

Books

The Music of Alexander Scriabin. New Haven and London: Yale University Press, 1986.

Music Theory in Concept and Practice. Edited by James M. Baker, David W. Beach, and Jonathan W. Bernard. Rochester: University of Rochester Press, 1997.

Articles in Books

"Schenkerian Analysis and Post-Tonal Music." In *Aspects of Schenkerian Theory*, edited by David W. Beach, pp. 153-86. New Haven and London: Yale University Press, 1983.

"*Prometheus* in America: The Significance of the World Premiere of Scriabin's *Poem of Fire* as Color-Music, New York, 20 March 1915." In *Over Here: Modernism, The First Exile, 1914-19*, edited by Kermit Champa et al., pp. 90-111. Providence: David Winton Bell Gallery, Brown University, 1989.

"Scriabin's Sonatas: Background and Commentary." Essay for the recording of the complete Scriabin piano sonatas performed by Boris Berman (*Music and Arts* CD-605), 1989.

"Post-Tonal Voice Leading." In *Models of Analysis: Early Twentieth-Century Music*, edited by Jonathan Dunsby, pp. 20-41. London: Basil Blackwell, 1993.

"Chromaticism in Mozart's 'Jupiter' Symphony." *Mozart-Jahrbuch 1991: Bericht über den Internationalen Mozart-Kongreß, Salzburg 1991*, ed. R. Angermüller et al., 2: 1050-55. New York: Bärenreiter, 1992.

"Chromaticism in Classic Music." In *Music Theory and the Exploration of the Past*, edited by David Bernstein and Christopher Hatch, pp. 233-307. Chicago and London: University of Chicago Press, 1993.

Muzyka Skr'binina Ő Formal-na\ struktura kak prizma mistiweskoj filosofii." *Uwénye Zapiski, gosudarstvennyj memorial-nyj muzej A. N. Skr'binina* (Moskva Ő Izdatel-skoe Ob=edinenie ¶Kompozitor*, 1993), 45-55.

"Scriabin's Music: Structure as Prism for Mystical Philosophy." In *Music Theory in Concept and Practice*, edited by James M. Baker, David W. Beach, and Jonathan Bernard, pp. 53-96. Rochester: University of Rochester Press, 1997.

"Alexander Skryabin." In *Reader's Guide to Music: History, Theory, and Criticism*, edited by Murray Streib. Chicago: Fitzroy Dearborn, 1999.

"The Keyboard as Basis for Imagery of Pitch Relations." In *Musical Imagery*, edited by R. I Godoy et al., pp. 251-69. Lisse, The Netherlands: Swets and Zeitlinger, 2001.

- "*Prometheus and the Quest for Color-Music: The World Premiere of Scriabin's Poem of Fire with Lights, New York, 20 March 1915.*" In *Modern Art and the Condition of Music*, edited by James Leggio, pp. 61-95. New York: Routledge, 2002.
- "Liszt's Late Piano Works: A Survey." Ch. 5 of *The Cambridge Companion to Liszt*, edited by Kenneth Hamilton, pp. 86-119. Cambridge: Cambridge University Press, 2005.
- "Liszt's Late Piano Works: Larger Forms." Ch. 6 of *The Cambridge Companion to Liszt*, edited by Kenneth Hamilton, pp. 120-51. Cambridge: Cambridge University Press, 2005.
- "Skirting the Structural Tonic: A Romantic Impulse in Schubert's Later Works." In *L'évolution du style instrumental de Schubert*, edited by Xavier Hascher. Paris: Publications de la Sorbonne, forthcoming.
- "The Structural Bass in Nineteenth- and Twentieth-Century Music." In *Third International Schenker Symposium: Selected Essays*, edited by Allen Cadwallader. New York: Pendragon, in press.
- Signed articles on "Form," "Harmony," "Piano Sonata," and "Skryabin," in *An Encyclopedic Dictionary of Russian and Soviet Music*, edited by Gerald Seaman. Chicago: Fitzroy Dearborn, in press.

Articles in Refereed Journals

- "Scriabin's Implicit Tonality." *Music Theory Spectrum* 2 (1980): 1-18.
- "Coherence in Webern's Six Pieces for Orchestra Op. 6." *Music Theory Spectrum* 4 (1982): 1-27.
- "The Limits of Tonality in the Late Music of Franz Liszt." *Journal of Music Theory* 34/2 (1990): 145-73.
- "Analyzing Voice Leading in Posttonal Music: Suggestions for Extending Schenker's Theory," *Music Analysis* 9/2 (1990): 177-200.
- "*Prometheus and the Quest for Color-Music: The World Première of Scriabin's Poem of Fire with Lights, New York, 20 March 1915.*" *Journal of the Scriabin Society of America* 9/1 (2004-05): 7-35. [My 2002 article was reprinted by request of the Scriabin Society of America as the lead article for their issue focusing on synaesthesia and music.]
- "Chromaticism, Form, and Expression in Haydn's Quartet Opus 76 No. 6," *Journal of Music Theory* 47/1 (2003; actually published 2005): 41-101.

Nonrefereed Article

"Schenkerian Analysis of Twentieth-Century Music: Problems and Possibilities." In *Proceedings of the 1^{er} Congrès Européen d'Analyse Musicale* (Colmar, France; 26-28 October 1989), supplementary issue of *Analyse musicale*, July 1991, 41-44.

Book Reviews

Review of *Materialstrukturen in der fünf späten Klaviersonaten Alexander Skrjabin's* by Hanns Steger (Regensburg, 1977). *Journal of Music Theory* 23 (1979): 140-48.

Review of *A Practical Approach to Sixteenth-Century Counterpoint* by Robert Gauldin (Englewood Cliffs, NJ: Prentice-Hall, 1985). *Journal of Music Theory* 31 (1987): 146-53.

Invited Lectures

- "Stockhausen, Rochberg, and the Humanization of Contemporary Music," lecture to the Majors in Political and Social Thought, The University of Virginia, 15 April 1976
- "Scriabin's Extended Tonality," Columbia University Composer's Colloquium, 28 September 1978
- "Coherence in a Set of Pieces by Webern: The Six Pieces for Orchestra Op. 6," Columbia University Theory Colloquium, 22 April 1982
- "Coherence in a Set of Pieces by Webern: The Six Pieces for Orchestra Op. 6," Music Theory Lecture Series, Eastman School of Music, Rochester, NY, 26 April 1982
- "The Evolution of Scriabin's Extended Forms," Faculty Colloquium, Brown University Department of Music, 26 September 1983
- "The Limits of Tonality in the Late Music of Franz Liszt," Music Theory Lecture Series, University of Connecticut, Storrs, CT, 24 October 1985
- "Problems of Coherence in Post-Tonal Music," Faculty Colloquium, Brown University Department of Music, 12 February 1987
- "Mysticism and Formalism in the Music of Alexander Scriabin," presented as part of a lecture-recital event on "The Music of Alexander Scriabin" in conjunction with the All-Scriabin Recital performed by Boris Berman (Peterson Chamber Music Concert), Brown University, 28 October 1988; this event was repeated at the Yale School of Music 3 November 1988
- "Chromaticism in Mozart's Jupiter Symphony," Faculty Colloquium Lecture Series, California State University, Fresno, 13 November 1990

- "Music Performance at Brown: Uniting Theory and Practice," Commencement Forum, Brown University, 25 May 1991
- "Scriabin's Music: Formal Structure as Prism for Mystic Philosophy," International Festival Celebrating the Life and Work of Alexander Scriabin, Scriabin Museum, Moscow, 7 January 1992
- "Mozart's Chromaticism," invited lecture, 1991-92 Hartt Theory Forum, Hartt School of Music, 27 February 1992
- "Spiritualism and the Reception of Scriabin's Music in America," invited lecture, Scriabin Museum, Moscow, 7 January 1993
- "Mystical Iconography in the Music of Alexander Scriabin," invited lecture, Duke University Department of Music, 1 March 1994
- "Skirting the Structural Tonic: A Romantic Impulse in Schubert's Later Works," Faculty Colloquium, Brown University Department of Music, 24 February 1998
- "Spiritualism and the Reception of Scriabin's Music in the United States," Slavic Studies Colloquium, Department of Slavic Languages, Brown University, 31 March 1998
- "Music and Meaning," Lecture to students in Advanced-Placement English (two presentations), Barrington High School, Barrington, RI, 7 October 1999
- "The Structural Bass in Nineteenth- and Twentieth-Century Music," Lecture to Graduate Students in Music Theory, Rutgers University, 15 November 1999
- "Music and Modernism in Russia: Scriabin, Stravinsky, Prokofiev, and Shostakovich," Lecture to students in Russian 100: Russian Modernism and the Arts, Brown University, 18 October 2001
- "Interpretation as Analysis: The Performances of Vladimir Horowitz," Invited Lecture, University of Birmingham, UK, 7 March 2002
- "Cyclic Form in the Late Music of Franz Liszt," Musicology Colloquium, Department of Music Princeton University, 7 October 2003
- "Waxing Nostalgic: Twenty Years of NECMT," Keynote Address celebrating the 20th Anniversary of the New England Conference of Music Theorists, NECMT annual meeting, University of Massachusetts, Amherst, 2 April 2005
- "Structural Register and Multi-Movement Form in Mozart," Invited Lecture, Music History and Theory Colloquium Series, Department of Music, University of Connecticut, Storrs, CT, 3 November 2005

Papers Read at Professional Conferences and Symposia

- "Coherence in a Set of Pieces by Webern: The Six Pieces for Orchestra Op. 6," Annual Meeting of the Society for Music Theory, Los Angeles, 29 October 1981
- "The Evolution of Scriabin's Extended Forms," Annual Conference of the Music Theory Society of New York State, New York City, 1 October 1983
- Chair, session on "Studies in Twentieth-Century Tonality," Annual Meeting of the Society for Music Theory, New Haven, 11 November 1983
- "Aural Analysis: An Essential Component of the Introductory Theory Course," Annual Conference of the College Music Society, Northeast Chapter, New York City, 24 March 1984
- Chair, session on "Chromatic Harmony," Annual Meeting of the Society for Music Theory (held jointly with the American Musicological Society), Philadelphia, 26 October 1984
- "Schenkerian Analysis: Key to Late-Romantic Extended Forms," Schenker Symposium (in commemoration of the Fiftieth Anniversary of the death of Heinrich Schenker), the Mannes College of Music, New York City, 15 March 1985
- Chair, session on "Current Theory Research," National Convention of the College Music Society (held jointly with the American Musicological Society and the Society for Music Theory), Vancouver, November 1985
- "Mysticism and Formalism in the Music of Alexander Scriabin," International Conference on Mysticism and Music, University of California, San Diego, 20 November 1987
- "Schenkerian Analysis of Twentieth-Century Music: Problems and Possibilities," 1^{er} Congrès Européen d'Analyse Musicale; Colmar, France; 26 October 1989
- "Schenkerian Analysis of Twentieth-Century Music: Problems and Possibilities," Fifth Annual Meeting of the New England Conference of Music Theorists, Hartt School of Music, 1 April 1990
- "Mozart's Chromaticism," International Mozart Congress 1991; Salzburg, Austria; 6 February 1991
- "Pitch-Class Identity and Long-Range Connection in Atonal Music," Annual Meeting of the Society for Music Theory, Baton Rouge, 1 November 1996

- "Skirting the Structural Tonic: A Romantic Impulse in Schubert's Later Works,"
Colloque international: L'évolution du style instrumental de Schubert; the Sorbonne,
Paris; 13 October 1997
- "The Structural Bass in Nineteenth- and Twentieth-Century Music," Third International
Schenker Symposium, Mannes College of Music, New York City, 14 March 1999
- "The Keyboard as Basis for Imagery of Pitch Relations," Conference on Musical
Imagery, Sixth International Conference on Systematic and Comparative
Musicology, University of Oslo, Norway, 19 June 1999
- Chair, sessions on "Musical Systems" and "Wagner," Annual Meeting of the New
England Conference of Music Theorists, Brandeis University, 25 March 2000
- "Chromaticism and Form in Haydn's String Quartet Opus 76 No. 6," Annual Meeting of
the Music Theory Society of New York State, New York University, 8 April 2000
- "Vladimir Horowitz: The Performer as Researcher," Twenty-fifth Annual Meeting of the
Musicological Society of Australia, Conservatorium of Music, University of
Newcastle, 4 October 2002
- Chair, session on "Early Twentieth-Century Modality/Tonality," Joint Annual Meetings of
the Music Theory Society of New York State and the New England Conference of
Music Theorists, Yale University, 26 April 2003
- "Structural Register and Multi-Movement Form in Mozart," Fourth International
Schenker Symposium, Mannes College of Music, New York City, 18 March 2006

Performances

- Pianist, Beethoven Piano Concerto No. 3, with members of the University of Virginia
Symphony, 23 April 1976
- Pianist, Brahms Horn Trio Op. 40, Music for an Hour, Barnard College, 26 April 1978
- Pianist, songs by Berlioz, Finzi, and Mahler (with Kathleen Nelson, mezzo soprano),
Brown Chamber Music Society Concert, 25 October 1983
- Pianist, Mozart Andante in C K. 315 and Rondo in D K. Anh. 184 (with Blaine Corey,
flute) and songs by Schubert and Wolf (with Kathleen Nelson), Brown Chamber
Music Society Concert, 1 May 1984
- Pianist, first movement of the Brahms Trio in B major Op. 8 (with Carey McIntosh,
violin, and Karen Romer, cello) and "Asie" from *Scherazade* by Ravel (with
Kathleen Nelson), Brown Bag Concert, Brown University, 9 April 1985

- Pianist, Brahms Horn Trio Op. 40 (with Genevieve Gagan, violin, and Paul Seeley, horn), Brown Chamber Music Society Concert, 25 April 1985
- Pianist, excerpts from *Blaxton*, opera by Vincent Luti (with Nancy Rosenberg, soprano), Gala Faculty Concert in honor of the inauguration of the new President, Southeastern Massachusetts University, 2 May 1985
- Pianist, Brahms Alto Rhapsody (with Kathleen Nelson and the University Glee Club of Providence) and Seven Elizabethan Songs Op. 12 by Quilter (with David Laurent, baritone), East Providence, RI, 13 April 1986
- Pianist, Two Songs for Alto, Viola, and Piano by Brahms (with Kathleen Nelson and Consuelo Sherba, viola), Brown Chamber Music Society Concert, 22 October 1986
- Harpsichordist, Ode for St. Cecilia's Day by Purcell, Concert of the Brown University Chorus, 15 November 1986
- Pianist, *Shéhérazade* by Ravel and *Les Nuits d'été* by Berlioz (with Kathleen Nelson), Grace Church Concert Series, Providence, RI, 15 November 1989
- Keyboardist (synthesizer), Sextet by Gerald Shapiro (world premiere), Concert of the Providence New Music Ensemble, Salomon Center, Brown University, Providence, RI, 1 December 1990
- Pianist, Fantasy in F minor by Schubert, with Leslie Sturtevant in her senior recital, Brown University, 21 April 1991
- Pianist, selected chamber music of Anton Webern, with Ju Dee Ang and Courtney Naliboff, Brown New Music Concert, 9 December 2000

In my opinion, *Advanced Schenkerian Analysis* is at its best when Beach provides both foreground graphs and middleground simplifications for the music in question. This is done to great advantage for several of the rounded binary and ternary examples in chapters 5 and 7, and for the sonata-form examples in chapters 8 and 9. The inclusion of structural prototypes for ternary (rounded binary) and sonata forms is also commendable; a similar depiction of models for A B A' forms in chapter 7 would have been welcome. (11). 2011. *Analysis of Tonal Music: A Schenkerian Approach*. 3rd ed. New York: Oxford University Press. In *Aspects of Schenkerian Theory*, ed. David Beach, 61–76. New Haven, CT and London: Yale University Press. *Aspects of Schenkerian theory* by David Beach, 1983, Yale University Press edition, in English. Schenkerian analysis and post-tonal music / James Baker. Appendix, two articles: *The Fantaisie-impromptu, a tribute to Beethoven* ; *The dramatic character of the Egmont overture* / by Ernst Oster. Edition Notes. Includes bibliographical references. Classifications. Dewey Decimal Class. 781. Library of Congress. 3 Allen Cadwallader and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach*, 3rd ed. (New York: Oxford University Press, 2011); David Beach, *Advanced Schenkerian Analysis: Perspectives on Phrase Rhythm, Motive, and Form* (New York: Routledge, 2012); and David Damschroder, *Tonal Analysis: A Schenkerian Perspective* (New York: W.W. Norton, forthcoming). to a Schenkerian analysis and term paper, however, is specific to Schenkerian studies only; a learning taxonomy is instead an archetype of cognitive activities applicable across multiple subject areas (e.g., history, music, sociology, language studies).