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.\footnote{The median and mean numbers are based on the sixty-three entries designated “articles,” with the exception of the 1995 entry published in \textit{Music Theory Online}, which does not have a page count per se.} 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.
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(ring), Su(mmer), Fa(ll) or Au(tumn), and Wi(nter). In ordering multiple entries for a given year, specific dates precede more general dates; thus, 1999\textsuperscript{Ap}ril would come before 1999\textsuperscript{Sp}ring 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)

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

1962


**Translations (3rd Edn.):** Korean, by Huyn Hee Kang, published as 조형학의 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.


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).


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


1982

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


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


1995


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


**ARTICLES** *(63)*


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* 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 retitle 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.

1960\textsuperscript{04} “Bartók’s ‘Serial’ Composition,” *Musical Quarterly* 46/2: 233–45.


REMARKS: This is mostly identical to 1967\textsuperscript{04}: “Syntax-Based Analytic Reading of Musical Scores.”

REMARKS: This is mostly identical to 1966\textsuperscript{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.


197206  “Sets and Nonsets in Schoenberg’s Atonal Music,” *Perspectives of New Music* 11/1: 43–64.


197806  “Schoenberg’s Creative Evolution: The Path to Atonality,” *Musical Quarterly* 64/2: 133–76.


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).


REMARKS: Title page, text, and score on pp. 223–38.


* 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.”

198906 “Motivic and Linear Design in Debussy’s *La terrasse des audiences du clair de lune*,” *Analyse musicale* 16bis: 10–16.


198910 “La Set-Complex Theory: Élevons les enjeux!” [Set-Complex Theory: Raise the Stakes!], *Analyse musicale* 17: 80–86. (In French.)


REMARKS: A different article than the earlier (198310) essay of the same title.

1995

“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.


1996


1997


1998


1998

“A Schenkerian Reading of an Excerpt from Tristan und Isolde,” Musicae scientiae, Special Issue: 15–26.

1999


2000


2002

“Olivier Messiaen as Serialist,” Music Analysis 21/1: 3–34.

2002

“Thoughts on Music Analysis,” Music Analysis 21/Special Issue: 13–15.

2002


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


**Addresses, Responses, Forums, and Discussions (8)**


**Remarks:** A report (by Eric Werner) on the titular “symposium,” which included Heinrich Hübschen 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.


**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).


**Remarks:** In celebration of the tenth anniversary of the Society for Music Theory.


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).


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).


REMARKS: Part of the forum “Music Theory at the Turn of the Millennium.”


REMARKS: From the SMT Twenty-Fifth Anniversary Banquet Lectures.

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**INTRODUCTIONS, FOREWORDS, EDITORIALS, AND MEMORIALS (8)**


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).


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.


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, 1966⁰⁶: “Analysis Symposium: Editor’s Note”).

1966⁰⁶ “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.


REMARKS: The first of nine tributes printed under the same heading, on pp. 340–54.


ENCYCLOPEDIA AND DICTIONARY ENTRIES (5)


REVIEWS (5)


1963Wi–64Sp [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.


LETTERS TO EDITORS (4)


1993 [Letter to the Editor], Music Theory Spectrum 15/1: 112.

Snarrenberg’s comments were the main focus of Forte’s letter. Followed by “Editor’s Remarks” (p. 263).

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**LIBRETTO TRANSLATIONS, LINER NOTES, AND RECORDINGS (6)**


**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:


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.


**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).

   **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).ʰ

   **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.

ʰ 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.

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<th>Title</th>
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<td>1</td>
<td>1968</td>
<td>John Rothgeb</td>
<td>Harmonizing the Unfigured Bass: A Computational Study</td>
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<td>2</td>
<td>1969</td>
<td>Richard Chrisman</td>
<td>A Theory of Axis-Tonality for Twentieth-Century Music</td>
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<td>3</td>
<td>1969</td>
<td>Jens L. Hanson</td>
<td>An Operational Approach to Theory of Rhythm</td>
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<td>4</td>
<td>1970</td>
<td>Steven E. Gilbert†1999</td>
<td>The Trichord: An Analytic Outlook for Twentieth-Century Music</td>
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<td>5</td>
<td>1972⁰³⁴</td>
<td>Lazarus E. N. Ekwueme</td>
<td>Ibo Choral Music: Its Theory and Practice</td>
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<td>6</td>
<td>1974⁰⁵</td>
<td>David W. Beach</td>
<td>The Harmonic Theories of Johann Philipp Kirnberger: Their Origins and Influences</td>
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<td>1974⁰⁶</td>
<td>Maury Yeston</td>
<td>The Stratification of Musical Rhythm</td>
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<td>1974¹²</td>
<td>Bo Alphonce⁰¹²⁰⁰²⁰⁰</td>
<td>The Invariance Matrix</td>
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<td>10</td>
<td>1976⁰⁵</td>
<td>David Neumeyer</td>
<td>Counterpoint and Pitch Structure in the Early Music of Paul Hindemith</td>
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<td>11</td>
<td>1977⁰⁵</td>
<td>Jonathan W. Bernard</td>
<td>A Theory of Pitch and Register for the Music of Edgard Varèse</td>
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<tr>
<td>12</td>
<td>1977¹²</td>
<td>James M. Baker</td>
<td>Alexander Scriabin: The Transition from Tonality to Atonality</td>
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* Month taken from abstract page.
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<td>13</td>
<td>1977&lt;sup&gt;12&lt;/sup&gt;</td>
<td>Kim H. Kowalke</td>
<td>Kurt Weill in Europe, 1900–1935: A Study of His Music and Writings</td>
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<td>14</td>
<td>1977&lt;sup&gt;12&lt;/sup&gt;</td>
<td>Martha MacLean [Hyde]</td>
<td>Schoenberg’s Concept of Multi-Dimensional Twelve-Tone Music: A Theoretical Study of the Music and Compositional Sketches</td>
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<tr>
<td>15</td>
<td>1978&lt;sup&gt;95&lt;/sup&gt;</td>
<td>Alan Chapman</td>
<td>A Theory of Harmonic Structures for Non-Tonal Music</td>
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<tr>
<td>16</td>
<td>1978&lt;sup&gt;12&lt;/sup&gt;</td>
<td>Christopher F. Hasty</td>
<td>A Theory of Segmentation Developed from Late Works of Stefan Wolpe</td>
</tr>
<tr>
<td>17</td>
<td>1978&lt;sup&gt;12&lt;/sup&gt;</td>
<td>Edward R. Phillips</td>
<td>A Theory of Pitch Structures in a Selected Repertoire of Early German Chorale Melodies</td>
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<tr>
<td>18</td>
<td>1979&lt;sup&gt;95&lt;/sup&gt;</td>
<td>Edward M. Murray&lt;sup&gt;12000&lt;/sup&gt;</td>
<td>New Approaches to the Analysis of Webern</td>
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<td>19</td>
<td>1979&lt;sup&gt;95&lt;/sup&gt;</td>
<td>Janet Schmalfeldt</td>
<td>Berg’s Wozzeck: Pitch-Class Set Structures and the Dramatic Design</td>
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<tr>
<td>20</td>
<td>1980&lt;sup&gt;95&lt;/sup&gt;</td>
<td>Ann Kosakowski [McNamee]</td>
<td>Karol Szymanowski’s Mazurkas: Cyclic Structure and Harmonic Language</td>
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<td>21</td>
<td>1980&lt;sup&gt;95&lt;/sup&gt;</td>
<td>Harald Krebs</td>
<td>Third Relation and Dominant in Late 18th- and Early 19th-Century Music</td>
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<tr>
<td>23</td>
<td>1981&lt;sup&gt;95&lt;/sup&gt;</td>
<td>Irene M. Levenson</td>
<td>Motivic-Harmonic Transfer in the Late Works of Schubert: Chromaticism in Large and Small Spans</td>
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<td>24</td>
<td>1981&lt;sup&gt;95&lt;/sup&gt;</td>
<td>William Rothstein</td>
<td>Rhythm and the Theory of Structural Levels</td>
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<td>1981&lt;sup&gt;95&lt;/sup&gt;</td>
<td>Joseph N. Straus</td>
<td>A Theory of Harmony and Voice Leading in the Music of Igor Stravinsky</td>
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<td>26</td>
<td>1981&lt;sup&gt;12&lt;/sup&gt;</td>
<td>Robert W. Wason</td>
<td>Fundamental Bass Theory in Nineteenth-Century Vienna</td>
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<td>27</td>
<td>1982&lt;sup&gt;95&lt;/sup&gt;</td>
<td>Bruce B. Campbell</td>
<td>Beethoven’s Quartets Opus 59: An Investigation into Compositional Process</td>
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<td>1982&lt;sup&gt;95&lt;/sup&gt;</td>
<td>Deborah Stein</td>
<td>Extended Tonal Procedures in the Lieder of Hugo Wolf</td>
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<td>29</td>
<td>1982&lt;sup&gt;95&lt;/sup&gt;</td>
<td>Paul F. Wilson</td>
<td>Atonality and Structure in Works of Béla Bartók’s Middle Period</td>
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<tr>
<td>30</td>
<td>1983&lt;sup&gt;95&lt;/sup&gt;</td>
<td>Paul A. Kabbash</td>
<td>Form and Rhythm in Webern’s Atonal Music</td>
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<tr>
<td>31</td>
<td>1983&lt;sup&gt;12&lt;/sup&gt;</td>
<td>Kevin Korsyn</td>
<td>Integration in Works of Beethoven’s Final Period</td>
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<td>1984</td>
<td>Peter Breslauer</td>
<td>Motivic and Rhythmic Contrapuntal Structure in the Chamber Music of Johannes Brahms</td>
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<tr>
<td>33</td>
<td>1984</td>
<td>Lisa Hanford</td>
<td>A Theory of Voice Leading for Music of the Classical Period</td>
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<td>34</td>
<td>1985</td>
<td>Philip Russom</td>
<td>A Theory of Pitch Organization for the Early Music of Maurice Ravel</td>
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<td>35</td>
<td>1985</td>
<td>Anthony Walts</td>
<td>The Significance of the Opening in Sonata Form: An Analytical Study of the First Movements from Three String Quartets by Joseph Haydn</td>
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<td>36</td>
<td>1986</td>
<td>Harry R. Ballan</td>
<td>Schoenberg’s Expansion of Tonality, 1899–1908</td>
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<td>37</td>
<td>1986</td>
<td>Daniel Harrison</td>
<td>A Theory of Harmonic and Motivic Structure for the Music of Max Reger</td>
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<td>38</td>
<td>1986</td>
<td>Stephan M. Schwanauer</td>
<td>Muse: A Learning System for Tonal Composition</td>
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<td>39</td>
<td>1986</td>
<td>Taylor A. Greer</td>
<td>Tonal Process in the Songs of Gabriel Fauré: Two Structural Features of the Whole-Tone Scale</td>
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<td>1988</td>
<td>Fusako Hamao</td>
<td>The Origin and Development of Schoenberg’s Twelve-Tone Method</td>
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<td>41</td>
<td>1988</td>
<td>J. Randall Wheaton</td>
<td>The Diatonic Potential of the Strange Sets: Theoretical Tenets and Structural Meaning in Gustav Mahler’s Der Abschied</td>
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<td>43</td>
<td>1989</td>
<td>Akane Mori</td>
<td>Proportional Construction in Relation to Formal Process in the Early Serial Music of Igor Stravinsky</td>
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<td>44</td>
<td>1989</td>
<td>Catherine Nolan</td>
<td>Hierarchic Linear Structures in Webern’s Twelve-Tone Music</td>
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<td>45</td>
<td>1990</td>
<td>Gretchen Horlacher</td>
<td>Superimposed Strata in the Music of Igor Stravinsky</td>
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<td>46</td>
<td>1990</td>
<td>Joel Galand</td>
<td>Rondo-Form Problems in Eighteenth- and Nineteenth-Century Instrumental Music, with Reference to the Application of Schenker’s Form Theory to Historical Criticism</td>
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<td>47</td>
<td>1990</td>
<td>Laura R. Nash</td>
<td>Aspects of an Evolving Tonal Language: A Study of Chorale-Based Compositions by the Leipzig Thomaskirche Cantors, 1618–1722</td>
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<td>48</td>
<td>1991</td>
<td>Jack F. Boss</td>
<td>An Analogue to Developing Variation in a Late Atonal Song of Arnold Schoenberg</td>
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<td>50</td>
<td>1991</td>
<td>Juliane Brand</td>
<td>The Music of Rudi Stephan</td>
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<td>51</td>
<td>1992</td>
<td>Igor Popovic</td>
<td>Common Principles in Music-Theoretical Systems</td>
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<td>52</td>
<td>1992</td>
<td>Annie K. Yih</td>
<td>Continuity and Formal Organization in Debussy’s String Quartet</td>
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<td>53</td>
<td>1993</td>
<td>Thomas R. Demske</td>
<td>Recognizing Melodic Motion in Musical Scores: Rules and Contexts</td>
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<td>54</td>
<td>1993</td>
<td>Linda Popovic</td>
<td>Harmonic and Formal Process in the Symphonic Poems of Franz Liszt</td>
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<td>55</td>
<td>1993</td>
<td>Randolph Neal Sepe</td>
<td>Large-Scale Structure and the Compositional Idea in the Music of Claude Debussy</td>
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<td>58</td>
<td>1995</td>
<td>Wayne C. Petty</td>
<td>Compositional Techniques in the Keyboard Sonatas of Carl Philipp Emanuel Bach: Reimagining the Foundations of a Musical Style</td>
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<td>59</td>
<td>1995</td>
<td>Douglas Rust</td>
<td>Lutoslawski’s Symphonic Forms</td>
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<td>60</td>
<td>1996</td>
<td>Jairo Moreno</td>
<td>Theoretical Reception of the Sequence and its Conceptual Implications</td>
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<td>61</td>
<td>1997</td>
<td>Marianne Wheeldon</td>
<td>Interpreting Discontinuity in the Late Works of Claude Debussy</td>
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<td>62</td>
<td>1997</td>
<td>John Check</td>
<td>Concepts of Compound Melody in Jazz Improvisations</td>
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* 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.
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<td>63</td>
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<td>Leslie Black</td>
<td>Syntactic Irregularities in the Early and Middle Period Works of Beethoven</td>
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<td>64</td>
<td>1999**</td>
<td>Stephen C. Brown</td>
<td>Dual Interval Space in Twentieth-Century Music</td>
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<td>65</td>
<td>2000**</td>
<td>Timothy S. Cutler</td>
<td>Orchestration and the Analysis of Tonal Music: Interaction between Orchestration and Other Musical Parameters in Selected Symphonic Compositions, c. 1785–1835</td>
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<td>66</td>
<td>2000**</td>
<td>Edward D. Latham</td>
<td>Linear-Dramatic Analysis: An Analytical Approach to Twentieth-Century Opera</td>
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<td>67</td>
<td>2000**</td>
<td>Daniel C. Bertram</td>
<td>Prokofiev as Modernist, 1907–1915</td>
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<td>68</td>
<td>2000**</td>
<td>Matthew R. Shaftel</td>
<td>Anton Webern’s Early Songs: Motive, Harmony, and Influence</td>
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<td>69</td>
<td>2001**</td>
<td>Rachel Bergman</td>
<td>The Musical Language of Viktor Ullmann</td>
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<td>2001**</td>
<td>Philip Ewell</td>
<td>Analytical Approaches to Large-Scale Structure in the Music of Alexander Scriabin</td>
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<td>71</td>
<td>2001**</td>
<td>Mark S. Spicer</td>
<td>British Pop-Rock Music in the Post-Beatles Era: Three Analytical Studies</td>
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<td>72</td>
<td>2002**</td>
<td>David Carson Berry</td>
<td>Stravinsky’s “Skeletons”: Reconnoitering the Evolutionary Paths from Variation Sets to Serialism</td>
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</tbody>
</table>
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]
1956  “Composing with Electrons in Cologne” [ARTICLES]
1957  “The Structural Origin of Exact Tempi . . .” (Brahms) [ARTICLES]
1957  “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]
1959  “Schenker’s Conception of Musical Structure” [ARTICLES]
1960  “Bartók’s ‘Serial’ Composition” [ARTICLES]
1961  The Compositional Matrix [BOOKS]
1961  “Present and Past Concepts of the Nature and Limits of Music” [ADDRESSES...]
1961  Tonal Harmony in Concept and Practice [BOOKS]
1962  “Context and Continuity in an Atonal Work” [ARTICLES]
1962  “Editorial Note” (JMT 7/1) [INTRODUCTIONS...]
1963  “Editorial Note” (JMT 7/2) [INTRODUCTIONS...]
1963  [Reviews of six scores] [REVIEWS]
1963  “Analysis Symposium: Editor’s Note” (JMT 10/1) [INTRODUCTIONS...]
1963  “The Domain and Relations of Set-Complex Theory” [ARTICLES]
1965  “Editorial” (JMT 9/2) [INTRODUCTIONS...]
1965  “The Role of the Study of Music Theory . . .” [ARTICLES]
1966  “A Program for the Analytic Reading of Scores” [ARTICLES]
1967  “Syntax-Based Analytic Reading of Musical Scores” [ARTICLES]
1967  “The Programming Language SNOBOL3” [ARTICLES]
1967  “Music and Computing” [ARTICLES]
1967  SNOBOL3 Primer [BOOKS]
1968  “Atonal Music” [ENCYCLOPEDIA...]
1968  “Bartók, Béla” [ENCYCLOPEDIA...]
1970  “The Structure of Atonal Music” [ARTICLES]
1972  “Sets and Nonsets in Schoenberg’s Atonal Music” [ARTICLES]
1973  “The Basic Interval Patterns” [ARTICLES]
1973  The Structure of Atonal Music [BOOKS]
1974  “Theory” [ENCYCLOPEDIA...]
1975  “Atonalitet” [ENCYCLOPEDIA...]
1977  “Music Theory in Re-Transition” [ARTICLES]
1977  “Ernst Oster (1908–1977) In Memoriam” [INTRODUCTIONS...]
1977 “Ives and Atonality” [ARTICLES]
1978 “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 “Aspects of Rhythm in Webern’s Atonal Music” [ARTICLES]
1980 “Generative Chromaticism in Mozart’s Music” [ARTICLES]
1980 “Schenker, Heinrich” [ENCYCLOPEDIA...]
1981 “The Magical Kaleidoscope” (Schoenberg) [ARTICLES]
1981 “Approaches to the Understanding of Contemporary Music” [ADDRESSES...]
1982 “Theory” [Review of New Grove] [REVIEWS]
1982 Introduction to Schenkerian Analysis [BOOKS]
1983 “Foreground Rhythm in Early Twentieth-Century Music” [ARTICLES]
1983 “Motivic Design and Structural Levels . . .” (Brahms) [ARTICLES]
1983 “Introduction” (McQuere) [INTRODUCTIONS...]
1984 “Review of Asaf’yev, A Book about Stravinsky” [REVIEWS]
1984 “Middleground Motives in the Adagietto of Mahler’s Fifth Symphony” [ARTICLES]
1985–07 “Pitch-Class Set Analysis Today” [ARTICLES]
1985 “Tonality, Symbol, and Structural Levels in Berg’s Wozzeck” [ARTICLES]
1986 “Letter to the Editor in Reply to Richard Taruskin . . .” [LETTERS]
1986 “Harmonic Syntax and Voice Leading in Stravinsky’s Early Music” [ARTICLES]
1987 “Liszt’s Experimental Idiom . . .” [ARTICLES]
1988 “New Approaches to the Linear Analysis of Music” [ARTICLES]
1988 “Pitch-Class Set Genera . . .” [ARTICLES]
1989 “Banquet Address: SMT, Rochester, 1987” [ADDRESSES...]
1989 “Motivic and Linear Design in Debussy’s La terrasse . . .” [ARTICLES]
1989 “La Set-Complex Theory” [ARTICLES]
1990 “Musorgsky as Modernist” [ARTICLES]
1990 “A Major Webern Revision . . .” [ARTICLES]
1991 “Debussy and the Octatonic” [ARTICLES]
1991 “The Mask of Tonality” (Berg) [ARTICLES]
1992 “Concepts of Linearity in Schoenberg’s Atonal Music” [ARTICLES]
1992 “The Diatonic Looking-Glass, or an Ivesian Metamorphosis” [ARTICLES]
1992 “Generative Processes in a Debussy Prelude” [ARTICLES]
1993 [Letter to the Editor] (MTS 15/1) [LETTERS]
1993 “Secrets of Melody” (Porter) [ARTICLES]
1993 “Foreground Rhythm in Early Twentieth-Century Music” [ARTICLES]
1995 “Tristan Redux” [ARTICLES]
1995 The American Popular Ballad of the Golden Era [BOOKS]
1996 “The Golden Thread” (Webern) [ARTICLES]
1997 “Milton Babbitt’s Three Theatrical Songs in Perspective” [ARTICLES]
1998 “Paul Hindemith’s Contribution . . .” [ARTICLES]
1998 [Letter to the Editor] (MA 17/2) [LETTERS]
1998
“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
“Reflections upon the Gershwin–Berg Connection” [ARTICLES]
2000
“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...]
2002
“Olivier Messiaen as Serialist” [ARTICLES]
2002
“Thoughts on *Music Analysis*” [ARTICLES]
2002
“Armonia, melodia e forma nella canzone americana . . .” [ARTICLES]
2003
“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 Schoenbergsians in America” [ARTICLES]
2007
“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)


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.