

THE TWIN LEGACIES OF A SCHOLAR-TEACHER:

THE PUBLICATIONS AND DISSERTATION ADVISEES OF ALLEN FORTE

DAVID CARSON BERRY

Productive scholars enrich their fields with publications, and a venerated few see these works achieve real significance, as measured by their conceptual and everyday impact upon a discipline. Attentive teachers (at graduate and professional schools) enrich the minds of those who will become the future of a field, and a fortunate few have careers lengthy enough to witness generations of students participate in the constant renewal and remaking that any thriving discipline requires. Most exceptional are those of the aforementioned few whose work in academe has been devoted, in roughly equal measure, to both scholarship and teaching. For such individuals, their publications and their students represent twin legacies. Allen Forte is of course a scholar-teacher of distinction within music theory, and the two tabulations that follow are intended to delineate these legacies. The particulars of each listing are offered at their headings; here I will add only a few general remarks.¹

First, with respect to Allen's publications, what is immediately notable is the sheer volume of his work. Excluding those items only edited by him, there are ten books (including two textbooks), sixty-three articles, and thirty-six other types publications (reviews, addresses, responses, forewords, and so forth). Adding them all up without regard to type, we find that he

¹ For invaluable help in collecting some of the information on these lists, I would like to thank Suzanne Eggleston Lovejoy and Rémi Castonguay, of Yale University's Irving S. Gilmore Music Library. For answering other queries, I would also like to thank Walter Everett, Daniel Harrison, Huyn Hee Kang, Jan Timpano, and of course Allen and Madeleine Forte.

has published an average of two items per year throughout a writing career that has spanned fifty-four years so far (and with little sign of abatement). In some disciplines, these numbers may be more common; but within music theory, they are remarkable. Indeed, the magnitude of his work becomes more evident when one considers not just the numbers but the sizes: for the articles, for example, the median length is twenty-three pages (the mean, twenty-five), and a couple have approached the hundred-page mark.² When I showed him the completed bibliography, no wonder Allen quipped (in only partial jest), “I didn’t know I’d written so much!”

Second, with respect to Allen’s students, they are of course not limited to those who were dissertation advisees. However, an advisor’s work represents an inordinate investment of one’s instructional time and energy, and traditionally those who have been advisees have been granted special status among one’s students. For these reasons—and without intending to slight the many others who justly consider Allen to have been their mentor—the list consists of advisees alone. Between 1968 and 2002, we find that Allen aided in the development of seventy-two dissertations, and thus shepherded seventy-two Ph.D. recipients into the world. As with his publications, that averages about two per year—and here the numbers could have been even higher, were it not for the fact that Yale did not offer a Ph.D. in music theory for the first several years that Allen was there; his advisees were the first.

Together, the lists that follow document some of the reasons that Allen’s legacy looms so large in music theory. Other reasons, relating more to professional associations and personal relationships, cannot be so easily summarized. But for those of us fortunate enough to call Allen a friend, they are no less a significant part of his legacy.

² The median and mean numbers are based on the sixty-three entries designated “articles,” with the exception of the 1995 entry published in *Music Theory Online*, which does not have a page count per se.

I. PUBLICATIONS OF ALLEN FORTE (1955–EARLY 2009)

The publications have been divided into nine categories: (1) Books; (2) Articles; (3) Addresses, Responses, Forums, and Discussions; (4) Introductions, Forewords, Editorials, and Memorials; (5) Encyclopedia and Dictionary Entries; (6) Reviews; (7) Letters to Editors; (8) Libretto Translations, Liner Notes, and Recordings; and (9) Editorial Work. The number in parentheses, to the right of each heading, represents the total number of entries in that category.

Within each category, entries are organized chronologically by the designated publication date (which occasionally might differ from the actual publication date, as when journal issues appeared behind schedule). If further designated, the month or season of publication is given in superscript—months numerically, and seasons by their first two letters: Sp(ing), Su(mmer), Fa(ll) or Au(tumn), and Wi(nte)r). In ordering multiple entries for a given year, specific dates precede more general dates; thus, 1999⁰⁴ (April) would come before 1999^{Sp} (Spring)* which would come before 1999 (i.e., with no further specificity). Entries with identical dates are ordered alphabetically by title.

Below the entry (as needed) are various subfields, headed: Remarks, Ancillaries (i.e., materials supplemental to the entry, such as instructor’s manuals, workbooks, and CDs), Later Editions, Reprints, and Translations. For books, an additional subfield is Reviews, in which entries are ordered by year of publication. If there are multiple entries within the same subfield, they are separated by a bullet (•).

For those who wish to consider the continuity of Forte’s work, the Appendix presents an abbreviated chronological listing of all his publications (excepting the editorial work), without regard to categories.

BOOKS (10)

1955 *Contemporary Tone-Structures* (New York: Bureau of Publications, Columbia Univ. Teachers College); xii + 194 pp.

ANCILLARIES: “Scores and Analytic Sketches” (pp. 147–94) are reproduced as a separate pamphlet and included “for the convenience of the reader.”

REVIEWS: Hans Keller, *Music & Letters* 37/2 (1956): 187–89 • Herbert Livingston, *Notes* 13/3 (1956): 431–32 • William J. Mitchell, *Etude* 74/6 (1956): 8 • John Verrall, *Journal of Research in Music Education* 4/1 (1956): 69–70 • Howard Boatwright, *Journal of Music Theory* 1/1 (1957): 112–18 (Boatwright’s review elicited the following responses: Forte, *Journal of Music Theory* 1/2 [1957]: 201–05; and Boatwright, *Journal of Music Theory* 2/1 [1958]: 85–92).

1961 *The Compositional Matrix* (Baldwin, NY: Music Teachers National Assoc.); 95 pp.

REPRINTS: New York: Da Capo Press, 1974.

REVIEWS: Peter J. Pirie, *Music Review* 23/2 (1962): 166–68 • Robert Trotter, *Journal of*

* Seasons are coordinated with months as per the northern hemisphere, and are ordered such that spring comes first within a year, and winter last.

Music Theory 6/1 (1962): 168–71 • George Thaddeus Jones, *Notes* 21/3 (1964): 376–77
 • Peter Stadlen, *Musical Times* 103/1434 (1977): 537–39.

- 1962 *Tonal Harmony in Concept and Practice* (New York: Holt, Rinehart and Winston); vi + 503 pp.
 ANCILLARIES: *Instructor's Manual to Accompany...* (New York: Holt, Rinehart and Winston, 1962); 31 pp. • *Workbook in Harmonic Composition: A Companion to...* (with Alfred B. Kuhn) (New York: Holt, Rinehart and Winston, 1963); xi + 226 pp.
 REVIEWS: [Anon.], *Music Educators Journal* 49/1 (1962): 131 • Allen D. Sapp, *College Music Symposium* 2 (1962): 72–75 • Raymond H. Hagg, *Journal of Music Theory* 7/1 (1963): 137–40 • Saul Novack, *Perspectives of New Music* 2/2 (1964): 150–58.
 LATER EDITIONS: 2nd edn. (New York: Holt, Rinehart and Winston, 1974); viii + 502 pp. • 3rd edn. (New York: Holt, Rinehart and Winston, 1979); 564 pp.
 ANCILLARIES: *Instructor's Manual for...*, 2nd edn. (New York: Holt, Rinehart and Winston, 1974); viii + 38 pp.
 REVIEWS (2ND EDN.): Daniel Brenner, *Choral Journal* 14/8 (1974): 31 • Hugo van Eysselsteyn Kummer, *Musical Opinion* 99/1182 (1976): 321, 323.
 TRANSLATIONS (3RD EDN.): Korean, by Huyn Hee Kang, published as 조성화□의 이론과 연습 (Seoul: Soo Moon Dang, 2000); 573 pp.
- 1967 *SNOBOL3 Primer: An Introduction to the Computer Programming Language* (Cambridge, MA: MIT Press); ix + 107 pp.
 TRANSLATIONS: Japanese, by Koichi Kishida, published as [SNOBOL3: Puroguramingu Nyumon] (Tokyo: Nihon Seisansei Honbu, 1972); vii + 171 pp.
- 1973 *The Structure of Atonal Music* (New Haven: Yale Univ. Press); ix + 224 pp.
 REMARKS: For a contemporaneous account in addition to the book's reviews per se, see Eric Regener, "On Allen Forte's Theory of Chords," *Perspectives of New Music* 13/1 (1974): 191–212. It "center[s] on the most general, objective, and useful ways to treat Forte's theoretical material," and "suggest[s] some reforms of notation and of formal treatment" (193).
 REVIEWS: Beatrice Lemieux, *Music Journal* 31/10 (1973): 6 • William E. Benjamin, *Perspectives of New Music* 13/1 (1974): 170–90 • Richmond Browne, *Journal of Music Theory* 18/2 (1974): 390–415 • Paul Griffiths, *Musical Times* 115/1580 (1974): 848–49 • Arnold Whittall, *Tempo* 109 (June 1974): 41–43 • Hubert S. Howe, Jr., *American Society of University Composers Proceedings* 9–10 (1974–75): 118–24 • Buxton Orr, *Composer* 53 (1974–75): 36 • Dennis Collins, *Revue de musicologie* 61/1 (1975): 143–45 • Fritz Hennenberg, *Musik und Gesellschaft* 25/3 (1975): 176–77 • Jan Maegaard, *Dansk Musiktidsskrift* 50/1 (1975): 38–39 • Brigitte Schiffer, *Melos/Neue Zeitschrift für Musik* 1/3 (1975): 238 • Wolfgang Martin Stroh, *Die Musikforschung* 30/2 (1977): 240–41 • Randall R. Dipert, *Indiana Theory Review* 1/1 (1978): 5–11 (see also response to Dipert by James A. Skoog, *Indiana Theory Review* 1/2 [1978]: 3–5).
 TRANSLATIONS: Japanese, by Akane Mori (Tokyo: Ongaku-no-Tomosha, forthcoming) • Chinese, by Annie K. Yih (in early stages of preparation).
- 1978 *The Harmonic Organization of The Rite of Spring* (New Haven: Yale Univ. Press); vii + 151 pp.
 REPRINTS: New Haven: Yale Univ. Press, 2005 (paperback).
 REVIEWS: [Anon.], *Music Educators Journal* 65/2 (1978): 91 (ca. 60-word summary) • Manfred Wagner, *Österreichische Musikzeitschrift* 33/12 (1978): 692 (ca. 70-word

summary) • Robert Craft, *Musical Quarterly* 64/4 (1978): 524–35 • Frank Retzel, *Notes* 35/4 (1979): 881–82 • Richard Taruskin, *Current Musicology* 28 (1979): 114–29 (Taruskin’s review elicited—much later—the following responses in another journal: Taruskin, *Music Analysis* 5/2–3 [1986]: 313–20; and Forte, *Music Analysis* 5/2–3 [1986]: 321–37. In turn, a report on the issues behind their exchange appeared as Donal Henahan, “Should We Care Who Wrote It?,” *New York Times* [17 May 1987]: 102) • Nelly Felz, *Revue de Musicologie* 66/2 (1980): 243–44 • Pelle Gudmundsen-Holmgreen, *Dansk Musiktidsskrift* 54/4 (1980): 173–81 • Jitka Ludvová, *Hudební věda* 17/1 (1980): 91–93 • Robert Moevs, *Journal of Music Theory* 24/1 (1980): 97–107 • Susan E. Tepping, *Indiana Theory Review* 4/1 (1980): 79–88.

TRANSLATIONS [EXCERPT]: Italian, “Introduction to Part I” (pp. 29–36), in Ian Bent and William Drabkin, *Analisi Musicale*, trans. Claudio Annibaldi (Turin, Italy: Edizioni di Torino, 1990): 275–86.

1982 *Introduction to Schenkerian Analysis* (with Steven E. Gilbert) (New York: W. W. Norton); vii + 397 pp.

ANCILLARIES: *Instructor’s Manual for...* (New York: W. W. Norton, 1982); [v] + 142 pp.

REVIEWS: Peter Bergquist, *In Theory Only* 7/4 (1983): 45–51 • James Marra, *Music Analysis* 2/3 (1983): 281–90 • Joseph Dubiel, *Musical Quarterly* 70/2 (1984): 269–78 • Roger Kamien, *Journal of Music Theory* 28/1 (1984): 113–23 • Larry Laskowski, *Music Theory Spectrum* 6 (1984): 110–20 • Richard Swift, *19th-Century Music* 8/2 (1984): 164–76 [various books reviewed; Forte/Gilbert addressed on p. 167] • Channan Willner, *Notes* 41/2 (1984): 268–70 • Andrzej Tuchowski, *Muzyka* 31/4 (1986): 91–94 • Ola Eriksson, *Svensk tidskrift för musikforskning* 69 (1987): 160–62.

TRANSLATIONS: Spanish, by Pedro Purroy Chicot, published as *Introducción al análisis Schenkeriano* (Barcelona, Spain: Labor, 1992); 451 pp.

REVIEWS [SPANISH TRANS.]: Mariano Pérez Gutiérrez, *Música y educación: Revista trimestral de pedagogía musical* 7 (1994): 134.

1995 *The American Popular Ballad of the Golden Era: 1924–1950* (Princeton, NJ: Princeton Univ. Press); vi + 366 pp.

REPRINTS [EXCERPTS]: Analysis of Richard Rodgers’ “My Heart Stood Still” (pp. 182–88) in *The Richard Rodgers Reader*, ed. Geoffrey Block (New York: Oxford Univ. Press, 2002): 26–30 • Analysis of George Gershwin’s “Someone to Watch over Me” (pp. 153–56) in *The George Gershwin Reader*, ed. Robert Wyatt and John Andrew Johnson (New York: Oxford Univ. Press, 2004): 103–07.

REVIEWS: Joseph McLellan, *Washington Post* (10 Dec. 1995): X06 (ca. 50-word summary) • Harvey Cohen, *H-Net Reviews in the Humanities and Social Sciences* (May 1996), <http://www.h-net.org/reviews> • John Covach, *College Music Symposium* 36 (1996): 168–72 • Ruud van Dijk, *Tijdschrift voor muziektheorie* 1/3 (1996): 215–17 • Jon W. Finson, *Current Musicology* 60–61 (1996): 104–10 • Kenneth Gloag, *Music & Letters* 77/4 (1996): 651–53 • Wilfrid Mellers, *Times Literary Supplement* 4868 (19 July 1996): 18 • Richard Middleton, *Journal of the Royal Musical Association* 122/2 (1997): 303–20 • Allan Moore, *Music Analysis* 17/2 (1998): 256–60 • Steve Larson, *Music Theory Spectrum* 21/1 (1999): 110–21 • Michael V. Pisani, *Sonneck Society Bulletin* 25/2 (1999): 63–64 • Stephen Banfield, *Journal of Music Theory* 44/1 (2000): 236–49.

TRANSLATIONS [EXCERPTS]: Italian; see the entry under **Articles**: 2002: “Armonia, melodia e forma....”

- 1998 *The Atonal Music of Anton Webern* (New Haven: Yale Univ. Press); xii + 402 pp.
 REVIEWS: Julian M. Johnson, *Musical Times* 140/1867 (1999): 64–67 • Dave Headlam, *Music Theory Spectrum* 22/2 (2000): 246–57 • Christine Mennesson, *Analyse musicale* 36 (2000): 94 • Jeffrey Perry, *Music Theory Online* 6/1 (2000), <http://mto.societymusictheory.org> • Lee Tsang, *Music Analysis* 21/3 (2002): 417–27.
- 2001 *Listening to Classic American Popular Songs* (New Haven: Yale Univ. Press); xiii + 219 pp.
 ANCILLARIES: Audio CD (19 tracks, TT 66:52) included with book: “Vocal interpretations by Richard Lalli, with Pianist-Arranger Gary Chapman, except: Piano accompaniment and arrangement of ‘Embraceable You’ and ‘Come Rain or Come Shine’ by Allen Forte.”
 REVIEWS: Jasper Liao, Dee McMillen, and Lily Sutton,* *Chamber Music* 18/5 (2001): 218–19 • James Bennighof, *Notes* 58/2 (2001): 369–70 • Christopher Caldwell and Erik Tarloff, *Slate Magazine* (1 May 2001): “Book Club” section, <http://www.slate.com> • Benjamin Ivry, *Christian Science Monitor* (8 June 2001): 20 • David F. Kopplin, *ECHO: A Music-Centered Journal* 3/2 (2001), <http://www.echo.ucla.edu> • Andrew Ford, *Sydney [Australia] Morning Herald* (4 May 2002): Spectrum sect., 10 (see also a correction in Ford, *Sydney [Australia] Morning Herald* [23 Nov. 2002]: Spectrum sect., 10).

ARTICLES (63)**

- 1956¹⁰ “Composing with Electrons in Cologne,” *High Fidelity* 6/10: 64–67, 156–59.
- 1957⁰⁵ “The Structural Origin of Exact Tempi in the Brahms-Haydn Variations,” *Music Review* 18/2: 138–49.
 REPRINTS: In Johannes Brahms, *Variations on a Theme of Haydn*, ed. Donald M. McCorkle (New York: W. W. Norton, 1976): 185–200.
- 1958 “A Criterion of a Modern Libretto,” *Bulletin of the American Composers Alliance* 7/4: 16–17.

* All three are credited with compiling the “profiles” of the various books in the “Cover to Cover” section. There is no further indication of which person wrote about Forte’s book.

** At the Society for Music Theory website, there is an “Essay on Errata” by Forte (<http://societymusictheory.org/node/45> [ca. 740 words]) that humorously addresses the categories and pitfalls of compiling errata for published books, with reference to the “culpable author,” “average reader,” and “Fehlerjaeger” (error hunter). At present, the website offers no information about this “essay,” and the idle web surfer may wonder about its provenance. It actually originated as a message to the SMT-list (23 Dec. 2000), with the subject line “Errata.” The first sentence began “The following essay . . . ,” which no doubt led someone to retile the missive “Essay on Errata” when assigning it to a separate page on the SMT site. Because of its web presence, this may seem like a “publication.” But by this criterion, any e-mail message highlighted on its own webpage would qualify as an article—a slippery slope on which I do not wish to tread. Hence, I am making note of this exceptional case here, and not including the “Essay” among the articles in the bibliography proper.

- 1959⁰⁴ “Schenker’s Conception of Musical Structure,” *Journal of Music Theory* 3/1: 1–30.
 REPRINTS: *Readings in Schenker Analysis and Other Approaches*, ed. Maury Yeston (New Haven: Yale Univ. Press, 1977): 3–37.
 REPRINTS [EXCERPTS]: Robert Schumann, *Dichterliebe*, ed. Arthur J. Komar (New York: W. W. Norton, 1971): 96–106 [commentary on second song of *Dichterliebe*, “Aus meinen Thränen spriessen,” from pp. 7–14 and 23–24] • *Engaging Music: Essays in Music Analysis*, ed. Deborah Stein (New York: Oxford Univ. Press, 2005): 30–35 [same as prior, but pp. 7–14 only].
- 1960⁰⁴ “Bartók’s ‘Serial’ Composition,” *Musical Quarterly* 46/2: 233–45.
 REPRINTS: In *Problems of Modern Music*, ed. Paul Henry Lang (New York: W. W. Norton, 1962): 95–107.
- 1963^{Sp} “Context and Continuity in an Atonal Work: A Set-Theoretic Approach,” *Perspectives of New Music* 1/2: 72–82.
 REPRINTS: In *Die Wiener Schule*, ed. Rudolf Stephan (Darmstadt: Wissenschaftliche Buchgesellschaft, 1989): 85–97.
- 1964^{Wi} “A Theory of Set-Complexes for Music,” *Journal of Music Theory* 8/2: 136–83.
- 1965^{Sp} “The Domain and Relations of Set-Complex Theory,” *Journal of Music Theory* 9/1: 173–80.
 REMARKS: A response to John Clough, “Pitch-Set Equivalence and Inclusion (A Comment on Forte’s Theory of Set-Complexes),” *Journal of Music Theory* 9/1 (Spring 1965): 163–71.
- 1965 “The Role of the Study of Music Theory in the Development of Musical Understanding,” in *Comprehensive Musicianship: The Foundation for College Education in Music*, “A report of the Seminar sponsored by the Contemporary Music Project at Northwestern University, April 1965” (Washington, DC: Contemporary Music Project, Music Educators National Conference): 37–41.
- 1966^{Wi} “A Program for the Analytic Reading of Scores,” *Journal of Music Theory* 10/2: 330–64.
 REMARKS: This is mostly identical to 1967⁰⁴: “Syntax-Based Analytic Reading of Musical Scores.”
 REPRINTS: In *Machine Models of Music*, ed. Stephan M. Schwanauer and David A. Levitt (Cambridge, MA: MIT Press, 1993): 55–81.
- 1967^{04*} “Syntax-Based Analytic Reading of Musical Scores,” Project MAC Technical Report 39 (MAC-TR-39) (Massachusetts Institute of Technology); vi + 36 pp.
 REMARKS: This is mostly identical to 1966^{Wi}: “A Program for the Analytic Reading of Scores.”

* The date “April 1967” is taken from the “report date” field on the “Document Control Data—R&D” sheet.

- 1967⁰⁵ “The Programming Language SNOBOL3: An Introduction,” *Computers and the Humanities* 1/5: 157–63.
- 1967⁰⁹ “Music and Computing: The Present Situation,” *Computers and the Humanities* 2/1: 2–4.
- 1967 “Computer-Implemented Analysis of Musical Structure,” in *Papers from the West Virginia University Conference on Computer Applications in Music*, ed. Gerald Lefkoff (Morgantown, WV: West Virginia Univ. Library): 29–42.
- 1970 “The Structure of Atonal Music: Practical Aspects of a Computer-Oriented Research Project,” in *Musicology and the Computer: Musicology 1966–2000: A Practical Program: Three Symposia*, ed. Barry S. Brook (New York: City Univ. of New York Press): 10–18.
- 1972^{Wi} “Sets and Nonsets in Schoenberg’s Atonal Music,” *Perspectives of New Music* 11/1: 43–64.
- 1973^{Au} “The Basic Interval Patterns,” *Journal of Music Theory* 17/2: 234–72.
- 1974^{Sp} “Analysis Symposium: Webern, Orchestra Pieces (1913): Movement I (‘Bewegt’),” *Journal of Music Theory* 18/1: 13–43.
REMARKS: Full title page and score on pp. 2–5.
- 1977^{Sp} “Music Theory in Re-Transition: Centripetal Signs,” *College Music Symposium* 17/1: 156–62.
REMARKS: One of several papers published (on pp. 134–62) from a plenary session on “Music Theory: The Art, the Profession, and the Future,” held at the joint conference of the College Music Society and the American Musicological Society (Washington, DC, Nov. 1976).
- 1977 “Ives and Atonality,” in *An Ives Celebration: Papers and Panels of the Charles Ives Centennial Festival-Conference*, ed. H. Wiley Hitchcock and Vivian Perlis (Champaign, IL: Univ. of Illinois Press): 159–86.
- 1978⁰⁴ “Schoenberg’s Creative Evolution: The Path to Atonality,” *Musical Quarterly* 64/2: 133–76.
- 1979 “Basic Competencies, the Comprehensive Examination, and the Final Project,” *National Association of Schools of Music: Proceedings of the 54th Annual Meeting*, Colorado Springs, 19–21 Nov. 1978 (Reston, VA: National Association of Schools of Music): 137–46.
REMARKS: A paper delivered at a session on “Graduate Education of Musicians.” See also Marceau Myers, “Report of the Recorder,” 159–68; Forte’s paper is addressed under “Session III” (164–66) and “Summary” (167–68).

- 1980^{Sp} “Aspects of Rhythm in Webern’s Atonal Music,” *Music Theory Spectrum* 2: 90–109.
- 1980¹⁰ “Generative Chromaticism in Mozart’s Music: The Rondo in A Minor, K. 511,” *Musical Quarterly* 66/4: 459–83.
- 1981¹¹ “The Magical Kaleidoscope: Schoenberg’s First Atonal Masterwork, Opus 11, No. 1,” *Journal of the Arnold Schoenberg Institute* 5/2: 127–68.
- 1983¹⁰ “Foreground Rhythm in Early Twentieth-Century Music,” *Music Analysis* 2/3: 239–68.
- 1983^{Au} “Analysis Symposium: Brahms, Alto Rhapsody: Motive and Rhythmic Contour in the Alto Rhapsody,” *Journal of Music Theory* 27/2: 255–71.
REMARKS: Title page, text, and score on pp. 223–38.
REPRINTS: In *Approaches to Tonal Analysis*, Garland Library of the History of Western Music, vol. 14 (New York: Garland, 1985): 255–71.
- 1983^{Au} “Motivic Design and Structural Levels in the First Movement of Brahms’s String Quartet in C Minor,” *Musical Quarterly* 69/4: 471–502.
REPRINTS: In *Brahms 2: Biographical, Documentary and Analytical Studies*, ed. Michael Musgrave (New York: Cambridge Univ. Press, 1987): 165–96.
- 1984^{Au} “Middleground Motives in the Adagietto of Mahler’s Fifth Symphony,” *19th-Century Music* 8/2: 153–63.
- 1985^{03–07} “Pitch-Class Set Analysis Today,” *Music Analysis* 4/1–2: 29–58.
- 1985^{[Fa]*} “Tonality, Symbol, and Structural Levels in Berg’s *Wozzeck*,” *Musical Quarterly* 71/4: 474–99.
- 1986 “Harmonic Syntax and Voice Leading in Stravinsky’s Early Music,” in *Confronting Stravinsky: Man, Musician, and Modernist*, ed. Jann Pasler (Berkeley: Univ. of California Press): 95–129.
- 1987^{Sp} “Liszt’s Experimental Idiom and Music of the Early Twentieth Century,” *19th-Century Music* 10/3: 209–28.
REPRINTS: In *Music at the Turn of the Century: A 19th-Century Reader*, ed. Joseph Kerman (Berkeley: Univ. of California Press, 1990): 93–112.
- 1988^{Su} “New Approaches to the Linear Analysis of Music,” *Journal of the American Musicological Society* 41/2: 315–48.

* During this period, *Musical Quarterly* ceased designating issues by season and used only the year. The fourth issue of the prior volume (70 [1984]) was labeled “Fall,” and I assume vol. 71/4 was released at a comparable time. When *Musical Quarterly* resumed designating issues by season, in vol. 75 (1991), issue 4 was labeled “Winter.”

- 1988^{Au} “Pitch-Class Set Genera and the Origin of Modern Harmonic Species,” *Journal of Music Theory* 32/2: 187–270.
- 1989^{O6} “Motivic and Linear Design in Debussy’s *La terrasse des audiences du clair de lune*,” *Analyse musicale* 16^{bis}: 10–16.
 TRANSLATIONS: French, by Nasreen Hussein, published as “Les ensembles motiviques et linéaires comme facteur fondamental d’unité et de contraste” [Motivic and Linear Sets as a Fundamental Factor of Unity and Contrast], *Analyse musicale* 16 (June 1989): 23–30.
- 1989^{I0} “La Set-Complex Theory: Élevons les enjeux!” [Set-Complex Theory: Raise the Stakes!], *Analyse musicale* 17: 80–86. (In French.)
- 1990^{O3} “Musorgsky as Modernist: The Phantasmic Episode in *Boris Godunov*,” *Music Analysis* 9/1: 3–45.
- 1990^{Wi} “A Major Webern Revision and Its Implications for Analysis,” *Perspectives of New Music* 28/1: 224–55.
- 1991^{O3-07} “Debussy and the Octatonic,” *Music Analysis* 10/1–2: 125–69.
- 1991 “The Mask of Tonality: Alban Berg’s Symphonic Epilogue to *Wozzeck*,” in *Alban Berg: Historical and Analytical Perspectives*, ed. David Gable and Robert P. Morgan (New York: Oxford Univ. Press): 151–200.
- 1992^{Au} “Concepts of Linearity in Schoenberg’s Atonal Music: A Study of the Opus 15 Song Cycle,” *Journal of Music Theory* 36/2: 285–382.
- 1992^{Au} “The Diatonic Looking-Glass, or an Ivesian Metamorphosis,” *Musical Quarterly* 76/3: 355–82.
- 1992 “Generative Processes in a Debussy Prelude,” in *Musical Humanism and its Legacy: Essays in Honor of Claude V. Palisca*, ed. Nancy K. Baker and Barbara R. Hanning (Stuyvesant, NY: Pendragon Press): 471–86.
- 1993^{Wi} “Secrets of Melody: Line and Design in the Songs of Cole Porter,” *Musical Quarterly* 77/4: 607–47.
- 1993 “Foreground Rhythm in Early Twentieth-Century Music,” in *Models of Musical Analysis: Early Twentieth-Century Music*, ed. Jonathan Dunsby (Oxford, UK: Blackwell): 132–47.
 REMARKS: A different article than the earlier (1983^{I0}) essay of the same title.
- 1994^{Au} “An Octatonic Essay by Webern: No. 1 of the Six Bagatelles for String Quartet, Op. 9,” *Music Theory Spectrum* 16/2: 171–95.

- 1995⁰³ “Tristan Redux: Comments on John Rothgeb’s Article on the Tristan Chord in *MTO* 1.1,” *Music Theory Online* 1/2 (ca. 2500 words). <http://mto.societymusictheory.org/issues/mto.95.1.2/mto.95.1.2.forte.tlk>.
REMARKS: An article prompted by John Rothgeb, “The Tristan Chord: Identity and Origin,” *Music Theory Online* 1/1 (Jan. 1995).
- 1996 “The Golden Thread: Octatonic Music in Anton Webern’s Early Songs, with Certain Historical Reflections,” in *Webern Studies*, ed. Kathryn Bailey (New York: Cambridge Univ. Press): 74–110.
- 1997^{Su} “Milton Babbitt’s *Three Theatrical Songs* in Perspective,” *Perspectives of New Music* 35/2: 65–84.
- 1998^{Sp} “Paul Hindemith’s Contribution to Music Theory in the United States,” *Journal of Music Theory* 42/1: 1–14.
REMARKS/REPRINTS: Also published in *Hindemith-Jahrbuch* 24 (1998): 62–79.
- 1998 “A Schenkerian Reading of an Excerpt from *Tristan und Isolde*,” *Musicae scientiae*, Special Issue: 15–26.
- 1999^{Su} “Reflections upon the Gershwin–Berg Connection,” *Musical Quarterly* 83/2: 150–68.
- 2000 “Harmonic Relations: American Popular Harmonies (1925–1950) and Their European Kin,” *Contemporary Music Review* 19/1, “Tradition, Institutions, and American Popular Music,” ed. John Covach and Walter Everett: 5–36.
- 2002⁰³ “Olivier Messiaen as Serialist,” *Music Analysis* 21/1: 3–34.
- 2002⁰⁷ “Thoughts on *Music Analysis*,” *Music Analysis* 21/Special Issue: 13–15.
- 2002 “Armonia, melodia e forma nella canzone americana dell’Età dell’Oro (1924–1950)” [Harmony, Melody, and Form in American Songs of the Golden Era (1924–1950)], trans. Roberto Agostini and Luca Marconi, *Rivista di Analisi e Teoria Musicale* 8/2: 45–77. (In Italian.)
REMARKS: This article presents excerpts, translated into Italian, from Forte’s book, *The American Popular Ballad of the Golden Era: 1924–1950* (1995). The excerpts come from the first seven chapters (which introduce idiomatic aspects of the topical repertory and address the way they will be analyzed in the book); they include: most of ch. 2 (on harmonic language), pp. 6–17; ch. 4 (on melodic design), pp. 24–27; ch. 6 (on form), pp. 36–41; and ch. 7 (on the “large-scale view”), pp. 42–51.
- 2004 “Introduction to a Theory of Intervallic Harmony: The Summation Vectors,” in *A Composition as a Problem* 4/1, proceedings of the Fourth International Conference on Music Theory, Tallinn, Estonia, 3–5 April 2003, ed. Mart Humal (Tallinn, Estonia: Eesti Muusikaakadeemia): 5–45.

- 2006 “Schenkerians and Schoenbergians in America,” in *Schenker-Traditionen: Eine Wiener Schule der Musiktheorie und ihre internationale Verbreitung [Schenker Traditions: A Viennese School of Music Theory and Its International Dissemination]*, proceedings of the international symposium “Schenker-Traditionen,” Vienna, 13–14 June 2003, ed. Martin Eybl and Evelyn Fink-Mennel (Vienna: Böhlau Verlag): 83–88.
- 2007⁰³ “Alban Berg’s Piano Sonata, Op. 1: A Landmark in Early Twentieth-Century Music,” *Music Analysis* 26/1–2: 15–24.
- 2007 “Messiaen’s Chords,” in *Olivier Messiaen: Music, Art and Literature*, ed. Christopher Dingle and Nigel Simeone (Burlington, VT: Ashgate): 91–114.
- 2007 “Messiaen’s Mysterious Birds,” in *Messiaen Studies*, ed. Robert Sholl (New York: Cambridge Univ. Press): 101–18.
- 2008 “Schoenberg’s Opus 19 No. 4: A Set-Theoretic Perspective,” in *Around Set Theory*, proceedings of a conference at IRCAM, Paris, 15–16 Oct. 2003, ed. Moreno Andreatta, Jean-Michel Bardez, and John Rahn (Sampzon, France: Editions Delatour): 49–62.



ADDRESSES, RESPONSES, FORUMS, AND DISCUSSIONS (8)

- 1962 “Present and Past Concepts of the Nature and Limits of Music,” in *Report of the Eighth Congress [of the International Musicological Society]: New York [September] 1961*, ed. Jan LaRue (Kassel: Barenreiter): vol. 2, 158–62.
 REMARKS: A report (by Eric Werner) on the titular “symposium,” which included Heinrich Hüsch and Milton Babbitt (whose papers were published in advance of the congress, in vol. 1 [1961], 386–403), Karl Gustav Fellerer (chair), and nine panelists (including Forte). The report, however, does *not* make specific note of Forte’s panel contributions.
- 1981 “Approaches to the Understanding of Contemporary Music,” in *Report of the Twelfth Congress [of the International Musicological Society]: Berkeley [August] 1977*, ed. Daniel Hertz and Bonnie Wade (Kassel: Barenreiter): 762–75.
 REMARKS: Proceedings of the titular session, of which Forte was chair. His contributions include “Introduction” (p. 762) and “Discussion” (with Forte et al., pp. 771–75).
- 1989^{Sp} “Banquet Address: SMT, Rochester, 1987,” *Music Theory Spectrum* 11/1: 95–99.
 REMARKS: In celebration of the tenth anniversary of the Society for Music Theory.
- 1997–98 “The Real ‘Stella’ and the ‘Real’ ‘Stella’: A Response to ‘Alternate Takes’ (Society for Music Theory, Annual Meeting, Phoenix 1997),” *Annual Review of Jazz Studies* 9: 93–101.
 REMARKS: Part of “An Analysis Symposium: Alternate Takes—‘Stella by Starlight,’” originally presented at the joint meeting of the Society for Music Theory and American Musicological Society, Phoenix, 30 Oct. 1997. The full symposium is published on pp. 1–110, including “Authors’ Responses to Forte’s Questions” on pp. 103–10.

- 1998⁰⁷ “Pitch-Class Set Genera: A Symposium,” convened and ed. by Craig Ayrey, proceedings of a symposium held at the Cambridge Univ. Music Analysis Conference (Summer 1997), *Music Analysis* 17/2: 161–244.
 REMARKS: Forte’s contributions include a response and participation in discussion in “Round Table: Response and Discussion” (pp. 227–36, transcribed from a recording of the symposium), and an “Afterword” (pp. 241–44).
- 2000⁰⁸ “Responses to Plenary Session Papers, NECMT 2000,” *Music Theory Online* 6/3 (ca. 11,250 words). http://mto.societymusictheory.org/issues/mto.00.6.3/mto.00.6.3.forte_frames.html.
 REMARKS: “NECMT 2000” is a reference to the meeting of the New England Conference of Music Theorists, Brandeis Univ., 26 March 2000. The counter-responses of certain authors are interspersed (and are included in the above word count).
- 2000–01 “Music Theory: Today and Tomorrow,” *Intégral* 14–15: 2–4.
 REMARKS: Part of the forum “Music Theory at the Turn of the Millennium.”
- 2003⁰³ “The Founding of the Society for Music Theory,” *Music Theory Online* 9/1 (ca. 2400 words). <http://mto.societymusictheory.org/issues/mto.03.9.1/mto.03.9.1.forte.htm>.
 REMARKS: From the SMT Twenty-Fifth Anniversary Banquet Lectures.

INTRODUCTIONS, FOREWORDS, EDITORIALS, AND MEMORIALS (8)

- 1963^{Sp} “Editorial Note,” *Journal of Music Theory* 7/1: n.n. (ca. 195 words). (Attributed to “A. F.”)
 REMARKS: Introduces vol. 7 with general remarks about the journal’s status; also thanks Milton Babbitt (co-editor of a series of articles on electronic music) and Richard L. Crocker (general editor of the Music Theory Translation Series).
- 1963^{Wi} “Editorial Note,” *Journal of Music Theory* 7/2: n.n. (ca. 135 words). (Attributed to “A. F.”)
 REMARKS: Introduces the issue, which includes three articles delivered as papers at recent symposia, and an article continuing the prior issue’s series of articles on electronic music.
- 1965^{Wi} “Editorial,” *Journal of Music Theory* 9/2: 338 (ca. 255 words). (Not attributed by name.)
 REMARKS: Announces the decision “to enlarge the scope of the journal to include significant contributions to analysis.” Mention is made of an analysis symposium planned for the next issue (see below, 1966^{Sp}: “Analysis Symposium: Editor’s Note”).
- 1966^{Sp} “Analysis Symposium: Editor’s Note,” *Journal of Music Theory* 10/1: 18 (ca. 70 words). (Not attributed by name.)
 REMARKS: Introduction to the journal’s first analysis symposium.
- 1977^{Au} “Ernst Oster (1908–1977) In Memoriam,” *Journal of Music Theory* 21/2: 340–44.
 REMARKS: The first of nine tributes printed under the same heading, on pp. 340–54.

- 1979 “Introduction to the English Edition,” in Heinrich Schenker, *Free Composition (Der freie Satz)*, trans. and ed. Ernst Oster (New York: Longman): xvii–xx.
- 1983 “Introduction” to *Russian Theoretical Thought in Music*, ed. Gordon D. McQuere (Ann Arbor, MI: UMI Research Press): vii–ix (ca. 1250 words).
REPRINTS: Rochester: Univ. of Rochester Press, 2009.
- 2004 “Foreword” to Vicki Ohl, *Fine and Dandy: The Life and Work of Kay Swift* (New Haven: Yale Univ. Press): ix–x.

ENCYCLOPEDIA AND DICTIONARY ENTRIES (5)

- 1968 “Atonal Music,” *Encyclopedia Americana*, International Edition (New York: Americana Corp.): vol. 2, 650 (ca. 925 words).
REMARKS: Compared to the uncredited entry in prior editions (e.g., the 1961 entry on “Atonality” consisted of just eighteen words), Forte’s entry was granted significantly more space. It was reprinted, unabridged and unaltered (and on the same page of the same volume) through the 1987 edition; even the seven-item bibliography at its end (whose entries spanned 1950–66) did not change. For the 1988 edition, someone updated the bibliography to a different set of eight items (now spanning 1955–86), but the main text and pagination remained as before. This latter version was used through at least the 2006 edition.
- 1968 “Bartók, Béla,” *Encyclopedia Americana*, International Edition (New York: Americana Corp.): vol. 3, 281–82 (ca. 800 words).
REMARKS: Compared to Nathan Broder’s entry in prior editions (e.g., 1961), Forte’s entry was granted about 70% more space. It was reprinted, unabridged and unaltered (and on the same pages of the same volume) through the 1987 edition; even the seven-item bibliography at its end (whose entries spanned 1931–66) did not change. For the 1988 edition, someone updated the bibliography to a different set of seven items (now spanning 1974–84), but the main text and pagination remained as before. This latter version was used through at least the 2006 edition.
- 1974 “Theory,” *Dictionary of Contemporary Music*, ed. John Vinton (New York: E. P. Dutton): 753–61.
- 1975 “Atonalitet” [Atonality], trans. Bo Alphonse, *Sohlmans Musiklexikon*, 2nd edn., ed.-in-chief Hans Åstrand (Stockholm: Sohlman): vol. 1, 227–30. (In Swedish.)
- 1980 “Schenker, Heinrich,” *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan): vol. 16, 627–28 (ca. 1100 words). (Bibliography by William Drabkin.)

REVIEWS (5)

- 1961^{Sp} [Review of *Since Debussy: A View of Contemporary Music* by André Hodeir (1961)], *Journal of Music Theory* 5/1: 144–47. (Credited to “A. F.”)
- 1963^{Wi}–64^{Sp} [Reviews of six scores], *Notes* 21/1–2: 253–54.
 REMARKS: The six scores, all recently published (1958–62), are: Bartók, Scherzo for Piano and Orchestra; Harris, Elegy for Orchestra; Martinů, Estampes; Milhaud, Ninth Symphony; Piston, Violin Concerto No. 2 and Lincoln Center Festival Overture.
- 1964^{Sp} [Review of *Perspectives of New Music* 1/1 (1962)], *Journal of the American Musicological Society* 17/1: 110–13.
- 1982^{O4} “Theory” [Review of articles on music theory in *The New Grove Dictionary of Music and Musicians* (1980)], *Musical Quarterly* 68/2: 161–81.
- 1984^{Sp} [Review of *A Book about Stravinsky* by Boris Asaf’yev (1982)], *Slavic Review* 43/1: 174–76.



LETTERS TO EDITORS (4)

- 1957¹¹ “Re: A Review in Our Issue of March 1957,” *Journal of Music Theory* 1/2: 201–05.
 REMARKS: A response to Howard Boatwright’s review of *Contemporary Tone-Structures* by Forte, *Journal of Music Theory* 1/1 (March 1957): 112–18; published under the heading “Theory Forum.” Boatwright counter-responded in “Re: *Contemporary Tone-Structures*,” *Journal of Music Theory* 2/1 (April 1958): 85–92; published under the heading “Theory Forum.”
- 1986^{07–10} “Letter to the Editor in Reply to Richard Taruskin from Allen Forte: Making Stravinsky Soup and other Epistemusicological Pursuits: A Hymenopteran Response,” *Music Analysis* 5/2–3: 321–37.
 REMARKS: “[T]he central purpose of the present document is to respond to [“Letter to the Editor from Richard Taruskin,” *Music Analysis* 5/2–3 (Jul.–Oct. 1986): 313–20]” (p. 321). A report on the issues behind their exchange appeared as Donal Henahan, “Should We Care Who Wrote It?,” *New York Times* (17 May 1987): 102.
- 1993^{Sp} [Letter to the Editor], *Music Theory Spectrum* 15/1: 112.
 REMARKS: A response to Richard Cohn’s review of *The Listening Composer* by George Perle, *Music Theory Spectrum* 14/1 (Spring 1992): 103–08.
- 1998⁰⁷ [Letter to the Editor], *Music Analysis* 17/2: 261–62.
 REMARKS: A response to Dai Griffiths’ review of *Theory, Analysis and Meaning in Music*, ed. by Anthony Pople, *Music Analysis* 15/2–3 (Jul.–Oct. 1996): 381–93. Griffiths had referred to comments about Forte in Robert Snarrenberg’s essay in that book (“Competing Myths: The American Abandonment of Schenker’s Organicism”), and

Snarrenberg's comments were the main focus of Forte's letter. Followed by "Editor's Remarks" (p. 263).

LIBRETTO TRANSLATIONS, LINER NOTES, AND RECORDINGS (6)

- 1957 [English translation of Arnold Schoenberg's libretto to *Moses und Aron* (1930–32)], in Arnold Schoenberg, *Moses and Aaron: Opera in Three Acts*, vocal score by Winfried Zillig, English translation by Allen Forte (Mainz, Germany: B. Schott's Söhne); [10] + 300 + [7] pp.
- REMARKS: Forte's translation has been used in various productions, including in the opera's American premiere, by the Boston Opera Company (30 Nov. 1966), as mentioned in Harold C. Schonberg, "Opera: *Moses and Aaron*," *New York Times* (1 Dec. 1966): 56.
- REPRINTS: Forte's translation also appeared in Arnold Schoenberg, *Moses und Aron: Opera in Three Acts*, libretto in German and English (Belmont Music, 1957); 13 pp. It has been reprinted in liner notes to various recordings, including:
- Arnold Schoenberg, *Moses and Aaron*, Columbia K3L-241 (3 LPs); Chorus and Orchestra of the Norddeutscher Rundfunk, cond. by Hans Rosbaud (New York: Columbia, 1957).
 - Arnold Schoenberg, *Moses and Aaron*, Philips 6700 084 (2 LPs); Chor und Sinfonieorchester des Österreichischen Rundfunks, cond. by Michael Gielen (Amsterdam, The Netherlands: Philips, 1974).
 - Pierre Boulez conducts Schoenberg, *Moses and Aaron*, Columbia M2 33594 (2 LPs); BBC Symphony Orchestra, BBC Singers, Orpheus Boys' Choir, cond. by Pierre Boulez (New York: Columbia, 1975).
 - Arnold Schoenberg, *Moses und Aron*, Decca 414 264-2 (2 CDs); Chicago Symphony Chorus and Orchestra, cond. by Sir Georg Solti (London: Decca, 1985).
 - Arnold Schoenberg, *Moses und Aron*, Berlin Classics 0011162BC (2 CDs); Rundfunk-Sinfonie-Orchester Leipzig, cond. by Herbert Kegel (Berlin: Berlin Classics, 1994).
- 1957 "Notes on the Historical Background of the Opera and on the Text," in Arnold Schoenberg, *Moses and Aaron*, Columbia K3L-241 (3 LPs); Chorus and Orchestra of the Norddeutscher Rundfunk, cond. by Hans Rosbaud (New York: Columbia).
- REMARKS: Also includes Forte's English translation of libretto.
- 2001 [Liner notes (6 pp.)], in Claude Debussy, *Images I & II, Pour le piano, Three Etudes, L'Isle joyeuse*, Connoisseur Society 4233 (CD); Madeleine Forte, piano (West Winfield, NY: Connoisseur Society).
- 2001 [Spoken commentary], in *Madeleine Forte Plays Piano Music of Olivier Messiaen, with Commentary by Allen Forte*, Roméo Records 7208 (CD) (New York: Roméo Records).
- REMARKS: Spoken commentary preceding the performance of each piece in a recording of Messiaen's piano music: five selections from *Préludes* (1928–29) and six selections from *Vingt regards sur l'Enfant-Jésus* (1944).

- 2001 See CD listed under **BOOKS: 2001: *Listening to Classic American Popular Songs: ANCILLARIES.***
- 2005 *Songs of Yesterday for Today: American Popular Songs of the Golden Age*, Roméo Records 7230 (CD); Allen Forte, pianist and arranger, Martha Bennett Oneppo, vocals (New York: Roméo Records).
 REMARKS: 20 tracks (TT 57:27); liner notes also by Forte (19 pp., including lyrics and artist bios).

EDITORIAL WORK

- 1960–67 Editor, *Journal of Music Theory* (a publication of the Yale School of Music).^{*}
 REMARKS: Forte served as editor for fourteen semiannual issues, from 4/2 (1960) through 11/1 (1967), making him the longest-serving editor in the journal's history (a record tied by Martha M. Hyde, editor 1981–87). For more on this topic, see David Carson Berry, "Journal of Music Theory under Allen Forte's Editorship," *Journal of Music Theory* 50/1 (2006): 7–23.
- 1983–98 General editor, *Composers of the Twentieth Century Series* (New Haven: Yale University Press).
 REMARKS: The series issued eleven books during 1983–98 (listed below). Note that—unlike Yale University Press's Music Theory Translation Series, under series editor Claude V. Palisca—Forte's series did not include forewords by the general editor.
1. Pieter C. van den Toorn, *The Music of Igor Stravinsky* (1983)
 2. James M. Baker, *The Music of Alexander Scriabin* (1986)
 3. David Neumeier, *The Music of Paul Hindemith* (1986)
 4. Jonathan W. Bernard, *The Music of Edgard Varèse* (1987)
 5. Richard S. Parks, *The Music of Claude Debussy* (1989)
 6. Paul Wilson, *The Music of Béla Bartók* (1992)
 7. Steven E. Gilbert, *The Music of Gershwin* (1995)
 8. David Headlam, *The Music of Alban Berg* (1996)
 9. Neil Minturn, *The Music of Sergei Prokofiev* (1997)
 10. Philip Lambert, *The Music of Charles Ives* (1997)
 11. Allen Forte, *The Atonal Music of Anton Webern* (1998)

^{*} The journal made a formal transition to the Yale Department of Music in the late 1990s, though it had always been edited by scholars associated with the Department.

II. PH.D. DISSERTATION ADVISEES OF ALLEN FORTE (YALE, 1968–2002)

Advisees are ordered chronologically by dissertation submission year and month (the latter, taken from the title page, is given numerically in superscript; the first four dissertations did not indicate the month). Submissions with identical dates are ordered alphabetically by the author's last name. The "FA" number denotes the order of submission among Forte's seventy-two advisees. ("FA" stands for "Forte Advisee," and is also a retrograde of Allen Forte's initials.)

In general, an author's name is given in the form it is customarily found in other publications. If an author's last name appears differently in the dissertation than in later publications, the later name is added in brackets. If an author is deceased, a superscript cross (†) appears, followed by the year of death.

<u>FA#</u>	<u>Date</u>	<u>Name</u>	<u>Title</u>
1	1968	John Rothgeb	Harmonizing the Unfigured Bass: A Computational Study
2	1969	Richard Chrisman	A Theory of Axis-Tonality for Twentieth-Century Music
3	1969	Jens L. Hanson	An Operational Approach to Theory of Rhythm
4	1970	Steven E. Gilbert ^{†1999}	The Trichord: An Analytic Outlook for Twentieth-Century Music
5	1972 ^{03*}	Lazarus E. N. Ekwueme	Ibo Choral Music: Its Theory and Practice
6	1974 ⁰⁵	David W. Beach	The Harmonic Theories of Johann Philipp Kirnberger: Their Origins and Influences
7	1974 ⁰⁶	Maury Yeston	The Stratification of Musical Rhythm
8	1974 ¹²	Bo Alphonse ^{†2000}	The Invariance Matrix
9	1975 ¹²	John Graziano	A Theory of Accent in Tonal Music of the Classic-Romantic Period
10	1976 ⁰⁵	David Neumeyer	Counterpoint and Pitch Structure in the Early Music of Paul Hindemith
11	1977 ⁰⁵	Jonathan W. Bernard	A Theory of Pitch and Register for the Music of Edgard Varèse
12	1977 ¹²	James M. Baker	Alexander Scriabin: The Transition from Tonality to Atonality

* Month taken from abstract page.

- | | | | |
|----|--------------------|-----------------------------------|--------------------------------------------------------------------------------------------------------------------------|
| 13 | 1977 ¹² | Kim H. Kowalke | Kurt Weill in Europe, 1900–1935: A Study of His Music and Writings |
| 14 | 1977 ¹² | Martha MacLean [Hyde] | Schoenberg's Concept of Multi-Dimensional Twelve-Tone Music: A Theoretical Study of the Music and Compositional Sketches |
| 15 | 1978 ⁰⁵ | Alan Chapman | A Theory of Harmonic Structures for Non-Tonal Music |
| 16 | 1978 ¹² | Christopher F. Hasty | A Theory of Segmentation Developed from Late Works of Stefan Wolpe |
| 17 | 1978 ¹² | Edward R. Phillips | A Theory of Pitch Structures in a Selected Repertoire of Early German Chorale Melodies |
| 18 | 1979 ⁰⁵ | Edward M. Murray ^{†2000} | New Approaches to the Analysis of Webern |
| 19 | 1979 ⁰⁵ | Janet Schmalfeldt | Berg's <i>Wozzeck</i> : Pitch-Class Set Structures and the Dramatic Design |
| 20 | 1980 ⁰⁵ | Ann Kosakowski [McNamee] | Karol Szymanowski's Mazurkas: Cyclic Structure and Harmonic Language |
| 21 | 1980 ⁰⁵ | Harald Krebs | Third Relation and Dominant in Late 18th- and Early 19th-Century Music |
| 22 | 1981 ⁰⁵ | David A. Damschroder | The Structural Foundations of "The Music of the Future": A Schenkerian Study of Liszt's Weimar Repertoire |
| 23 | 1981 ⁰⁵ | Irene M. Levenson | Motivic-Harmonic Transfer in the Late Works of Schubert: Chromaticism in Large and Small Spans |
| 24 | 1981 ⁰⁵ | William Rothstein | Rhythm and the Theory of Structural Levels |
| 25 | 1981 ⁰⁵ | Joseph N. Straus | A Theory of Harmony and Voice Leading in the Music of Igor Stravinsky |
| 26 | 1981 ¹² | Robert W. Wason | Fundamental Bass Theory in Nineteenth-Century Vienna |
| 27 | 1982 ⁰⁵ | Bruce B. Campbell | Beethoven's Quartets Opus 59: An Investigation into Compositional Process |
| 28 | 1982 ⁰⁵ | Deborah Stein | Extended Tonal Procedures in the Lieder of Hugo Wolf |
| 29 | 1982 ⁰⁵ | Paul F. Wilson | Atonality and Structure in Works of Béla Bartók's Middle Period |
| 30 | 1983 ⁰⁵ | Paul A. Kabbash | Form and Rhythm in Webern's Atonal Music |
| 31 | 1983 ¹² | Kevin Korsyn | Integration in Works of Beethoven's Final Period |

32	1984 ⁰⁵	Peter Breslauer	Motivic and Rhythmic Contrapuntal Structure in the Chamber Music of Johannes Brahms
33	1984 ⁰⁵	Lisa Hanford	A Theory of Voice Leading for Music of the Classical Period
34	1985 ⁰⁵	Philip Russom	A Theory of Pitch Organization for the Early Music of Maurice Ravel
35	1985 ¹²	Anthony Walts ^{†1990}	The Significance of the Opening in Sonata Form: An Analytical Study of the First Movements from Three String Quartets by Joseph Haydn
36	1986 ⁰⁵	Harry R. Ballan	Schoenberg's Expansion of Tonality, 1899–1908
37	1986 ⁰⁵	Daniel Harrison	A Theory of Harmonic and Motivic Structure for the Music of Max Reger
38	1986 ⁰⁵	Stephan M. Schwanauer	Muse: A Learning System for Tonal Composition
39	1986 ¹²	Taylor A. Greer	Tonal Process in the Songs of Gabriel Fauré: Two Structural Features of the Whole-Tone Scale
40	1988 ⁰⁵	Fusako Hamao	The Origin and Development of Schoenberg's Twelve-Tone Method
41	1988 ⁰⁵	J. Randall Wheaton	The Diatonic Potential of the Strange Sets: Theoretical Tenets and Structural Meaning in Gustav Mahler's <i>Der Abschied</i>
42	1989 ⁰⁵	Carmen Sabourin	A Schenkerian Study of J. S. Bach's "Two-Part Inventions" Presented in Their Original Ordering
43	1989 ¹²	Akane Mori	Proportional Construction in Relation to Formal Process in the Early Serial Music of Igor Stravinsky
44	1989 ¹²	Catherine Nolan	Hierarchic Linear Structures in Webern's Twelve-Tone Music
45	1990 ⁰⁵	Gretchen Horlacher	Superimposed Strata in the Music of Igor Stravinsky
46	1990 ¹²	Joel Galand	Rondo-Form Problems in Eighteenth- and Nineteenth-Century Instrumental Music, with Reference to the Application of Schenker's Form Theory to Historical Criticism

47	1990 ¹²	Laura R. Nash	Aspects of an Evolving Tonal Language: A Study of Chorale-Based Compositions by the Leipzig Thomaskirche Cantors, 1618–1722
48	1991 ⁰⁵	Jack F. Boss	An Analogue to Developing Variation in a Late Atonal Song of Arnold Schoenberg
49	1991 ⁰⁵	Hilarie Moore	The Structural Role of Orchestration in Brahms's Music: A Study of the Third Symphony
50	1991 ¹²	Juliane Brand	The Music of Rudi Stephan
51	1992 ⁰⁵	Igor Popovic	Common Principles in Music-Theoretical Systems
52	1992 ⁰⁵	Annie K. Yih	Continuity and Formal Organization in Debussy's String Quartet
53	1993 ⁰⁵	Thomas R. Demske	Recognizing Melodic Motion in Musical Scores: Rules and Contexts
54	1993 ⁰⁵	Linda Popovic	Harmonic and Formal Process in the Symphonic Poems of Franz Liszt
55	1993 ⁰⁵	Randolph Neal Sepe	Large-Scale Structure and the Compositional Idea in the Music of Claude Debussy
56	1993 ¹¹	Dwight D. Andrews	An Analytical Model of Pitch and Rhythm in the Early Music of Igor Stravinsky
57	1994 ^{12*}	Thomas Hattey	The Central Period Oeuvre of Anton Webern, Opp. 12–19: Analytical Perspectives in View of the Gestalt and Its Dynamic Infusion-Spacings
58	1995 ¹²	Wayne C. Petty	Compositional Techniques in the Keyboard Sonatas of Carl Philipp Emanuel Bach: Reimagining the Foundations of a Musical Style
59	1995 ¹²	Douglas Rust	Lutosławski's Symphonic Forms
60	1996 ⁰⁵	Jairo Moreno	Theoretical Reception of the Sequence and its Conceptual Implications
61	1997 ⁰⁵	Marianne Wheeldon	Interpreting Discontinuity in the Late Works of Claude Debussy
62	1997 ¹²	John Check	Concepts of Compound Melody in Jazz Improvisations

* No copies of this dissertation seem to have been deposited anywhere; even Yale's Manuscripts and Archives department lacks the customary archival copy. The December 1994 date comes from the files of Yale's Department of Music.

63	1998 ⁰⁵	Leslie Black	Syntactic Irregularities in the Early and Middle Period Works of Beethoven
64	1999 ⁰⁵	Stephen C. Brown	Dual Interval Space in Twentieth-Century Music
65	2000 ⁰⁵	Timothy S. Cutler	Orchestration and the Analysis of Tonal Music: Interaction between Orchestration and Other Musical Parameters in Selected Symphonic Compositions, c. 1785–1835
66	2000 ⁰⁵	Edward D. Latham	Linear-Dramatic Analysis: An Analytical Approach to Twentieth-Century Opera
67	2000 ¹²	Daniel C. Bertram	Prokofiev as Modernist, 1907–1915
68	2000 ¹²	Matthew R. Shaftel	Anton Webern’s Early Songs: Motive, Harmony, and Influence
69	2001 ⁰⁵	Rachel Bergman	The Musical Language of Viktor Ullmann
70	2001 ⁰⁵	Philip Ewell	Analytical Approaches to Large-Scale Structure in the Music of Alexander Scriabin
71	2001 ¹²	Mark S. Spicer	British Pop-Rock Music in the Post-Beatles Era: Three Analytical Studies
72	2002 ⁰⁵	David Carson Berry	Stravinsky’s “Skeletons”: Reconnoitering the Evolutionary Paths from Variation Sets to Serialism

APPENDIX

The following is an abbreviated, chronological listing of Forte's publications, without regard to categories (editorial work excluded). The heading in brackets at the end of each entry refers to the category under which the entry appears complete, in the bibliography of Section I.

- 1955 *Contemporary Tone-Structures* [BOOKS]
 1956¹⁰ "Composing with Electrons in Cologne" [ARTICLES]
 1957⁰⁵ "The Structural Origin of Exact Tempi . . ." (Brahms) [ARTICLES]
 1957¹¹ "Re: A Review . . ." (*JMT* 1/2) [LETTERS]
 1957 [English translation of libretto to Schoenberg, *Moses und Aron*] [LIBRETTO...]
 1957 "Notes on the Historical Background . . ." (*Moses und Aron*) [LIBRETTO...]
 1958 "A Criterion of a Modern Libretto" [ARTICLES]
 1959⁰⁴ "Schenker's Conception of Musical Structure" [ARTICLES]
 1960⁰⁴ "Bartók's 'Serial' Composition" [ARTICLES]
 1961^{Sp} [Review of Hodeir, *Since Debussy*] [REVIEWS]
 1961 *The Compositional Matrix* [BOOKS]
 1962 "Present and Past Concepts of the Nature and Limits of Music" [ADDRESSES...]
 1962 *Tonal Harmony in Concept and Practice* [BOOKS]
 1963^{Sp} "Context and Continuity in an Atonal Work" [ARTICLES]
 1963^{Sp} "Editorial Note" (*JMT* 7/1) [INTRODUCTIONS...]
 1963^{Wi} "Editorial Note" (*JMT* 7/2) [INTRODUCTIONS...]
 1963^{Wi}-64^{Sp} [Reviews of six scores] [REVIEWS]
 1964^{Sp} [Review of *Perspectives of New Music* 1/1] [REVIEWS]
 1964^{Wi} "A Theory of Set-Complexes for Music" [ARTICLES]
 1965^{Sp} "The Domain and Relations of Set-Complex Theory" [ARTICLES]
 1965^{Wi} "Editorial" (*JMT* 9/2) [INTRODUCTIONS...]
 1965 "The Role of the Study of Music Theory . . ." [ARTICLES]
 1966^{Sp} "Analysis Symposium: Editor's Note" (*JMT* 10/1) [INTRODUCTIONS...]
 1966^{Wi} "A Program for the Analytic Reading of Scores" [ARTICLES]
 1967⁰⁴ "Syntax-Based Analytic Reading of Musical Scores" [ARTICLES]
 1967⁰⁵ "The Programming Language SNOBOL3" [ARTICLES]
 1967⁰⁹ "Music and Computing" [ARTICLES]
 1967 "Computer-Implemented Analysis of Musical Structure" [ARTICLES]
 1967 *SNOBOL3 Primer* [BOOKS]
 1968 "Atonal Music" [ENCYCLOPEDIA...]
 1968 "Bartók, Béla" [ENCYCLOPEDIA...]
 1970 "The Structure of Atonal Music" [ARTICLES]
 1972^{Wi} "Sets and Nonsets in Schoenberg's Atonal Music" [ARTICLES]
 1973^{Au} "The Basic Interval Patterns" [ARTICLES]
 1973 *The Structure of Atonal Music* [BOOKS]
 1974^{Sp} "Analysis Symposium: Webern, Orchestra Pieces" [ARTICLES]
 1974 "Theory" [ENCYCLOPEDIA...]
 1975 "Atonalitet" [ENCYCLOPEDIA...]
 1977^{Sp} "Music Theory in Re-Transition" [ARTICLES]
 1977^{Au} "Ernst Oster (1908–1977) In Memoriam" [INTRODUCTIONS...]

- 1977 “Ives and Atonality” [ARTICLES]
- 1978⁰⁴ “Schoenberg’s Creative Evolution” [ARTICLES]
- 1978 *The Harmonic Organization of The Rite of Spring* [BOOKS]
- 1979 “Basic Competencies, the Comprehensive Examination . . .” [ARTICLES]
- 1979 “Introduction to the English Edition” (Schenker) [INTRODUCTIONS...]
- 1980^{Sp} “Aspects of Rhythm in Webern’s Atonal Music” [ARTICLES]
- 1980¹⁰ “Generative Chromaticism in Mozart’s Music” [ARTICLES]
- 1980 “Schenker, Heinrich” [ENCYCLOPEDIA...]
- 1981¹¹ “The Magical Kaleidoscope” (Schoenberg) [ARTICLES]
- 1981 “Approaches to the Understanding of Contemporary Music” [ADDRESSES...]
- 1982⁰⁴ “Theory” [Review of *New Grove*] [REVIEWS]
- 1982 *Introduction to Schenkerian Analysis* [BOOKS]
- 1983¹⁰ “Foreground Rhythm in Early Twentieth-Century Music” [ARTICLES]
- 1983^{Au} “Analysis Symposium: Brahms, Alto Rhapsody” [ARTICLES]
- 1983^{Au} “Motivic Design and Structural Levels . . .” (Brahms) [ARTICLES]
- 1983 “Introduction” (McQuere) [INTRODUCTIONS...]
- 1984^{Sp} [Review of Asaf’yev, *A Book about Stravinsky*] [REVIEWS]
- 1984^{Au} “Middleground Motives in the Adagietto of Mahler’s Fifth Symphony” [ARTICLES]
- 1985^{03–07} “Pitch-Class Set Analysis Today” [ARTICLES]
- 1985^[Fal] “Tonality, Symbol, and Structural Levels in Berg’s *Wozzeck*” [ARTICLES]
- 1986^{07–10} “Letter to the Editor in Reply to Richard Taruskin . . .” [LETTERS]
- 1986 “Harmonic Syntax and Voice Leading in Stravinsky’s Early Music” [ARTICLES]
- 1987^{Sp} “Liszt’s Experimental Idiom . . .” [ARTICLES]
- 1988^{Su} “New Approaches to the Linear Analysis of Music” [ARTICLES]
- 1988^{Au} “Pitch-Class Set Genera . . .” [ARTICLES]
- 1989^{Sp} “Banquet Address: SMT, Rochester, 1987” [ADDRESSES...]
- 1989⁰⁶ “Motivic and Linear Design in Debussy’s *La terrasse* . . .” [ARTICLES]
- 1989¹⁰ “La Set-Complex Theory” [ARTICLES]
- 1990⁰³ “Musorgsky as Modernist” [ARTICLES]
- 1990^{Wi} “A Major Webern Revision . . .” [ARTICLES]
- 1991^{03–07} “Debussy and the Octatonic” [ARTICLES]
- 1991 “The Mask of Tonality” (Berg) [ARTICLES]
- 1992^{Au} “Concepts of Linearity in Schoenberg’s Atonal Music” [ARTICLES]
- 1992^{Au} “The Diatonic Looking-Glass, or an Ivesian Metamorphosis” [ARTICLES]
- 1992 “Generative Processes in a Debussy Prelude” [ARTICLES]
- 1993^{Sp} [Letter to the Editor] (*MTS* 15/1) [LETTERS]
- 1993^{Wi} “Secrets of Melody” (Porter) [ARTICLES]
- 1993 “Foreground Rhythm in Early Twentieth-Century Music” [ARTICLES]
- 1994^{Au} “An Octatonic Essay by Webern” [ARTICLES]
- 1995⁰³ “Tristan Redux” [ARTICLES]
- 1995 *The American Popular Ballad of the Golden Era* [BOOKS]
- 1996 “The Golden Thread” (Webern) [ARTICLES]
- 1997^{Su} “Milton Babbitt’s Three Theatrical Songs in Perspective” [ARTICLES]
- 1997–98 “The Real ‘Stella’ and the ‘Real’ ‘Stella’” [ADDRESSES...]
- 1998^{Sp} “Paul Hindemith’s Contribution . . .” [ARTICLES]
- 1998⁰⁷ [Letter to the Editor] (*MA* 17/2) [LETTERS]

- 1998⁰⁷ “Pitch-Class Set Genera: A Symposium” [ADDRESSES...]
 1998 *The Atonal Music of Anton Webern* [BOOKS]
 1998 “A Schenkerian Reading of an Excerpt from *Tristan und Isolde*” [ARTICLES]
 1999^{Su} “Reflections upon the Gershwin–Berg Connection” [ARTICLES]
 2000⁰⁸ “Responses to Plenary Session Papers, NECMT 2000” [ADDRESSES...]
 2000 “Harmonic Relations: American Popular Harmonies . . .” [ARTICLES]
 2000–01 “Music Theory: Today and Tomorrow” [ADDRESSES...]
 2001 [Liner notes, M. Forte’s Debussy recording] [LIBRETTO...]
 2001 *Listening to Classic American Popular Songs* [BOOKS]
 2001 [*Listening to Classic American Popular Songs*: accompanying CD] [LIBRETTO...]
 2001 [Spoken commentary, M. Forte’s Messiaen recording] [LIBRETTO...]
 2002⁰³ “Olivier Messiaen as Serialist” [ARTICLES]
 2002⁰⁷ “Thoughts on *Music Analysis*” [ARTICLES]
 2002 “Armonia, melodia e forma nella canzone americana . . .” [ARTICLES]
 2003⁰³ “The Founding of the Society for Music Theory” [ADDRESSES...]
 2004 “Foreword” (Ohl) [INTRODUCTIONS...]
 2004 “Introduction to a Theory of Intervallic Harmony” [ARTICLES]
 2005 *Songs of Yesterday for Today* (recording) [LIBRETTO...]
 2006 “Schenkerians and Schoenbergians in America” [ARTICLES]
 2007⁰³ “Alban Berg’s Piano Sonata, Op. 1” [ARTICLES]
 2007 “Messiaen’s Chords” [ARTICLES]
 2007 “Messiaen’s Mysterious Birds” [ARTICLES]
 2008 “Schoenberg’s Opus 19 No. 4” [ARTICLES]

ABSTRACT

This article tabulates the publications and dissertation advisees of the music theorist Allen Forte; they are called the “twin legacies” of one whose work in academe has been devoted to both scholarship and teaching. The publications, issued between 1955 and early 2009, are divided into nine categories, each ordered chronologically: (1) Books; (2) Articles; (3) Addresses, Responses, Forums, and Discussions; (4) Introductions, Forewords, Editorials, and Memorials; (5) Encyclopedia and Dictionary Entries; (6) Reviews; (7) Letters to Editors; (8) Libretto Translations, Liner Notes, and Recordings; and (9) Editorial Work. Entries are annotated with one or more of the following subfields, as necessary: Remarks, Ancillaries, Later Editions, Reprints, Translations, and (for books) Reviews. Excluding items only edited by Forte, these publications consist of ten books, sixty-three articles, and thirty-six other types publications. An Appendix presents an abbreviated chronological listing of all his publications, without regard to categories. The list of advisees consists of the name, dissertation title, and date of submission for each of Forte’s seventy-two Ph.D. advisees at Yale University. The list is ordered chronologically by dissertation submission (which ranges from 1968 to 2002), and each advisee is given an “FA” number to denote his or her ordering among the advisees. (“FA” stands for “Forte Advisee,” and is also a retrograde of Allen Forte’s initials.) Together, the two tabulations document some of the reasons that Forte’s legacy looms so large in music theory.

This article is part of a special, serialized feature: *A Music-Theoretical Matrix: Essays in Honor of Allen Forte (Part I)*.

HOW TO CITE THIS ARTICLE

(An example based on a humanities-style note citation)

David Carson Berry, “The Twin Legacies of a Scholar-Teacher: The Publications and Dissertation Advisees of Allen Forte,” in *A Music-Theoretical Matrix: Essays in Honor of Allen Forte (Part I)*, ed. David Carson Berry, *Gamut* 2/1 (2009): 197–222, <http://dlc.lib.utk.edu/web/ojs/index.php/first/index>.

ABOUT THE AUTHOR

David Carson Berry is Associate Professor of Music Theory at the University of Cincinnati, College-Conservatory of Music. A past recipient of the Society for Music Theory’s “Emerging Scholar Award,” his research interests are wide-ranging, and include American popular music of the 1920s–60s; the theory and aesthetics of music of the mid-eighteenth through mid-twentieth centuries, including a focus on Stravinsky; and Schenkerian theory and its reception history in the U.S. On these and other topics, he has published eighteen articles and reviews, and has delivered nearly thirty different papers at various academic venues in the U.S. and Europe.

This article uploaded to the Gamut site on 1 July 2009.