation is not direct (i.e. you did not find it in the original) use "qtd. in" to make this clear.

that, as Schopenhauer pointed out, "the expression of an entirely distinct, clearly apprehensible content [is] indeed impossible in this language, which is only appropriate for feeling in general" (qtd. in Cha 2007, 400). In his essay *Oper und Drama*, Wagner

Titles of works identified by genre go in plain type (use neither italics nor quotation marks).

proclaimed that, in order to "save tone," Beethoven staunchly threw an anchor out in his *Ninth Symphony*, "and this anchor was the word: the necessary, all-powerful and all uniting word into which the full torrent of the heart's emotions may pour its stream" (Wagner 1964,

Non-English terms that are sufficiently common to be adopted as *de facto* English terms do not need to be in italics. But keep the capitalisation and plural forms appropriate to the language (as here, "Lieder," not "Lieds").

Non-English terms are usually put in italics. Capitalisation and plural forms should follow the original language.

159). The requisite of literature to sanctify music as a "fine art" led to many innovative approaches to composition and, thus, in many different guises, be it the *Lied* or programmatic music, the dynamics of their interaction shifted from a "combination" towards a "union" of the two art forms (Cha 2007, 394). Accordingly, this shift had dramatic consequences on the aesthetic viewpoint of their role, status and competency as art forms in Romantic opinion. We can see this interaction in Schubert's *Lieder*, Wagner's idea of *Gesamtkunstwerk* in the form of Music Drama and Liszt's genre of the symphonic poem.

All three innovations merged music and literature to seek a transcendent medium through which spiritual content could be expressed.

According to Youens, "Lieder begin with words; they are born when a composer encounters poetry" (qtd. in Parsons 2004, 165). Therefore, it comes as no surprise that, in

Number every page, starting at 1 using the page number function. Page numbers should go in the footer. They can be centered (as here) or in a lower corner.

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terms of the interaction between music and literature, music is often understood to be in the service of a text. History refers to Schubert as the composer who made it his quest to find a musically equivalent expression to the poem (Böker-Heil et al. 2001). Under his hand, music underwent a postmodernist-like renovation. Various musical tropes, styles and forms and accompaniment figures coalesce in any given Lied to best respond to the poem. In fact, Schubert exploited the context, the extra-musical baggage, of these elements and identified musical metaphors to employ into his service. A classic and isolated example of this is the narrator in "Erlkönig," proclaiming the death of the son (Ex. 1). The speech-like, recitative style evokes the solemnity of Italian *opera seria*, emphasizing the tragic nature of the scene.

For citations of works with *more than three* authors, list the first author only followed by "et al." (abbreviation of *et alii*, meaning "and others"). (See the corresponding entry for this citation in the reference list, page 9.)

Use this abbreviation to refer your reader to any example under discussion. The example itself should be placed as close as practical *after* the reference, but never before.

Non-English term in italics



Musical examples should be aligned with the left margin (not centred), even if they do not take the whole page width.

Leave a full line space above the example and below the caption.

Ex. 1. Schubert, "Erlkönig," D. 328, bars 46–47.

Example captions should be numbered in order of appearance. After the number, identify the composer (unless there is none, as in folk music), the work (by title, including all relevant details of key, opus number, catalogue number, etc.) and ending with information locating the example within the whole work (including movements, bar numbers or rehearsal cues, and so on). Follow the punctuation conventions demonstrated here.

Schubert's treatment of the accompaniment and melody in "Erlkönig" is an archetypal example of his innovative developments. While earlier Lieder, such as Mozart's "Das Veilchen" also employ various musical metaphors and pay detailed attention to the text, the accompaniment holds less significance for the listener's comprehension of the poem. In contrast, the role of the piano in "Erlkönig" serves four functions. Firstly, the relentless triplets serve to heighten the dramatic and tense mood of the poem. Secondly, the pattern imitates the sound of galloping horse hooves, providing a literal musical correspondence to the scene. Thirdly, the most innovative use of the piano is that it plays a pivotal role in the construction of reality and the imagined presence of the Erlking in the poem. Example 2 illustrates different accompaniment patterns: the first two bars of the galloping triplets are suddenly converted to a frivolous accompaniment pattern to denote the Erlking.

Titles of short individual works (such as songs) or short works within a larger work go in quotation marks.

"Example" is written out in full here instead of the abbreviation "Ex." because a sentence should not start with an abbreviation.

Attention to detail is important: Erlking is the name of a character (using its usual English spelling) in a poem. Hence it is in plain type. It is not the title of the song, which is Erlkönig and given in its original language (German) and in quotation marks (see above).

Ex. 2. Schubert, “Erlkönig,” D. 328, bars 85–87.

This example comes from the same work as the previous one. Note that the caption repeats the same details as the previous one in full, apart from the bar numbers.

No indent here because this is a continuation of the paragraph prior to the example.

Lastly, the rhythmic ostinato provides a sense of unity that is lacking in the structure, which is confirmed by the continuous melodic thread of the vocal line (Cone 1974, 13). Schubert’s use of the accompaniment is analogous to the role of the orchestra in German Romantic opera, directly correlating to the interpretation and development of the narrative.

The melodic line is just as, if not more, multi-functional than the accompaniment. It is in the melody that we are able to identify the four different personae through changes in register, use of motives and tonality. Stein notes that “the literal association of motives, pitches, sonorities, and tonal regions with specific characters sets up the dramatic confrontation within the poetic narrative,” while the “manipulation, transposition, and transformation of these associates depict the progressive drama of the Erlking stealing the son from his father” (1989, 158). To summarize, even from a general overview of the melody and accompaniment, Schubert inserts nothing on a purely musical aesthetic basis. In relying on musical metaphors more than pre-existing models of structure and form to express the meaning of the poem, Schubert constructed a poly-textual experience, rather than a mere text setting.

When the author’s name(s) appear(s) in the text, as here, do not repeat it in the citation, unless there is a lack of clarity.

Developments in the dynamics of German music and literature were also seen in the realm of opera. However, the ethos behind the development of opera was contradictory to that of the Lied. Wagner’s conception of music drama closely followed the philosophy of

Schopenhauer, where “the feelings reflected in music represent the work’s actual meaning, any additional literary text or stage event [remaining] purely secondary” (Dahlhaus 1989, 360). Wagner’s *Tristan und Isolde* is perhaps the best example of this process, where literary imperatives are merely vessels of the spirit, or Schopenhauer’s idea of the Will,¹ as personified in the music. In this case, music superseded literature’s ability to convey the fundamentals of the narrative but it needed the functionality of text to communicate anything to begin with. Thus, while composers of Lieder strove to equate musical rhetoric to poetry, in Wagner’s music dramas, it almost seems as if the narrative is merely a buoy that is necessary but not, ultimately, important.

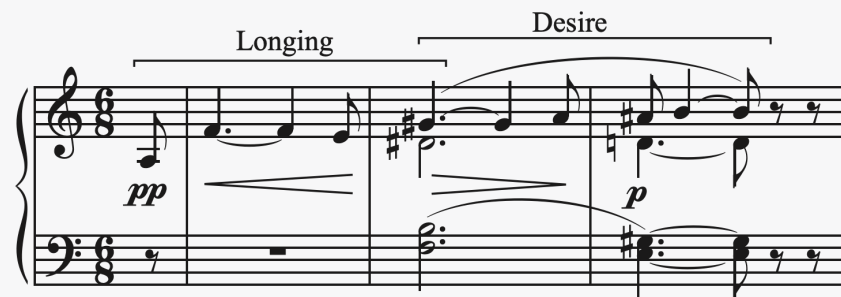
Titles of operas go in italics.

Tristan und Isolde tells the story of a tragic love saturated in the themes of lust, longing and fiery passions whose end can only be found in death. However, the Music Drama’s purpose is hardly concerned with the actual narrative of the two lovers, but more so about the unquantifiable yearning, the Will, that pervades all. By the second act, the words are submerged in the “tonal and harmonic mass of sound” that is a culmination of climactic sequences and interwoven leitmotifs² (Stein 1960, 19). Wagner affixed literal or symbolic meanings representing objects, people or state of minds onto these so-called leitmotifs that developed and interacted with each other in a symphonic process throughout the narrative (Whittall 2001). Examples 3–6 present some commonly cited leitmotifs, two of which, the “longing (or suffering)” and “desire” motifs, combine as part of the (in)famous “*Tristan chord*” (Ex. 3). Harmonically tense, the *Tristan chord*, a musical embodiment of the bond between suffering and desire, resists complete resolution until its transformation at the end of the opera.

These are not quotations, as such, but terms which are called out for the reader’s attention. For such terms, you should *still* use double quotation marks.

¹ The Will is the fundamental metaphysical principle that our lives are dominated by “willing.” Schopenhauer contends that all of life is suffering, which only an end to desire can permanently eliminate (Audi 1995, 820).
² “Leitmotif” is adapted from the German *Leitmotiv*, which translates roughly as “leading motive.” Wagner himself did not invent the term and was also equivocal about its application by some as an analytical device (Whittall 2001).

Footnotes can be used to provide extra information or context that you consider necessary but which does not belong within the flow of your discussion. They should be used sparingly. Just as for the body of your text, citations are needed when you quote words or refer to information from the work of others. (See page 6 as well.)



Ex. 3. Wagner, *Tristan und Isolde*, Prelude, bars 1–3 (the “Tristan chord” is on first beat of bar 2).



Ex. 4. Wagner, *Tristan und Isolde*, Prelude, bars 17–18 (glance motif).



Ex. 5. Wagner, *Tristan und Isolde*, Prelude, bars 16–17 (hero motif).



Ex. 6. Wagner, *Tristan und Isolde*, act 1, scene 2, bars 24–30 (death motif).

All the examples here come from the same work—Wagner’s opera *Tristan und Isolde*. Because this is a large, complex work divided into acts and scenes, as well as an opening prelude, information identifying these parts is also needed in the captions, after the main title. Additional information to help the reader connect the examples to the discussion, but which is not part of the information that locates the music to the exact part of the work, is given in parentheses at the end of each caption. This is optional material in this case.

Wagner’s use of motivic repetition and development throughout the opera appears to be deliberate. The “death motif” (Ex. 6), for example, is strategically repeated in relevance to themes of “love,” thus consolidating their liaison physically in our ears and memories

(Hutcheon and Hutcheon 1999, 274). Therefore, Wagner’s leitmotifs allowed him to

For a work with two authors, both names appear in the citation. (For more than three authors, only the first listed author’s name followed by “et al.” is used—see the Böker-Heil reference on page 2.) In this example, both authors share the same family name, but both names must still be given so that the citation matches the reference.

articulate literate semantics through musical syntax, on whose foundation he built a complex musical language whose purpose was the expression of desire.

Tristan und Isolde is considered a milestone in music history on account of its “pervasive emancipation of the dissonance” (Millington 2006, 83). Wagner imbeds the metaphysical Will in his highly chromatic, but still functional, harmonic structure, which Rougemont describes as the sound of “souls imprisoned in material form” in a world “in which carnal desire has become no more than an ultimate and impure apathy of souls in the process of curing themselves of life” (1956, 299). Ultimately, *Tristan und Isolde*’s harmonic language was Wagner’s attempt at articulating the noumenon,³ a feat he believed was impossible to achieve through literature alone.

Instrumental music, which Wagner had famously proclaimed “dead,” was “revived” for the progressively minded (for the conservatively minded, it was always alive and well) through a keen interest in program music, which included the notable innovations of the composer Franz Liszt. While Wagner believed that music and text were necessary partners in a higher species of art he simply called Drama, Liszt proposed that program music was one characterized by the unrestricted freedom of absolute music but which did not completely give up the logos of vocal music and, thus, achieved a perfect state of expression (Cha 2007, 397). His specific innovation was a new genre he called symphonic poem (*Symphonische Dichtung*), a one-movement dual-function form that epitomized his ideals of uniting music and literature. The symphonic poem utilizes the process of thematic transformation in a sonata-like scheme to communicate the progression of a literary or philosophical narrative (MacDonald 2001). Liszt’s *Die Ideale*, based on the poem by Schiller, is one such work, in which the philosophical ideals of the subject undergo trials of

³ According to Kant, noumena (or “things-in-themselves”) exist outside our sensible experience, as opposed to phenomena, which are directly perceivable (see Audi 1995, 462–63). Schopenhauer’s ideas derive much from his reading of Kant (Audi, 820).

In this quotation (from Rougemont), the author’s name appears in the text, requiring only the date and page number to complete the citation.

Non-English term in italics following capitalisation conventions of the original language.

For a large-scale orchestral work with a descriptive title (in this case a symphonic poem), the title goes in italics.

Explanatory footnote with citation (see also page 4).

disillusionment and despair, after which sanguinity prevails in a triumphant recapitulatory finale. Significantly, there are structural difference between Schiller's poem and Liszt's work. In terms of plot development, Schiller's first three sections are cyclic in form, beginning in optimism and ending in a pessimistic collapse. The outline of Liszt's program is balanced differently, being more linear and more schematic, even archetypal in terms of the large-scale plot (Micznik 1999, 224). Micznik argues that, "Liszt truncated and reorganized the ideas of Schiller's poem precisely in order to emulate the musical archetype he had in mind... Thus in terms of genesis, it was the music's structural archetype that dictated the large scale organization of the programme" (224). After the Introduction (bars 1–25) prefaced by the first poetic fragment, the larger formal musical outline consists of four sections, unequal in length, that are explicitly indicated with text: "Aspirations" (bars 26–453), "Disillusion" (bars 454–567), "Activity" (bars 567–680) and "Apotheosis" (bars 681–872). Curiously, the main theme (Ex. 7) is only first presented in the middle of the "Aspirations" section and is not designated a clear programmatic meaning by way of textual annotation. This unnamed theme, however, becomes the primary subject of thematic transformation for the length of the work and it is also the most salient theme in the piece. Examples 8 and 9 illustrate two different transformations of this theme as we follow its progression through the different sections.

In this case, because the first citation for the work of Micznik is so close to the next one, which also includes the author's name in the text, only the page number is needed to complete the second citation because the reader will make such an obvious connection unless otherwise informed.



Ex. 7. Liszt, *Die Ideale*, Reh. E+3 (first presentation of the theme).

In this case, the edition used for the example did not provide bar numbers. Therefore the author has chosen to use rehearsal cues and to show how many bars after a certain rehearsal cue the example starts. The edition used is shown in the reference list, which means that the reader can verify this information if they wish to. It is always preferable to use an edition that has bar numbers (most reliable editions do this). However, if this is not possible, you still need to find a way to give the reader information that lets them locate the music easily for themselves.



Ex. 8. Liszt, *Die Ideale*, Reh. T+13 (transformation of main theme in “Disillusion”).



Ex. 9. Liszt, *Die Ideale*, Reh. X+11 (transformation of main theme in “Activity”).

From even a basic structural analysis, we can see that the symphonic poem’s connection to Schiller’s plot is somewhat vague and unfaithful. Nevertheless, the themes and emotions conveyed in the text are mirrored, if not expanded upon, in Liszt’s presentation. Firstly, through thematic transformation, listeners perceive the archetypal musical events in which the theme is presented as a narrative that runs relatively parallel to Schiller’s program. Secondly, the lack of textual basis for the main theme, which we have come to relate to the subject’s ideals, suggests that Liszt exploits the flighty, abstract nature of musical expression to convey these ideals as such.

Wagner praised Liszt’s symphonic poems for their “distinctness” of expression and, “their **poetic** attitude, which never lost itself in trite prosaic word-painting” (qtd. in Dahlhaus 1989, 237). In his essay “Berlioz and his ‘Harold’ Symphony” Liszt defended the desire to explain feelings in an “instrumental poem” as he believed it took this shape “precisely because its content could not be expressed in words, images and ideas” (Liszt 1998, 863). For Liszt, the union of music and literature on an instrumental level was a progressive step forward, a way to **“make [music] serviceable...as one of the languages**

Line spaces between examples and between example and text.

The default format for quotation marks is double quotation marks, no matter what their use. Single quotation marks are only used when they are nested within material that is itself already in (double) quotation marks. In this case, the author of the quote, Wagner, has put the word “poetic” in quotation marks. Because his text is in double quotation marks in this essay, any words he placed in quotation marks must here go in single quotation marks, no matter how they appear in the original or, as here, the indirect source.

Quotations that are run on within a sentence, as here, always need to be integrated with your own text so that good grammar and syntax are maintained. This sometimes necessitates slight alterations through word additions or substitutions, which are placed in square brackets—as in the case of “[music]” which is substituted for the pronoun “it” and (see over the page) “[artists]” which is substituted for “they”—and omissions, which are indicated by ellipsis (...). Always keep these to the bare minimum and avoid changing the substantive meaning of the original text.

So-called scare quotes, which tend to indicate irony or a not quite literal meaning of a term, should be used sparingly. The format of the quotation mark for these remains the same as for actually quoted text—double quotation marks.

which [artists] employ in accordance with the dictates of the ideas to be expressed” (868).

Just as Wagner “elevated” opera to Music Drama, and Schubert extended the depth of musical metaphor in his Lieder, Liszt’s symphonic poems strove to rise above the “limitations” of instrumental music to be able to contest with the masterpieces of literature.

These three genres were all born from the same Romantic desire to eclipse the banal material reality, and to penetrate the quintessential spirit of humanity. All the same, depending on whose theory is being addressed, it is difficult to truly understand the complex interplay between music, literature and the Geist. In terms of the superiority of one discipline over the other, I believe it is a subjective and purely circumstantial matter. However, the same cannot be said of the consequences this new-found relationship had on the expansion or, arguably, the inception of the “musical language” of the nineteenth century.

You do not need to start the reference list on a new page, simply leave one empty line space before and below the heading.

References

The heading for the reference list is just given in plain text (no bold, or different font size, etc.)

Standard book entry: Author, date, title in italics, publication details.

Audi, Robert. 1995. *The Cambridge Dictionary of Philosophy*. Cambridge: Cambridge

University Press.

Title of an entry in a reference work in quotation marks.

Böker-Heil, Norbert, David Fallows, John H. Baron, James Parsons, Eric Sams, Graham

A reference with more than three authors lists all authors as given on the title page. In-text citations only give the first named author followed by “et al.”

Johnson, and Paul Griffiths. 2001. “Lied.” In *Grove Music Online*.

Title of a reference work in italics. For a ubiquitous source like *Grove*, only the title is needed.

<https://doi.org/10.1093/gmo/9781561592630.article.16611>

Each entry uses a hanging indent—first line aligned left, and subsequent lines indented.

Sources accessed online should, where available, provide the doi (digital object identifier) or at least a URL.

Cha, Jee-Weon. 2007. “*Ton Versus Dichtung: Two Aesthetic Theories of the Symphonic*

Journal article title in quotation marks. (Words in italics here were already italicised in the article title.)

Poem and Their Sources.” *Journal of Musicological Research* 26, no. 4: 377–403.

Journal title in italics, followed by the volume number and the issue number, followed by complete page range of the article.

<https://doi.org/10.1080/01411890701620481>

Cone, Edward T. 1974. *The Composer’s Voice*. Berkeley: University of California Press.

Dahlhaus, Carl. 1989. *Nineteenth-Century Music*. Translated by J. Bradford Robinson.

This book was originally written in a different language. The name of the translator usually goes after the title, in the format shown here.

Berkeley: University of California Press.

Hutcheon, Linda, and Michael Hutcheon. 1999. "Death Drive: Eros and Thanatos in Wagner's 'Tristan und Isolde.'" *Cambridge Opera Journal* 11, no. 3: 267–93.

<http://www.jstor.org/stable/823612>

Liszt, Franz. 1910. *Die Ideale, Symphonische Dichtung No. 12*. In *Franz Liszts*

Musikalische Werke, 1, 6, 87–207. Leipzig: Breitkopf und Härtel.

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Macdonald, Hugh. 2001. "Symphonic Poem." In *Grove Music Online*.

<https://doi.org/10.1093/gmo/9781561592630.article.27250>

Micznik, Vera. 1999. "The Absolute Limitations of Programme Music: The Case of Liszt's

"Die Ideale." *Music & Letters* 80, no. 2 (May): 207–240.

<https://www.jstor.org/stable/855179>

Millington, Barry. 2006. *The New Grove Guide to Wagner and His Operas*. Oxford: Oxford University Press.

Parsons, James. 2004. "'My Song the Midnight Raven has Outwing'd': Schubert's 'Der Wanderer,' D. 649." In *Music and Literature in German Romanticism*, edited by Siobhán Donovan and Robin Elliott, 165–82. Rochester, N.Y.: Camden House.

Plantinga, Leon. 1984. *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*. New York: Norton.

Rougemont, Denis. 1956. *Love in the Western World*. New York: Pantheon.

Schubert, Franz. 1895. *Erlkönig*, D. 328. In *Franz Schubert's Werke* 10, 3, 219–24.

Leipzig: Breitkopf & Härtel.

[https://s9.imslp.org/files/imglnks/usimg/7/7c/IMSLP15041-](https://s9.imslp.org/files/imglnks/usimg/7/7c/IMSLP15041-SchubertD328_Erlkönig_4th_version.pdf)

[SchubertD328_Erlkönig_4th_version.pdf](https://s9.imslp.org/files/imglnks/usimg/7/7c/IMSLP15041-SchubertD328_Erlkönig_4th_version.pdf)

For a published score, always give the date of publication, not the date of composition. If there is no publication date, then write "n.d." (not dated).

Title of the collected edition

A 3-em dash (i.e. three — signs typed consecutively) can be used when the author's name (in this case Liszt) is repeated. It is not compulsory, you may just repeat the name.

Chicago requires italics for titles of major works, such as this (see page 6). However, in the reference list you must follow the formats used in the article or book title. In this case, *Die Ideale* was in quotation marks in the publication, we use single quotation marks here because the article title is already in double quotation marks.

For a published score, give the title of work as it appears in the publication title page, even if this is different from the standard or uniform title.

Numbering of collected editions is not uniform. In this case, the numbers refer to *serie* [series] 1 (which contains Liszt's orchestral works), *band* [volume] 6, pages 87–207. Numbering from the largest element (in this case series) to the smallest (pages in the volume) is the best practice, leaving out the specific terms which will vary according to language and publisher.

If using anything other than the 1st edition, show this by, e.g. 2nd ed. [second edition], Rev. ed. [revised edition], etc.

If the journal identifies issues by, e.g., months or seasons, this goes in parentheses between the issue number and the page range, as shown here.

Standard Chicago format for a chapter in an edited book:

- author
- date
- chapter title (in quotation marks)
- book title (in italics, after "In")
- editors (preceded by "edited by")
- page range of the chapter
- publication details

Note also the types of punctuation (full stops or commas) that separate these elements.

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Notice here that these authors share the same surname. You cannot use a 3-em dash (—) here, 3-em dashes can only be used for an identical author.

→ Stein, Deborah. 1989. "Schubert's 'Erlkonig': Motivic Parallelism and Motivic Transformation." *19th Century Music* 13, no. 2 (Autumn): 145–158.
<https://www.jstor.org/stable/746652>

→ Stein, Jack M. 1960. "Tristan and Isolde as 'Music of the Future.'" *Criticism: A Quarterly for Literature and the Arts* 2, no. 1 (Winter): 1–22.
<https://www.proquest.com/scholarly-journals/tristan-isolde-as-music-future/docview/1311732869/se-2>

Wagner, Richard. 1964. *Wagner on Music and Drama: A Selection from Richard Wagner's Prose Works*. Arranged and selected by Albert H. Goldman and Evert Sprinchorn. Translated by H. Ashton Ellis. London: Victor Gollancz.

Edited collections of composers' (or other artists') writings are common in music publications. Even though these are typically collected, arranged, translated, edited, etc., long after the composer has died, the composer is still listed as the author. Other contributors are then listed with a description of their contribution after the title. Any preface, commentary, etc., by any of these contributors would require its own entry under their name.

This edition is a reprint. The date in parentheses relates to the original edition (by Peters in this case), while the second date is that of the reprint (by Dover). The word "Reprint" is shown before the name of the later publisher.

→ (c. 1912) 1973. *Tristan und Isolde*. Edited by Felix Mottl. Leipzig: Peters.
→ Reprint, New York: Dover.

Whittall, Arnold. 2001. "Leitmotif." In *Grove Music Online*.
<https://doi.org/10.1093/gmo/9781561592630.article.16360>