

## David W. Beach

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### EDUCATION

- Ph.D. Yale University 1974  
Dissertation: *The Harmonic Theories of Johann Phillipp Kirnberger;  
Their Origins and Influences*
- M.Mus. Yale University School of Music 1964
- B.A. Brown University 1961

### APPOINTMENTS

Royal Conservatory of Music, Glenn Gould School  
Instructor (Introduction to Schenkerian Analysis), 2008 -

University of Toronto  
Dean, Faculty of Music, 1996 - 2004  
Chair, Graduate Department of Music, 1997 – 2004  
Professor, 1996-2005  
Senior Fellow, Massey College, 1999 -  
Associate Fellow, Victoria University, 2004 –

University of Rochester  
University Dean of Graduate Studies, 1991-1995

Eastman School of Music (University of Rochester)  
Chair, Department of Music Theory, 1981-1990 and 1995-1996  
Professor, 1985 - 1996  
Associate Professor, 1974 - 1985

Brooklyn College (City University of New York)  
Assistant Professor, 1971- 1972

Yale University  
Assistant Professor and Director of Undergraduate Studies in Music  
Composition-Theory, 1967 - 1971  
Instructor, 1964-1967  
Fellow, Morse College, 1967-71

## MAJOR COMMITTEE SERVICE

University of Toronto,  
 Principals & Deans 1996 – 2004  
 Principals, Deans, Academic Directors and Chairs 1996 – 2004  
 Academic Board 1996 – 2004  
 Faculty Council (Faculty of Music), Chair 1996 – 2004  
 Provost's Advisory Committee on Graduate Student Funding 2001- 2002  
 Council of Deans on Undergraduate Education, 2001- 2002  
 Committee to Review the Office of the Vice-President and Provost, 2001-02  
 Advisory Committee on the Appointment of a Vice-President and Provost, 2001-2002

### University of Rochester

University Council on Graduate Studies, 1981-86 and 1990-94  
 Steering Committee, 1983-84  
 Chair, 1991-94

University Senate, 1977-80 and (*ex officio*) 1991-94  
 University Priorities Advisory Committee, 1991-94  
 Administrative Council, 1991-94

Standing Committees for Promotion to Associate Professor (Physical and  
 Biological Sciences, Social Sciences, and Arts & Humanities), 1991-94

University Faculty Committee on the Budget, 1983-88  
 Search Committee for Director of University Libraries, 1980  
 Graduate Research Committee (Eastman School of Music), 1981-89

## TEACHING AND ADVISING

### Courses Taught

#### Undergraduate:

First- and second-year harmony and counterpoint  
 Form and analysis; Introduction to Schenkerian Analysis  
 Introduction to theory for non-majors

#### Graduate:

Theory and analysis of tonal music (Schenker)  
 Theory and analysis of atonal and serial music  
 History of theory, 1600-1850  
 Seminars  
 Advanced topics in Schenkerian Theory  
 Bach's Suites and Partitas  
 Instrumental music of Schubert  
 Theories of meter and rhythm  
 Theories of motive and motivic organization in tonal music  
 Topics in historical theory

TEACHING AND ADVISING (continued)

Dissertations Advised (University of Rochester unless otherwise specified)

James Burchill, *Saint-Lambert's Nouveau traité de l'accompagnement: A Translation with Commentary*, 1979

Everett Vernon Boyd, Jr., *Paul Dukas and the Impressionistic Milieu: Stylistic Assimilation in Three Orchestral Works*, 1980

Philipps Hamilton, *Pitch Structure in the Third and Fifth Symphonies of Hans Werner Henze: A Synthesis of Serial Techniques*, 1981

Allen Cadwallader, *Multileveled Motivic Repetition in Selected Intermezzi for Piano of Johannes Brahms*, 1983

Richard Nelson, *Theories of Harmonic Modulation in Selected German Treatises of the Eighteenth Century*, 1984

Nola Reed, *The Theories of Joseph Riepel as expressed in his Anfangsgründe zur musikalischen Setzkunst (1752-1768)*, 1984

John Edward Crotty, *Design and Harmonic Organization in Beethoven's String Quartet, Op. 131*, 1986

Joseph Charles Kraus, *Contexts for Chromatic Third Relations in the Late String Quartets and Quintets of Wolfgang Amadeus Mozart*, 1986

John Adrian, *Development Sections That Begin with the Tonic*, 1987

Louise Amanda Trucks, *The Metric Complex in Johannes Brahms's Klavierstücke, Op. 76*, 1992

Gordon Cameron Sly, *An Emerging Structure/Design Symbiosis in the Sonata Practice of Franz Schubert*, 1995

Gerald Antone Krumbholz, *Friedrich Wilhelm Marpurg's Abhandlung von der Fuge (1753-54)*, 1995

Su Yin Mak, *Structure, Design and Rhetoric: Schubert's Lyricism Reconsidered*, 2004

Linda Marie Arsenault, *An Introduction to Iannis Xenakis's Stochastic Music: Four Algorithmic Analyses*, University of Toronto, 2000, winner of the Governor General's Gold Medal and the CAGS/University Microfilm International Distinguished Dissertation Award.

Leslie Kinton, *A Documentary Study and Schenkerian Analysis of Dvorak's Symphony in D Minor Op.70*, University of Toronto, 2008

## PROFESSIONAL ACTIVITIES

### Professional Societies

American Musicological Society  
 Music Theory Society of New York State  
 Society for Music Theory  
     Chair, Publications Committee, 1979-84  
     Member, Executive Board, 1984-87  
     Chair of Local Arrangements, Tenth Annual Conference (1987)

### Other Professional Activities

Editor, *Journal of Music Theory*, 1967-71  
 Editorial Board  
     *Journal of Music Theory*  
     *Journal of Schenkerian Studies*  
     *Integral*  
 Chair, Steering Committee and Executive Committee of the AAU/AGS Project  
     for Research on Doctoral Education, 1991-93  
 Member, New York State Doctoral Council, 1991-94  
 University of Rochester Representative to the Association of Graduate Schools,  
     Association of American Universities, 1991-94

## PUBLICATIONS

### Books

*Practical Instruction in Schenkerian Analysis* (2009). Submitted for publication.

*Aspects of Unity in J. S. Bach's Suites and Partitas: An Analytical Study*. University of Rochester Press, 2005.

*Music Theory in Concept and Practice*, a collection of 19 essays in honour of Allen Forte.  
 Edited by James Baker, David Beach, and Jonathan Bernard. University of Rochester Press, 1997

*The Art of Strict Musical Composition (Die Kunst des reinen Satzes in der Musik)* by Johann Philipp Kirnberger, trans. by David Beach and Jurgen Thym with an introduction and explanatory notes by David Beach. Volume 4 of the Music Theory Translation Series, ed. by Claude Palisca. New Haven and London: Yale University Press, 1982. Winner of the Deems Taylor Award (ASCAP), Fall 1983

*Aspects of Schenkerian Theory*, ed. by David Beach. A collection of ten essays. New Haven and London: Yale University Press, 1983

### Articles

Bach's Partita No. 1 in B-flat: BWV 825: Schenker's Unpublished Sketches with Commentary and Alternative Readings. Accepted for publication in *Music Theory Spectrum* 30/1 (2008): 1-34.

Motivic Enlargement and Phrase Expansion: Illustrations from Two Works by Mozart.  
*Journal of Schenkerian Studies* 3 (2008): 1-17.

PUBLICATIONS (*continued*)

Articles (*continued*)

- Georg Andreas Sorge's *Geneologia allegorica*: A Translation with Introduction and Notes  
*Theoria* 14 (2007): 7-56.
- Schubert and Equal Division of the Octave: A Study of the First Movement of the G-Major Quartet D887, *Le Style instrumental de Schubert: sources, analyse, evolution*. Publications de la Sorbonne (Paris, 2007): 249-260.
- An Analysis of Schubert's "Der Neugierige": A Tribute to Greta Kraus, *Canadian University Music Review* 19/1 (1999): 69-78.
- Modal Mixture and Schubert's Harmonic Practice, *Journal of Music Theory* 42/1 (Spring 1998): 73-100.
- The Submediant as Third Divider: Its Representation at Different Structural Levels,  
*Music Theory in Concept and Practice* (1997): 309-335.
- Phrase Expansion: Three Analytical Studies. *Music Analysis* 14:1 (1995): 27-47.
- The Initial Movements of Mozart's Piano Sonatas K.280 and K.332: Some Striking Similarities. *Integral* 8 (1994): 125-146.
- Harmony and Linear Progression in Schubert's Music. *Journal of Music Theory* 38/1 (Spring 1994): 1-20. French translation (by Xavier Hascher) in *Cahiers F. Schubert* No.8 (April 1996): 7-27.
- Schubert's Experiments with Sonata Form: Formal-Tonal Design versus Underlying Structure. *Music Theory Spectrum* 15/1 (Summer 1993): 1-18. French translation (by Xavier Hascher) in *Cahiers F. Schubert* No. 7 (Oct.1995): 7-32.
- The Influence of Harmonic Thinking on the Teaching of Simple Counterpoint in the Latter Half of the Eighteenth Century. *Eighteenth-Century Music in Theory and Practice* (Essays in honour of Alfred Mann), Mary Ann Parker (ed.), Pendragon Press (1994), 159-185.
- The Six-Four Chord as Support for Scale Degree Three of the Fundamental Line.  
*Journal of Music Theory* 34/1 (1990): 81-99.
- More on the Six-Four, *Journal of Music Theory* 34/2 (1990): 281-290.
- Apples and Oranges: Neumeyer's Reading of the Octave Line, *In Theory Only* 11/5 (1990): 9-17.
- Schenkerian Theory. The State of Research in Music Theory: Papers of the Plenary Session, Rochester, 1987. Published in *Music Theory Spectrum* 11/1 (1989): 3-14.
- The Analytic Process: A Practical Demonstration. The Opening Theme from Beethoven's Op. 26.  
*Journal of Music Theory Pedagogy* 3/1 (1989): 25-46.

PUBLICATIONS (*continued*)

Articles (*continued*)

The Fundamental Line from Scale-Degree 8: Criteria for Evaluation. *Journal of Music Theory* 32/2 (1988): 271-294.

Motivic Repetition of Beethoven's Piano Sonata Opus 110. Part I: The First Movement. *Integral: The Journal of Applied Musical Thought* 1 (1987): 1-29.

Motivic Repetition in Beethoven's Piano Sonata Opus 110. Part II: The Trio of the Second Movement and the Adagio-Arioso. *Integral: The Journal of Applied Musical Thought* 2 (1988): 75-97.

On Analysis, Beethoven and Extravagance: A Response to Charles Smith. *Music Theory Spectrum* 9 (1987): 173-185.

The First Movement of Mozart's Piano Sonata in A Minor: Some Thoughts on Structure and Performance. *Journal of Musicological Research* 7/2 (1987): 157-179.

The Current State of Schenkerian Research. *Acta Musicologica* 57/2 (1985): 275-307.

Motive and Structure in the *Andante* Movement of Mozart's Piano Sonata K. 545. *Music Analysis* 3/3 (1984): 227-236.

A Recurring Pattern in Mozart's Music. *Journal of Music Theory* 27/1 (1983): 1-29.

Schenker's Theories: A Pedagogical View. In: *Aspects of Schenkerian Theory* (see above), 1-38.

*The True Principles for the Practice of Harmony (Die wahren Grundsätze zum Gebrauch der Harmonie)* by Johann Philipp Kirnberger. Trans. by David Beach and Jurgen Thym with an introduction by David Beach. *Journal of Music Theory* 23/2 (1979): 163-225.

A Schenker Bibliography: 1969-1979. *Journal of Music Theory* 23/2 (1979): 275-286.

Pitch Structure and the Analytic Process in Atonal Music: An Interpretation of the Theory of Sets. *Music Theory Spectrum* 1 (1979): 7-22.

Chopin's Mazurka in A Minor, Op. 17, No. 4. *Theory and Practice* 2/3 (1977): 12-16.

Segmental Invariance and the Twelve-Tone System. *Journal of Music Theory* 20/2 (1976): 157-184.

The Origins of Harmonic Analysis. *Journal of Music Theory* 18/2 (1974): 274-306.

Analysis Symposium (Analysis of Beethoven's Piano Sonata in C, op.53, Introduzione). *Journal of Music Theory* 13/2 (1969): 188-203. Reprinted in *Readings in Schenker Analysis*, Maury Yeston (ed.).

A Schenker Bibliography. *Journal of Music Theory* 13/1 (1969): 2-37. Reprinted in *Readings in Schenker Analysis*, Maury Yeston (ed.).

The Functions of the Six-Four in Tonal Music. *Journal of Music Theory* 11/1 (1967): 2-31.

PUBLIC LECTURES, PANELS, PAPERS, SEMINARS

Mozart and the Art of Improvisation: A Look at the Phantasy K.387. Graduate Colloquium, Faculty of Music, University of Toronto, October 8, 2009.

Pre-Concert Lectures (Toronto Summer Music Festival)

Emotion and Meaning in Schubert's C Major Quintet, D. 934, 7 August 2007

Brahms: Piano Quintet in F Minor, Op. 34, 28 July 2007.

Some Thoughts on the Viennese Classical Style, 5 August 2006.

Musical Intersections 2000. Selection committee for papers submitted to the Canadian University Music Society. Chaired two sessions: *Focus on Schenker*, Friday November 3; and *Source / Sketch Studies*, Sunday November 5.

An Analytical Footnote re: Bach's E Major French Suite, Graduate Colloquium Series, Faculty of Music, University of Toronto, 13 January, 2000; University of Western Ontario, 17 November 2000.

Aspects of Design and Structure in the Second Movement of Mozart's Piano Sonata K.280..

Chinese University of Hong Kong, Hong Kong Academy of the Performing Arts, and Hong Kong Baptist University, November 14, 16 and 18, 1998.

Schubert and Equal Division of the Octave: A Study of the G-Major String Quartet (D. 887), I.

Colloque International: L'évolution du style instrumental de Schubert. Des sources musicologiques à l'analyse musicale. Paris, 13 octobre 1997.

Invited Lectures, Dickinson College, March 1996.

Harmony and Linear Progression in Schubert's Music. Paper given at the University of North Carolina at Chapel (September 27, 1993) and at the AMS/SMT Joint Meeting in Montréal (November 7, 1993).

The Interaction of Design and Structure in Tonal Music. Paper read at the Second International Schenker Symposium, Mannes College of Music (March 27, 1992).

The Initial Movements of Mozart's Piano Sonatas KV 280 and KV 332: Some Striking Similarities.

Paper read at the Eastman School of Music (January 23, 1991), and at the Mozart Conference at Hofstra University (February 9, 1991).

The Influence of Harmonic Thinking on the Teaching of Simple Counterpoint in the Latter Half of the Eighteenth Century. Paper read at the AMS/SMT Joint Meeting, Austin, Texas (October 29, 1989).

The Six-Four Chord as Support for Scale-Degree Three of the Fundamental Line. Eastman School of Music (May 4, 1989).

PUBLIC LECTURES, PANELS, PAPERS, SEMINARS (*continued*)

The Analytic Process: A Practical Demonstration. Keynote address, meeting of the Central Gulf Theory Society, University of Southwestern Louisiana (March 26, 1988). Also given at the annual meeting of the Florida State University Music Theory Society (March 4, 1989).

Schenkerian Theory. Report given at the Tenth Annual Conference of the Society for Music Theory, Rochester, New York (November 1987).

History of Theory: 18<sup>th</sup> Century Music. Chair of the Session, SMT Conference, Bloomington, Indiana (November 1986).

- Concealed Motivic Repetition in the First Movement of Beethoven's Piano Sonata; Opus 110.  
Lecture given at the University of Buffalo (February 1986), The Cambridge University Music Analysis Conference (September 1986), and the University of North Carolina at Chapel Hill (December 1986).
- Beethoven's Piano Sonata in A-flat, Op.110: The Concealed Motivic Structure of the Adagio and Arioso.  
Lecture given at the Schenker Symposium, Mannes College of Music (March 1985).
- Motive and Structure in the Second Movement of Mozart's Piano Sonata K. 545. Lecture given at the University of North Carolina (April 1984).
- The First Movement of Mozart's Piano Sonata in A minor, K.310: Analysis and Performance.  
Keynote address at the Joint Meeting of the Great Plains Chapter of CMS and the Central Midwest Theory Society (April 7, 1984). Member of panel: The Relationship between Analysis and Performance at the same conference (April 8, 1984).
- Schenker Analysis. Seminar given at the Sibelius Academy, Helsinki, Finland (August 1983).
- A Recurring Pattern in Mozart's Piano Sonatas. Paper read at the Eastman School of Music (October 1982), and at the AMS/SMT National Conference, Ann Arbor, Michigan (November 1982).
- Prerequisites to the Study of Schenker Analysis. Paper read at the AMS/CMS/SMT meetings in Denver, Colorado (November 1980).
- Problems of Translating Music Theory. Discussion panel member. AMS/SMT meetings, New York, New York (November 1979).
- Pitch Structure and the Analytic Process in Atonal Music. Paper read at the Second National Conference on Music Theory, Northwestern University (November 1977).
- The Significance of Foreground-Middleground Motivic Associations in Tonal Music. Lecture given at the Eastman School of Music (December 1976), the University of Chicago (January 1977), and Yale University (March 1977).
- Chopin's Mazurka in A minor, Op. 17, No.4. Lecture given at the Annual Meeting of MTSNYS, SUNY at Binghamton (October 1976).
- Schenker's Theories in the World of Teacher and Student. Chair of opening session at the Joint Meeting of CMS and ASUC, University of Iowa (February 1975).

#### VOLUNTEER ACTIVITIES

*Silver Creek Music Foundation [Toronto Summer Music Foundation], Director, 2002 - ; President, 2005 – 2008.*

Beaver Dam Road Association (Eel's Lake), Treasurer, 2004 -