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A Study of Non-Harmonic Nomenclature in Harmony Textbooks Published in the United States Since 1920

Beverly Eakins Feld

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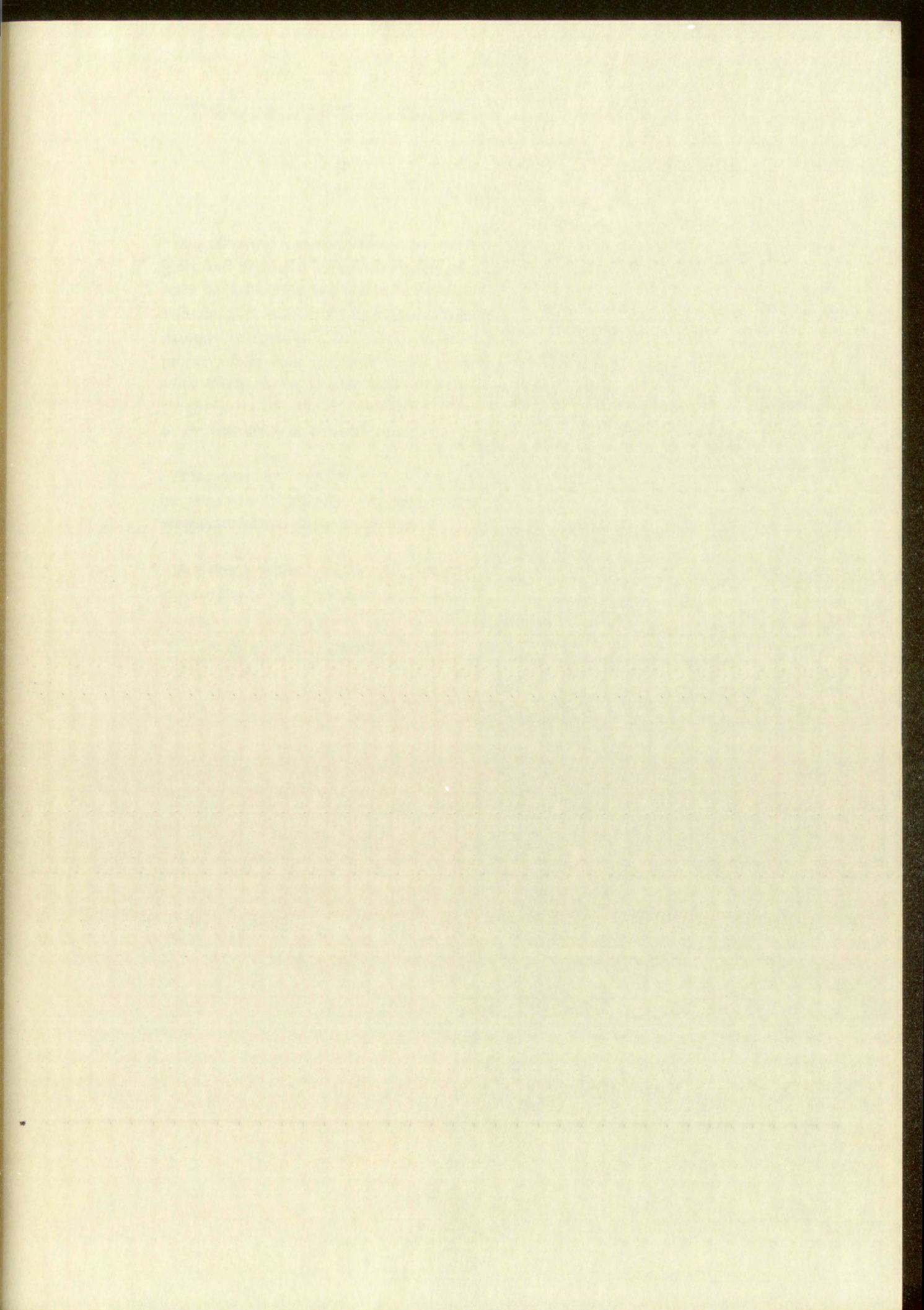
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A STUDY OF NON-HARMONIC NOMENCLATURE
IN HARMONY TEXTBOOKS PUBLISHED IN THE
UNITED STATES SINCE 1920

By

Beverly Eakins Feld

A Thesis

In partial fulfillment of the
Requirements for the Degree of
Master of Arts in Musicology

The University of New Mexico

1954



This thesis, directed and approved by the candidate's committee, has been accepted by the Graduate Committee of the University of New Mexico in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

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CHAPTER I

INTRODUCTION

One might well pity the poor harmony student. For him the study of non-harmonic tones is often bewildering and confusing. This is especially true when he is exposed to several different textbooks which employ conflicting terminologies in reference to non-harmonic tones. Authors of harmony textbooks refer to tones which are foreign to the triadic harmony as any one of the following: accessory tones, accidental tones, bytones, dependent tones, dissonant tones, embellishments, foreign notes (or tones), inharmonic tones, melodic devices, melodic embellishments, neighboring tones, non-chord tones, non-chordal tones, non-harmonic tones (or notes or dissonances), tension tones, tones of figuration, and unessential tones (or notes or discords). In this thesis the term non-harmonic tone is used in referring to all tones foreign to the triadic harmony. The confusion, however, does not end with the over-all group classification; it filters down to each type of non-harmonic tone. In spite of the advisability of bringing a semblance of order to this seeming chaos, no survey has been made previously into the subject of conflicting non-harmonic nomenclature.

I. THE PROBLEM

Statement of the problem. The purpose of this investigation is fourfold: 1) to determine the non-harmonic nomenclature in harmony textbooks published in the United States since 1920, 2) to correlate and organize this material so that a valid comparison of terms can be made, 3) to summarize these results, and 4) to offer recommendations.

Limitations of the problem. This study is limited to an investigation of harmony textbooks published in the United States. All English language foreign publications are eliminated from consideration on the premise that language differences might invalidate any comparison of terms. Other foreign publications and translations of foreign language publications are also eliminated on the supposition that any given type of non-harmonic tone is subject to varying interpretations by different translators.

Other books not considered in this study include: 1) textbooks published prior to 1920, 2) textbooks available in a more recent edition, and 3) books not classified as MT50 by the Music Division of the Library of Congress. MT50 is their classification for all books on harmony instruction.¹

¹ Library of Congress' Classification of Music and Books on Music. Revised; Washington, D. C.: United States Government Printing Office, 1917. p. 144.

A total of one hundred sixty books fell within the limitations listed above. Twelve of them, however, were not available at the Library of Congress in spite of the fact that the Library of Congress serves as the official repository for all copyright deposits.² These books were: 1) Part II of Carolyn Alchin's Keyboard Harmony, 2) the revised edition of Hugh A. Clarke's A System of Harmony, 3) J. V. Dethier's High School Harmony [This book was later obtained from Eastman's Sibley Musical Library through the Inter-Library Loan facilities of the University of New Mexico], 4) Songart by Gustav Goldner, 5) Harmony for the Accordionist by John Max Leipold, 6) Part I of McKinley and Smith's A New Course in Harmony, 7) Practical Harmony by Richard Manning, 8) Volume II of Martin and Gaburo's Advanced Harmony, 9) the revised edition of Homer A. Norris' Practical Harmony, 10) Parts 2 and 3 of Simon Sechter's Modern Harmony, 11) the revised and augmented edition of F. H. Shepard's Harmony Simplified [This book was later obtained from the University of Virginia through the

² The writer of this thesis spent the summer months of 1953 in Washington, D. C. During this time she had access to all publications in the Music Division of the Library of Congress. Occasionally music librarians were unable to locate a given harmony textbook. They offered three explanations: 1) the books were relatively new and had not yet been processed by the music catalogers, 2) the book had been taken from the library without authorization, and 3) the book might have been mis-shelved. Whatever the reason, the librarians were not able to locate several books.

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A total of 100 copies of the report were distributed to the following individuals:

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Inter-Library Loan facilities of the University of New Mexico], and 12) Part III of Julius Vogler's A Modern Course in Harmony. Thus ten additional books were eliminated from the study simply because they were not available at the Library of Congress or through Inter-Library Loan facilities.

An additional eighty-two books (seventy-one books if one considers several volumes of the same title as being a single book) were eliminated in an effort to limit this study to textbooks dealing with traditional (18th and 19th century) harmony. The following broad categories of books were excluded from this study: 1) all books dealing exclusively with modern, twentieth century harmony (e.g., Anderson's Modern Resources, Miller's New Harmonic Devices, and Thatcher's Today's Harmony), 2) books dealing with fundamentals of music instead of harmony (e.g., Jackson's Practical Harmony for All Students, Kasschau's An Introduction to Harmony, Steg's Fundamental Skills in Music, and Wasson's Lessons in Harmonic Thinking), 3) all keys, manuals, books of exercises, workbooks, and outlines (e.g., Baumgartner's Examples and Exercises in Harmony), 4) textbooks of harmony written for a specific instrument (e.g., Alchin's Keyboard Harmony), 5) books designed as self-instruction courses (e.g., Cesana's Course in Modern Harmony, DeLamater's Practical Harmony System in Twelve

Lessons, and Murphy's Home Study Course in Harmony), 6) books written for composers and arrangers of popular music (e.g., Camp's A Comprehensive System of Harmony, Gibbs' Modern Visualized Harmony, Gould's Harmony and Music Arranging Course in Twenty Lessons, Murphy's Modern Dance Band Harmony and System of Progressions, and Warrington's Modern Harmony for the Dance Band Arranger), 7) books designed to complement, rather than function as, harmony texts (e.g., Chapple's Language of Harmony, Dalton's Introduction to Advanced Harmony, and Lewis' Do and Don't in Harmony), 8) harmony books of a very specialized nature (e.g., books on chord structure, harmonizing melodies; and 9) books with a very limited basis (e.g., Schuler's Four-Part Harmony and Composition with hymn tunes as its basis).

A few books listed in Section II of the bibliography as having been excluded from the study do not fall into any of the above classifications. Theoretically they rank on a par with books included in the study. Some of them were eliminated because they did not differ appreciably from a later work by the same author. For example, Baumgartner's Notes on the Course in Harmony and Free Counterpoint was excluded from the study because it evidently served as the basis for the author's Syllabus of a Course in Harmony which was copyrighted fifteen years later. Similarly, Strube's Theory and Use of Chords seems to be a revision of Treatise

on Elementary and Advanced Harmony-80% of the chapter headings for the two books are identical; therefore the latter book was not used in this study. The Outline of Practical Harmony by Verrall appears to be an extensive revision of his Practical Harmony. (Three changes are readily evident: 1) a change in format from straight textual material to a basically outline format, 2) a change in the classification and definitions of non-harmonic tones, and 3) examples written on a great staff instead of a single staff line.) Harmony for the High School Student by Welliver was eliminated because Harmony for the Student Musician had the same general format and wording; the latter book contained a Keyboard Training and Ear-Training Supplement not found in the Harmony for the High School Musician.

Two other books were eliminated because one or more volumes of the series were not available. Thus Simon Sechter's Modern Harmony was not included in the study. The contents of all three books were listed in the opening pages of Part I; since non-harmonic tones were mentioned and discussed in all three parts, it was deemed advisable not to include Sechter's book in the study. Vogler's A Course in Modern Harmony was excluded for the same reason; Part III of the three volume series contained most of the information about non-harmonic tones (according to the table of contents on page 1 of Part I) but Part III was not available for

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examination and study. However, many other books were included even though they were part of an incomplete series. There were two main reasons for this: 1) in many cases there was no evidence that the second volume of a projected series was ever copyrighted and published (Bampton, Dethier, and Wademan refer to their harmony textbooks as Book I or Part I; yet, there is no record in the Library of Congress of a Book II or Part II for any one of these books and the Inter-Library Loan service at the University of New Mexico was unable to locate a second volume for these three books), and 2) in some cases it seemed very likely that the missing volume did not contain any information about non-harmonic tones (Part I of McKinley and Smith's textbook and Volume II of Martin and Gaburo's book).

One further inconsistency should be noted. Part I of Aural Harmony by Robinson was published prior to 1920. Nonetheless, it was included in the study since it formed part of a two volume work of which one volume was published later than 1920.

Importance of the investigation. A study such as this, were it to be widely read, would undoubtedly point to the need for the adoption of a standard terminology.

II. METHOD OF PROCEDURE

Sources of data. All data used in this thesis was

obtained directly from the harmony books chosen for study. Since the author of this thesis spent three months at the Library of Congress doing research on the problem, she theoretically had all books copyrighted in the United States available for her research. However, it was pointed out on page three that twelve books could not be located by the music librarians. Subsequently two of these twelve were located through the Inter-Library Loan facilities of the University of New Mexico.

Research techniques. The first step was to compile a complete listing of all possible harmony textbooks. Instead of compiling a bibliography from reference sources, the bibliography was compiled directly from the Library of Congress Music Division card catalogue; a drawer and a half of cards listed under "Harmony" in the "Musical Study and Instruction" section of the music card catalogue was examined. From this group of cards was culled a list of one hundred sixty books that came within the limitations given above.

Each of the hundred sixty books that was available was examined to determine the following things: 1) the stated purpose or design of the book, 2) the terminology used for non-harmonic tones, and 3) pertinent organizational features of the book--order and method of presenting non-harmonic tones, use of illustrative material, length of the book, and proportion of the book devoted to non-harmonic

tones.

The definitions for each type of non-harmonic tone as well as the general group classification were recorded on index cards along with typical examples. All details pertaining to the given type of non-harmonic tone were also recorded. If the author of a textbook made no mention of such aspects as accenting, all examples were studied to determine the author's probable intent. In the event that alternate names were given for any type of non-harmonic tone, these alternate names were noted.

Treatment of the findings. All of the books examined were separated into two general classifications: 1) books dealing with traditional (18th and 19th century) harmony and designed for use as textbooks, and 2) all other books. A complete listing of the categories of books eliminated from consideration has previously been given on pages 4 and 5. The index cards containing information about the textbooks on traditional harmony were then sorted according to the name of the non-harmonic tone; e.g., anticipations, appoggiaturas, auxiliary tones, passing tones, suspensions, etc. These packs of cards furnished the basic information for the main section of each chapter of the thesis: the characteristic features of each type of non-harmonic tone as defined by the different authors. Later each card was re-examined to

determine what term each author used for describing a given type of non-harmonic tone.

III. DEFINITIONS OF TERMS USED

Because of the complete lack of unanimity of harmony textbook authors in designating the various types of non-harmonic tones, it is necessary to establish a set of definitions to serve as a standard or norm in organizing this study of non-harmonic nomenclature. It should be understood that these definitions are not a composite of the definitions of all the authors whose textbooks were examined; rather, these definitions serve to classify the main types of non-harmonic tones as simply and logically as possible. In no sense is any one of the definitions to be construed as the one and only "true" definition for a given type of dissonance. They are designed solely to integrate the great mass of details which form the basis of this study so that this information may be more readily correlated and organized.

For the purpose of further simplification it should also be understood that non-harmonic tones may appear: 1) in any part, 2) in two or more parts simultaneously, and 3) between two tones of the same chord or two tones of different chords. Use of the word "stepwise" implies motion by either half or whole steps. If a non-harmonic tone is

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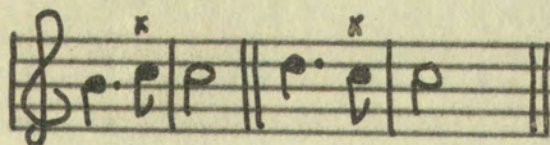
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designated as "accented" it means that it is stressed or emphasized more than the succeeding and following tones by virtue of: 1) its position of the strong part of a beat or measure, 2) dynamic stress, 3) the longer duration of the stressed tone, as in syncopation, or 4) harmonic stress resulting when a non-harmonic tone is introduced with a change of chord. Conversely, an unaccented tone falls on the weaker part of a beat or measure, is not stressed dynamically or harmonically, and is not emphasized by being of longer duration than notes preceding and following it. When no mention is made of accent in the definitions below, the reader may assume that the non-harmonic tone may be either accented or unaccented.

Anticipation. The anticipation is a non-harmonic tone which anticipates, in the same voice, a harmony tone of the succeeding chord. It is usually unaccented and may be approached from either above or below.



Appoggiatura. The appoggiatura is a non-harmonic tone approached by skip from either above or below and resolving by stepwise motion in either direction.

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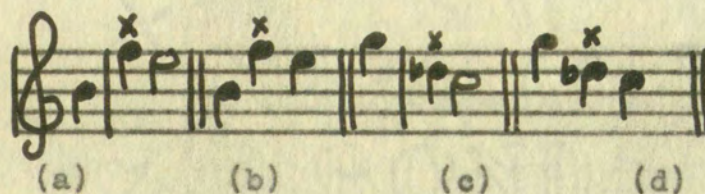
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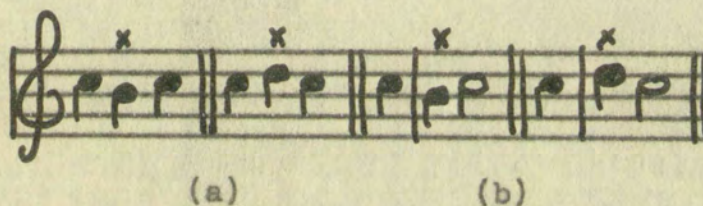
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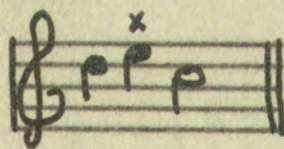
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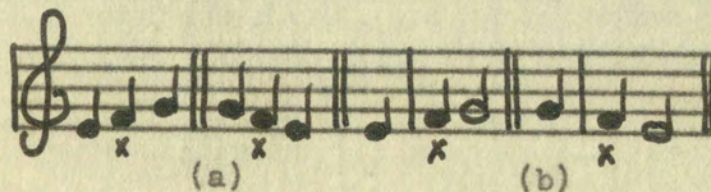
Auxiliary tone. An auxiliary tone is a non-harmonic tone that resolves stepwise to the same harmony tone that preceded it. It may occur either above or below the harmony tone that it embellishes.

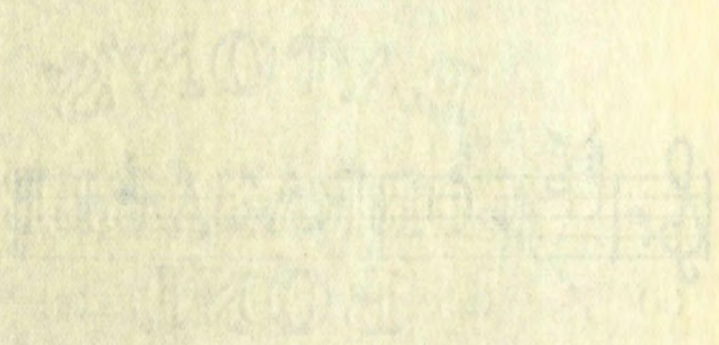


Escape tone (echappee). The escape tone or echappee is a non-harmonic tone which is approached by step and resolves by skip to a harmony tone.

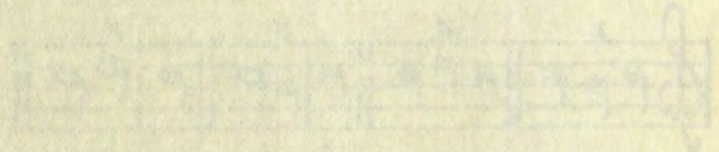


Passing tone. A passing tone is a non-harmonic tone situated stepwise between two successive chord members.

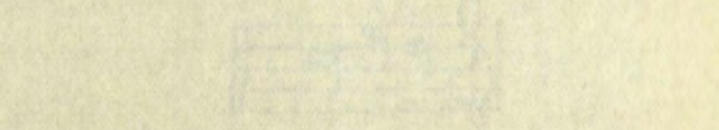




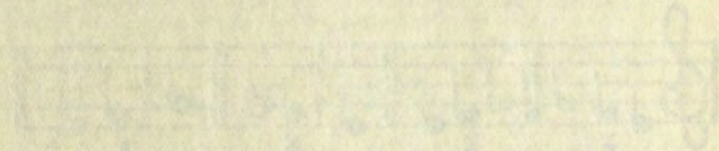
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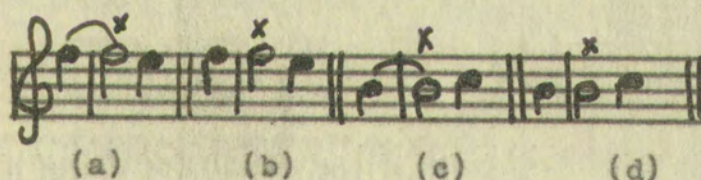


Section 3
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Pedal (or organ) point concept. If one or more notes is sustained or repeated through a succession of harmonies the tone(s) is called a pedal (or organ) point.

Suspension. The suspension is a non-harmonic tone which is repeated or held over from the preceding chord. The harmonic formula of Preparation--Suspension--Resolution is always observed. The preparation takes place when the suspended tone is first heard as a harmony tone of the preceding chord. The suspension itself is foreign to the chord with which it appears; usually it is found on the accented part of a beat or measure. The resolution takes place when the suspended tone moves either up or down one step to another chord tone.



Other considerations. For the purpose of this thesis the words "tone" and "note" are used interchangeably. Similarly, hyphenated words are considered as being essentially the same as unhyphenated words. Thus the following words are considered to be synonymous: "auxiliary-tone", "auxiliary-note", "auxiliary tone", and "auxiliary note". In a like manner, the words "neighbor", "neighboring tone",

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is associated ...
the word(s) ...

...
which is ...
The ...
is always ...
succeeded ...
ceding ...
with which ...
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"neighboring note," etc., are considered interchangeable.

If an author uses the expression "generally accented" it will be assumed that he means either accented or unaccented. Use of the word "usually" will be interpreted in the same way. When an author uses more than one term to designate any one type of non-harmonic tone, the term that he uses most frequently will be considered as the primary name; all other terms mentioned will be referred to as alternate names.

IV. ORGANIZATION OF THE REMAINDER OF THE THESIS

The second chapter of the thesis is concerned with the general features of the harmony textbooks examined and the method in which non-harmonic tones are presented by each of these books.

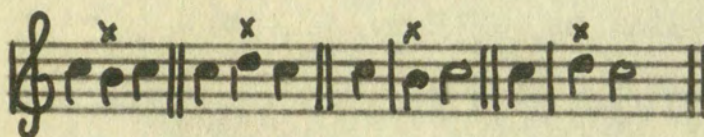
Each of the seven succeeding chapters deals with a specific type of non-harmonic tone. In order to obtain complete coverage of non-harmonic tones each classification on non-harmonic tone is studied from two angles: 1) the meaning given to the term itself by different authors, and 2) the terms used to describe each type of non-harmonic device. Thus, in chapter five the first section is titled "Characteristic features of auxiliary tones as defined in harmony textbooks." This section of the chapter is concerned only with the term "auxiliary" as it is defined in

"neighboring cells," etc., the associated phenomena. It is an axiom that the explanation "generally accepted" is the one which is most widely accepted or understood. The use of the word "generally" will be interpreted in the same way. When an author uses words like "generally" to designate any one type of non-homogeneous type, the term "type" he uses will be interpreted as the primary name; all other terms mentioned will be referred to as alternative names.

IV. ORGANIZATION OF THE MATERIAL OF THIS TREATISE

The second chapter of the treatise is concerned with the general features of the primary functions presented and the method in which the material is presented by each of these books. Each of the seven succeeding chapters deals with a specific type of non-homogeneous tissue. In order to obtain complete coverage of non-homogeneous tissues each classification on non-homogeneous tissue is divided into two angles: 1) the meaning given to the term itself by different authors, and 2) the terms used to designate each type of non-homogeneous tissue. Thus, in chapter five the first section is titled "Characteristics of various types of epithelial tissue as defined in primary textbooks." This section of the chapter is concerned only with the term "epithelial" as it is defined in

the different textbooks. The second section of the chapter discusses the different terms that are used to designate the non-harmonic devices defined as an auxiliary tone on page 12:



In every case the definitions given on pages 11, 12, and 13 serve as the basis for the last sections of chapters three through nine. Only the most common forms of each non-harmonic device are considered in the last sections of the respective chapters.

Chapters three, four, five, seven, and eight each deal with a single term (anticipations, appoggiaturas, auxiliary tones, passing tones, and pedal or organ point concept respectively). Chapter five includes several related categories: cambiata, nota cambiata, changing tone, échappée, and escape tone; the final section of that chapter, however, is concerned only with the non-harmonic device that is defined as an "escape tone" on page 12. Similarly, the terms suspension and retardations are both discussed in chapter nine; the final section of chapter nine is concerned only with the non-harmonic device that is defined as a "suspension" on page 13.

Chapter ten discusses in detail the many other terms used to designate types of non-harmonic tones. May of these terms are referred to briefly in the last sections of the

other chapters; e.g., the terms alternating tone, embellishment, neighboring tone, ornamental tone, returning tone, and turning tone are all used to designate the auxiliary tone. In view of the fact that these terms are sometimes used to designate other types of non-harmonic tones also, it seemed best not to include them in the chapter on auxiliary tones. Chapter ten functions as a sort of "catch-all" classification; all terms not previously defined are included in this chapter. Needless to say, there is no double approach in this chapter; most of the terms are used to designate one of the non-harmonic devices already discussed in chapters three through nine.

The eleventh chapter is titled "Non-Harmonic Tone Groups." This title refers to the use of two or more non-harmonic tones successively. No effort is made to compare the terminology used by different authors. Instead, this chapter is approached from the standpoint of terms used to designate the more common types of non-harmonic tone groups.

The final chapter contains the conclusions and recommendations.

Throughout the thesis most musical examples will be shown by the use of a single melodic line with "x" indicating the non-harmonic tone. In instances where a complete harmonization is needed to satisfactorily illustrate a certain point, complete harmonizations will be shown.

Musical examples have not been numbered because they are consistently in the context.

In order to facilitate reading and to avoid cumbersome listings when referring to textbooks, the name of the author rather than the complete title of a book will be used. When two authors have the same last name the initial of their first name will be used also; e.g., F. Robinson and R. Robinson.

The appendices contain complete information on the terms used by each author to designate a given type of non-harmonic tone. This information is presented in summarized form in the last sections of chapters three through nine.

Because of the nature of this study there are a multitude of footnotes; therefore, all references to the textbooks examined are footnoted with only the author's name and the page number(s) of the reference. Complete bibliographical information for every textbook will be found on pages 280-292.

CHAPTER II

GENERAL FEATURES OF THE HARMONY

TEXTBOOKS AND THEIR PRESENTATION OF NON-HARMONIC TONES

Before discussing each type of non-harmonic tone in detail, it seems advisable to consider each textbook in its entirety. There are two main reasons for this. First, the way in which non-harmonic tones are presented by each author is determined to a great extent by such considerations as: 1) the author's purpose in writing the book, 2) the age level for which the book is intended, and 3) the length and scope of the book. Second, it is possible to interpret each phase of this study with greater insight by having advance knowledge of the general organizational features of the textbooks, the group classification employed for non-harmonic tones, and the order and method of presenting non-harmonic tones.

The first half of this chapter is devoted to the general features of harmony textbooks such as the purpose and the format; the last half pertains to the terminology used for non-harmonic tones and the method in which the subject of non-harmonic tones is presented.

I. GENERAL FEATURES OF THE HARMONY TEXTBOOKS

Purpose. There can be little doubt that the harmony books included in this study were designed as textbooks.

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Most of them seem to have come into existence because of a harmony teacher's desire to publish the course of study which he or she had developed while teaching harmony. Although relatively few of the authors mention their teaching experience in the introductory remarks of their textbooks, this information is frequently implied on the title page where the academic position or title of the author is listed. When such information is not available in the textbook itself, it can usually be procured from reference sources if the writer is a person of relative importance in the field of music. In a few cases the fact that the textbook is published by a college or university press points out that the author is probably a faculty member.

Since it is possible to determine that the vast majority of the authors have experience as teachers of harmony, it is logical to assume that they must have been writing from their own experience. One author, Baumgartner, states that his book is a revision and extension of explanatory material used in his harmony teaching [at Yale] for many years.¹ In the foreword to Tweedy's textbook, Howard Hansen writes that, "The material which comprises Mr. Tweedy's book has stood the test of a thorough experimental period in the classes of the Eastman School of Music."² In

¹ Baumgartner, Foreword.

² Tweedy, Foreword. Donald Tweedy (1890-1948) left Eastman in 1927.

the Preface to the Revised Edition of Hindemith's harmony text the author says that his purpose has been ". . . to present . . . some teaching material that has been found practical."³ Other authors seem to imply that through their own teaching experience they have been able to devise a system of teaching harmony which is well suited to the music student's needs. Baldwin and Witte claim that the book which they co-authored is ". . . designed to satisfy an urgent need by placing in the hands of teachers and students a practical and concise treatise on the science of harmony."⁴ Many other authors stress the importance of clarity, conciseness, and practicality in a textbook. Alchin aims to ". . . provide a course of study that will be simple [and] direct."⁵ Haddon has endeavored to ". . . approach the study of harmony in a simple, methodical manner."⁶ Maryott indicates that his purpose has been ". . . to present the elementary principles of harmony in a clear, direct, and simple manner."⁷ F. Robinson makes ". . . a sincere effort to present the subject of harmony in a more tangible

³ Hindemith, 2nd Preface.

⁴ Baldwin and Witte, p. 1.

⁵ Alchin, p. iii.

⁶ Haddon, Foreword.

⁷ Maryott, p. 5.

The Preface to the Revised Edition of Hildemann's Harmony text the author says that his purpose has been "to present . . . some teaching material that has been found practical." Other authors seem to imply that through their own teaching experience they have been able to devise a system of teaching harmony which is well suited to the needs of students. Helmholtz and Wittke claim that the book which they co-authored is "designed to satisfy an urgent need by placing in the hands of teachers and students a practical and concise treatise on the science of harmony." Many other authors stress the importance of clarity, conciseness, and practicality in a textbook. Alchin says he "provides a course of study that will be simple [and] direct." Hadden has endeavored to "approach the study of harmony in a simple, methodical manner." Harpoot indicates that his purpose has been "to present the elementary principles of harmony in a clear, direct, and simple manner." F. Robinson makes "a sincere effort to present the subject of harmony in a more tangible

1 Hildemann, 2nd Preface.

2 Helmholtz and Wittke, p. 1.

3 Alchin, p. 141.

4 Hadden, Foreword.

5 Harpoot, p. 2.

form . . ."⁸ while R. Robinson aims ". . . to present a logical and progressive arrangement of subject matter."⁹

Needless to say, the above quotations are only a random sampling to indicate the general purpose of most authors. Not all authors indicate their purpose; in such cases it is frequently possible to determine partially the author's purpose from the title or title page information. Chadwick, for example, refers to his book as ". . . a course of study."¹⁰ Giard gives the following title page information: "A text for the student of elementary harmony."¹¹ Leighton subtitles his book as "A Practical Textbook for Teachers, Schools, and Conservatories."¹²

Several of the textbooks deserve special mention because of the level for which they are designed. Abbott's book ". . . is meant not only for serious students of music . . . but also for those vast numbers of people who get an immense amount of pleasure out of music as an avocation."¹³ Consequently one would expect Abbott's treatment of non-harmonic tones to be much less technical and involved than

⁸ F. Robinson, Preface.

⁹ R. Robinson, Preface.

¹⁰ Chadwick, Title page.

¹¹ Giard, Title page.

¹² Leighton, Title page.

¹³ Abbott, p. iii.

form . . . while R. Robinson also . . . to present a
logical and progressive arrangement of subject matter.
Robinson is also, the above quotations are only a
teacher anxious to illustrate the general purpose of these
authors. But all authors indicate their purpose in their
words it is frequently possible to determine precisely the
author's purpose from the title or title page information.
Unrelated, for example, refers to his book as "A course
of study." 10. Gland gave the following title page information:
Title: "A book for the student of elementary physics."
Unrelated indicates his book as "A practical textbook for
teachers, students, and experimenters."
However, at the beginning of his book Unrelated mentions
because of the level of which they are designed. Unrelated's
book . . . is meant not only for student students of physics
but also for those who are interested in physics without an
intense amount of pleasure and of course as an exercise.
Consequently one would expect a book's treatment of the
various topics to be such that the student and teacher both

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- 8 R. Robinson, Physics.
 - 9 R. Robinson, Physics.
 - 10 Unrelated, Title page.
 - 11 Gland, Title page.
 - 12 Unrelated, Title page.
 - 13 Appendix, p. 111.

in a college text. The books by Dethier, Maryott, Waghorne, and Welliver are specifically designed for high school students. The textbooks by Orem and Robertson also are probably meant for high school use even though the authors fail to indicate this. Alchin, Hawley, Murphy and Stringham, Heacox, and McConathy state that their books may be used on either high school or post-high level. It is logical to assume that each of these books will be less detailed than books designed for conservatory or university level.

Bullis, Haddon, Mokrejs, R. Robinson, and Safranek each state that their textbooks may be used for either class or private teaching. From these statements one might conclude that the material presented is not too complicated; otherwise, it would be difficult to sanction the textbooks' use for private study. Some of the statements in the Publisher's Preface to Safranek's book are well worth noting. The publishers contend that Safranek has written

. . . a work both original and novel, in that it makes it possible for amateur musicians everywhere to get insight into a subject which has long been considered too deep and too difficult for the ordinary mind to grasp In preparing this book, Mr. Safranek's main consideration has been to provide a work . . . that can be mastered without a teacher and yet one that a progressive teacher of harmony will be glad to see in his classes.¹⁴

¹⁴ Safranek, p. i.

The book by Dodd is expressly limited to first semester harmony. Campbell-Watson's book deals with "... the principles of Diatonic Harmony in a concise and modern manner . . ." ¹⁵ while the books by Giard, Harris, and Wood encompass only "elementary harmony." The books by Tapper, Paulson and Cheyette, and Thompson are intended to cover two years of class work; but the authors do not specify whether this work is to be on high school, college, or conservatory level. Horne's book for first year theory is evidently intended for college level since Miss Horne teaches on the college level. ¹⁶ On the other hand Strube's book is "... written primarily for the use of conservatory students." ¹⁷

The majority of authors do not indicate the age or attainment level for which their book is designed. Yet, even in the cases where this information is supplied, it is sometimes misleading. For example, on the high school level the book by Maryott is much more comprehensive than the books by the other three authors (Dethier, Waghorne, and Welliver); and on the high school and/or college level, the book by Hawley is very limited as compared with other books designed for the same level. Because of these divergencies

¹⁵ Campbell-Watson, Part 3, Chapter 10, p. 1.

¹⁶ On the title page of Dorothy Horne's book is the information: Associate Professor of Music, Maryville College, Maryville, Tennessee.

¹⁷ Strube, p. 1.

it is impossible to determine with any degree of accuracy the attainment level for which the textbook is best suited judging solely from the title or introductory remarks; only a thorough examination of each book reveals this information.

Relatively few authors indicate that harmony is based on the actual practice of composers. Only six of the books examined made any mention of this fact: the books by Tweedy, McHose, Foote and Spalding, York, McKinley, and Piston. Tweedy and McHose place special emphasis upon the harmonic practices of J. S. Bach while the authors of the other four books refer to ". . . actual practice of composers . . ." ¹⁸, ". . . analysis of the works of the great composers . . ." ¹⁹, ". . . the principles of harmonic writings . . . observed in the works of the great composers of the past . . ." ²⁰, and ". . . the harmonic general practice of composers of the 18th and 19th centuries." ²¹

The length of each book serves as a fairly reliable guide in determining the scope of the book. Generally speaking, it can be said that the longer the book, the more detailed the coverage. Table I on page 28 shows the

¹⁸ Foote and Spalding, Introduction.

¹⁹ York, Introduction

²⁰ McKinley, Introductory Note

²¹ Piston, p. 2.

distribution of books as to their length. Appendices, supplementary exercises, and introductory material are not included in the number of pages. Table I summarizes a portion of the material contained in Appendix IA.

Format. The shape, size, and general make-up of the harmony textbooks is not actually pertinent to the consideration of non-harmonic tones. Nevertheless, the formats of the books included in this study are discussed briefly in order to point out unusual features of some of the textbooks, the probable scope of the books, and accessibility of information in these books.

An appreciable number of the textbooks (eleven, to be exact) are mimeographed or dittoed (reproduced by the use of a "Ditto" machine). Part of these books are published under the auspices of a university or college: for example, Loyola University, Kansas City University, St. Mary's-of-the-Woods Academy, and Texas Technological College. Most of them, however, give no evidence of the name or place or a sponsoring institution or publishing firm. These books are referred to in the bibliography as being "Privately published." The reader who wants more complete information as to the names of books which are in mimeographed form and the books which are privately published can find this information in the bibliography.

Lozano's "book" is the least pretentious harmony text of all those examined. It consists of fifty-eight un-paged mimeographed sheets stapled together at the top. Concerning this unlikely looking manuscript Lozano says, "It is the most practical system ever written."²² The reader can judge for himself how true this statement is as he reads the succeeding chapters.

It seems quite evident that books which are privately published or issued in mimeographed form will have only a limited distribution. It is also worth noting that most of these books are relatively short and do not discuss non-harmonic tones in any detail.

A majority of the books examined, however, are conventional publications. Most of these textbooks consist of a single volume. However, the books by Alchin, Anderson, Baldwin and Witte, McKinley and Smith, F. Robinson, Tapper, and Wedge each contain two or more volumes. McKinley and Smith's book is made up of four separate mimeographed booklets each devoted to a semester of work. On the other hand, the harmony textbook by Campbell-Watson is not a book in any sense of the word; it consists of twenty-five separate pamphlets each of which forms a chapter.

The accessibility of information in the textbooks is dependent on the organization of material and the existence

²² Lozano, Title page.

of tables of contents and indices. Since the organization of material concerning non-harmonic tones is discussed in the last portion of this chapter, let us consider only the use of tables of contents and indices. Table II gives statistics showing the number of books which have either a table of contents, an index, or both. The eleven books which have neither a table of contents nor an index are all relatively short; none of them contain more than ninety pages. In the book co-authored by Murphy and Stringham an "Analytical Table of Contents" serves the same purpose as an index. Even though the above information is not directly related to the subject of non-harmonic tones, it does provide a general picture as to the relative accessibility of material in harmony textbooks.

II. PRESENTATION OF NON-HARMONIC TONES

There are three main points to be considered in connection with the presentation of non-harmonic tones in harmony textbooks: 1) the group classification employed, 2) the method of presentation, and 3) the extent of treatment.

Group classification employed. The wide variety of terms used to describe tones foreign to the harmony has already been pointed out on the first page of chapter one. Table III shows the number of authors who use each of these

of cables it was found that the
of material is not uniform and
the last section of the cable
was of lower quality than the
sections showing the high quality
of construction, as shown by the
analysis made of the cable and
showing that the cable was of
high quality throughout the
whole of its length. The analysis
then showed that the cable was
the subject of a high quality
analysis as to the quality of the
cable material.

The analysis of the cable
section with the high quality
material showed that the
the material was of high quality
the material was of high quality

Section of the cable
section with the high quality
material showed that the
the material was of high quality
the material was of high quality

TABLE I
LENGTH OF HARMONY TEXTBOOKS

Number of pages	Number of books of given length
less than 100 pages	22 ^a
from 100 - 199 pages	22
from 200 - 299 pages	16
more than 300 pages	6 ^b

^aTen of these twenty-two books have less than fifty pages.

^bOnly one book falls in the three hundred page range, four contain 400 - 499 pages; Murphy and Stringham's book has a total of 592 pages.

TABLE II
USE OF A TABLE OF CONTENTS AND/OR INDEX
IN HARMONY TEXTBOOKS

Number of books having neither a table of contents or index	11
Number of books having a table of contents but no index	33
Number of books having an index but no table of contents	1
Number of books having both a table of contents and index	21

terms as either a primary or alternate name for non-harmonic tone. The term "non-harmonic tone" is by far the most common designation for tones foreign to the harmony. Since some of the authors do not use an over-all classification for tones foreign to the basic chord structure, Table III does not give a complete picture. Three authors (Broekhoven, Jones, and Wedge) merely refer to non-harmonic tones as "tones foreign to the harmony"²³ or "tones which are foreign to the chord."²⁴ Jones also mentions different terms such as decorative device, unessential tone, unessential discord, and unessential dissonances while discussing various types of non-harmonic tones; but at no time does he give the impression that any of these terms is meant as the primary designation. Tapper does not give a group name to non-harmonic tones either. However, when he discusses the suspension he refers to it as ". . . a device for lending interest to the individual voice part."²⁵ Five authors (Emery, Hall, Harris, Otterström, and Waghorne) do not even employ a phrase which could serve as an applicable designation for all types of non-harmonic tones.

Appendix IB contains complete information on the terminology used by each author to designate non-harmonic tones.

²³ Jones, p. 45.

²⁴ Wedge, Book I, p. 24.

²⁵ Tapper, Book I, p. 149.

TABLE III
TERMS USED TO DESIGNATE NON-HARMONIC TONES

Term	Number of authors using term as pri- mary name	Number of authors using term as al- ternate name
Accessory tone	1	
Accidental tone (or accidental altera- tion)		2
Bytone (or by-tone)	2	1
Decorative note (or decorative device)	1	1
Dependent tone		1
Device of rhythmic and melodic origin	1	
Dissonant tone (or dissonances)	2	
Embellishment (also embellishing tone, melodic embellish- ment)	4	3
Tone of figuration (or device of melo- dic figuration)	1	1
Foreign tone	2	3
Inessential discord		1
Inharmonic tone	2	2
Melodic tone (or melo- dic device)	2	1
Neighboring tone		2

TABLE III (continued)

TERMS USED TO DESIGNATE NON-HARMONIC TONES

Term	Number of authors using term as pri- mary name	Number of authors using term as al- ternate name
Non-chord tone (also non-chordal or non- chordic tone)	6	3
Non-harmonic tone (or non-harmonic dissonances)	18	3
Non-harmonic orna- mental tone	1	
Ornamental tone (also device or ornamenta- tion, ornament)	3	3
Tension tone	1	
Unessential note (or unessential discord)	4	4

NOTE: There are also nine authors who use no term to designate the group classification of non-harmonic tones.

THE UNITED STATES OF AMERICA
DEPARTMENT OF THE ARMY
OFFICE OF THE ADJUTANT GENERAL
WASHINGTON, D. C.

1. The Adjutant General's Office is the principal office for the management of the personnel records of the Army. It is responsible for the collection, maintenance, and dissemination of personnel data. The Office is organized into several divisions, including the Personnel Division, the Training Division, and the Medical Division. The Personnel Division is the largest and is responsible for the majority of the personnel records. The Training Division is responsible for the records of the Army's training programs. The Medical Division is responsible for the records of the Army's medical personnel. The Office also has a number of other divisions, including the Administrative Division, the Legal Division, and the Finance Division. The Office is headed by the Adjutant General, who is appointed by the Secretary of the Army. The Adjutant General is responsible for the overall management of the Office and for the coordination of its activities with the other departments of the Army. The Office is located in the Adjutant General's Building, which is situated in the heart of the Pentagon complex. The building is a large, modern structure that houses the Office's main operations. The Office is also responsible for the management of the Army's personnel records system, which is one of the largest and most complex in the world. The system is used to store and retrieve personnel data for all of the Army's personnel, including active duty, reserve, and retired personnel. The Office is also responsible for the dissemination of personnel data to other departments of the Army, as well as to other government agencies and to the public. The Office is a vital part of the Army's personnel management system and is responsible for ensuring that the Army's personnel records are accurate, complete, and up-to-date.

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Method of presentation. Most authors of harmony textbooks present the subject of non-harmonic tones in a single chapter or in two or more consecutive chapters. In the shorter books and the books with limited coverage this material is not introduced until near the end of the book. Quite often the pedal or organ point concept is not considered as a type of non-harmonic tone and is presented separately from the discussion of non-harmonic tones. This fact will be treated in greater detail in chapter eight.

The textbooks by Wedge and the book co-authored by Murphy and Stringham are unique for their lack of method. In each of these two books the different types of non-harmonic tones are presented at random throughout the book; there is no effort to present the subject of non-harmonic tones in a systematic fashion.

Except for the two books mentioned immediately above, all the textbooks examined present the subject of non-harmonic tones either in a single section or in two or more definitely defined sections of the book. In some cases there are also scattered references to different non-harmonic tones in other parts of the book; nonetheless, the bulk of information about non-harmonic tones is concentrated in one or more clearly defined sections of the book.

The method of presentation that some of the authors use is especially noteworthy. Sessions, for example, has a

chapter in which he discusses the simpler forms of non-harmonic tones. Later in the book he has a section titled "Extended Use of Accessory Tones" and another called "Frozen Accessory Tones." A similar division of material is used by Bullis. He presents each type of non-harmonic tone and then later in the book refers to exceptional treatment such as "unresolved alternating tones", "omitted passing tones", "unintroduced alternating tones", and "unresolved suspensions."

Bullis divides all "nonharmonic ornamental tones" into three categories: 1) bytone or neighboring tone, 2) persistent tones or figures, and 3) elisions. The first category is subdivided into afterbeats (alternating tones, passing tones, anticipations, and skiptones) and bytones on the pulse (suspensions). Otterström also has an unusual division of material. He groups non-harmonic tones into three classifications: 1) nonchordic tones (suspensions, afterbeats, and anticipations), 2) accidental alterations or dissonances (passing tones and changing or alternate tones), and 3) organ point. His use of the term "nonchordic tone" is rather limited in meaning when one considers that the term is referred to by other authors as being synonymous with the term "non-harmonic tone". The three types of non-harmonic tones that Strube lists are suspensions, auxiliary tones, and organ points; yet these three categories embrace

all the main types of non-harmonic tones.

McKinley also presents non-harmonic tones as three clearly defined groups: 1) unaccented neighbor tones (passing tones, returning tones, and anticipations), 2) accented neighbor tones (prepared--suspensions, and unprepared--changing tones and appoggiaturas), and 3) other neighbor tones. Pedal points are not included in this classification since McKinley does not consider them as a type of non-harmonic tone.

Lieberson has an approach to the subject of non-harmonic tones that differs from that used by all other authors. Section IV of his book is called "Figuration" and deals solely with non-harmonic tones. The study is subdivided into "Strict Style of Figuration" and "Freer Style of Figuration."

R. Robinson's presentation of the subject of non-harmonic tones is unusual because he brings out the historical background and its significance for each type of non-harmonic tone. While some of the other authors may occasionally mention the origin of a single term, none of them except R. Robinson give historical information about all types of non-harmonic tones.

There is a notable inconsistency in Parts I and II of the harmony textbook by F. Robinson. When the topic of non-harmonic tones is introduced in Part I he refers only to

passing tones and changing-tones. He claims that, "The changing-tones are of two kinds, namely, suspensions and appoggiaturas."²⁶ Yet in Part II no mention is made of the term "changing-tone"; instead F. Robinson defines the following types of "inharmonic tones": passing tone, neighboring-tone, appoggiatura, anticipation-tones, suspensions, organ point, and stationary tone.

In presenting the different types of non-harmonic tones a few authors define one type by relating it to the previously defined type of tone. This is particularly true in the case of Tweedy. For example, he defines the appoggiatura as an unprepared neighboring tone;²⁷ the suspension in turn is defined as a special type of appoggiatura.²⁸

Extent of treatment. Several textbooks do not even mention non-harmonic tones. The books by Blanc, Baldwin and Witte, Dethier, Haddon, Orem, and Wademan make no mention of tones foreign to the harmony. Cox states on the title page of his book that

The use of non-harmonic tones and embellishments has been purposely omitted [because] this subject has been thoroughly treated in "Exercises in Melody Writing" by Percy Goetschius, to which the student would do well to refer.²⁹

²⁶ F. Robinson, Part I, p. 191.

²⁷ Tweedy, p. 170

²⁸ Ibid., p. 172.

²⁹ Cox, Title page.

changing tones and changing-tones. The change-tones, "the
 changing-tones are of two kinds, namely, suspension and
 appoggiatura." ²⁶ Yet in Part II no mention is made of the
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 tones, appoggiatura, suspension-tones, suspension, organ
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 Melody Writing" by Percy Goetschius, to which the
 student would do well to refer. ²⁹

²⁶ P. Robinson, Part I, p. 191.

²⁷ Treedy, p. 170.

²⁸ Ibid., p. 172.

²⁹ Cox, title page.

In the textbook by Hawley and Martin the term "non-harmonic tone" is mentioned on page 8, but there is no further reference to it in any other part of the book. In similar fashion Robertson refers to "an inharmonic tone" but does not amplify or expand on the term. Paulson and Cheyette present a single class of non-harmonic tones which they refer to as "Non-Harmonic or Passing Tones."³⁰ Although they devote two pages out of a total of eighty-two to this topic, they do not classify the "Non-Harmonic or Passing Tones" according to various types. Harris defines the term "suspension" without ever mentioning that it belongs to a larger group classification. Each of the above books, in addition to ignoring the subject of non-harmonic tones or passing over it very lightly, is quite short. Orem's book has one hundred twenty-eight pages of text material. The rest of the books mentioned above range in length from twenty-four to eighty-two pages.

Several other books have exceedingly limited treatment of non-harmonic tones. Dodd devotes only a little more than a page to the description of five types of non-harmonic tones; no musical examples are given. However, Dodd amplifies the coverage by saying that, "There is a great deal more to be said about these ornaments and their use, but these

³⁰ Paulson and Cheyette, p. 43.

brief descriptions will suffice for our present needs."³¹

No further mention is made of non-harmonic tones. The textbooks by Fischer, Hall, Vogler and Hagen, Welliver, and Safranek together with the Textbook of Harmony for High School³² also deal with the subject of non-harmonic tones in only one or two pages. Fischer is one of the few authors who openly admits that there are discrepancies in terminology with regard to non-harmonic tones. According to him,

These Unessential Tones are of Various Types, but their definitions and differentiations are often confusing, and, when different books are compared, apparently conflicting. The following definitions are as clear and definite as it is possible to make them, in view of the widespread disagreements, which will not be discussed here.³³

Each of the definitions which follow is very short and to the point. The same can be said of the treatment given to non-harmonic tones in Textbook of Harmony for High School and in the book by Hall.

Safranek recognizes only suspensions, passing tones, and pedal points in his one-and-a-half page discussion of non-harmonic tones. Vogler and Hagen refer to "Dissonances"

³¹ Dodd, p. 21.

³² Since the Textbook of Harmony for High School is written by a Music Methods Class at St. Mary's-in-the-Woods Academy, it is impossible to designate this book by the use of the author's name. Throughout the thesis, whenever this book is referred to, the complete title will be used.

³³ Fischer, p. 69.

brief descriptions will suffice for our present needs. The text-
 No further mention is made of non-harmonic tones. The text-
 books by Fischer, Hall, Vogler and Hagen, Kellner, and
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31 Book, p. 51.

32 Since the Textbook of Harmony for High School is
 written by a Music Methods Class at St. Mary's in the Town
 Academy, it is impossible to designate this book by the name
 of the author's name. Throughout the thesis, whenever this
 book is referred to, the complete title will be used.

33 Fischer, p. 69.

and divide them into two types: 1) Dissonances of the 1st Class and 2) Dissonances of the 2nd Class.³⁴ These "Dissonances" are used in reference to intervals rather than in reference to tones which are foreign to the harmony. Consequently, no further mention will be made of the Vogler and Hagen text in the succeeding chapters of this study.

The textbook by Welliver is also very limited in its coverage of non-harmonic tones. The author defines the suspension in very simple terms and refers briefly to embellishments and passing tones. However, he indicates in the Preface that he ". . . purposely omitted any reference to melody writing in any of its aspects. No attempt was made to introduce florid melodies with many non-harmonic tones."³⁵ Thus it may be assumed that Welliver is keeping the subject of harmony as uncomplicated as possible in deference to the age level of the students for whom the book is intended.

Special mention should be given to the book by Weidig. Only one type of non-harmonic tone is defined; a six-page chapter is devoted to a discussion of the "Pedal or Organ Point" while there is only casual reference to the terms suspension, appoggiatura, changing tone, and passing tone. Weidig justifies himself in the chapter on organ point with

³⁴ Vogler and Hagen, p. 63.

³⁵ Welliver, Preface.

and divide them into the groups (1) Dismissal of the law
Class and (2) Dismissal of the law Class.
"Dismissal" the word is referred to as follows in the text
in reference to cases which are referred to the law.
Consequently, no further mention will be made of the law
and cases which are the subject of this study.
The work of Walker is also very limited in the
coverage of non-ferrous cases. The author defines the
definition in very simple terms and refers chiefly to the
definition and passing cases. However, he indicates that
the first case is "... , previously existed and referred
to nobody arising in any of the cases. No account was made
to introduce further material with many non-ferrous cases.
This it may be assumed that Walker is leaving the subject
of history as unexplored as possible in reference to the
age level of the evidence for which the work is intended.
Special mention should be given to the book by Walker.
Only one type of non-ferrous case is mentioned, a six-page
chapter is devoted to a discussion of the "Fetal or Fetal
Fetal" while there is only a few pages devoted to the cases
mentioned, especially, changing cases, and passing cases.
While Justice himself is the author of several cases, the
Walker and Walker, 2-31.
Walker, Justice.

this statement:

It may seem strange that, in a textbook on harmony, I should have made as little mention of certain melodic devices, such as suspension, appoggiatura, passing tone, etc., etc.. My aim has been to show the unobscured harmonic combination of tones. . . . Wherever the melodic tones were introduced they have been explained. . . . Melodic devices are really the life of contrapuntal expression and should be studied and practiced when counterpoint becomes the principal object of understanding.³⁶

Tapper, in his textbooks for a two-year harmony course, mentions only two types of non-harmonic tones: passing tones and suspensions. Unlike Weidig, he gives no explanation for the limitation. Horne and Waghorne limit their discussion to three types of non-harmonic tones. Horne defines the passing tone, neighboring tone, and appoggiatura while Waghorne deals with passing tones, embellishments, and pedals. Waghorne also states that "Resolutions are often SUSPENDED, RETARDED, or ANTICIPATED. The student will get a keener insight into these highly complex workings through his work in COUNTERPOINT."³⁷ Horne indicates that the study of non-harmonic tones is not limited to the three types defined in her book; "There are many kinds of non-harmonic tones. At the present we will study only three different kinds."³⁸ Although this statement is made at the beginning of the book, no new types of

³⁶ Weidig, p. 411.

³⁷ Waghorne, p. 74.

³⁸ Horne, p. 15.

100

It may seem strange to say that the purpose of this study is to determine the effect of the type of instruction on the learning of the subject matter. The purpose of this study is to determine the effect of the type of instruction on the learning of the subject matter. The purpose of this study is to determine the effect of the type of instruction on the learning of the subject matter.

There are three types of instruction: (1) the type of instruction which is given by the teacher, (2) the type of instruction which is given by the student, and (3) the type of instruction which is given by the group. The purpose of this study is to determine the effect of the type of instruction on the learning of the subject matter. The purpose of this study is to determine the effect of the type of instruction on the learning of the subject matter. The purpose of this study is to determine the effect of the type of instruction on the learning of the subject matter.

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DEPARTMENT OF EDUCATION
1925

non-harmonic tones are introduced in the remaining three-fourths of the book.

Each of the remaining textbooks deal with the subject of non-harmonic tones in considerable detail. The authors define from four to eleven types of non-harmonic tones. The system of classification used in some of these books is rather unusual. (See pages 32-35.) One additional book deserves special attention. Vogler divides his "Non-Component Tones" into ten different sections: 1) exchanges (direct), 2) exchanges with intermediate passing tones, 3) returning motion, 4) passing sevenths, 5) passing ninths, 6) suspension (regular), 7) suspension (free), 8) suspension (changing tone), 9) anticipation, and 10) connective tones.³⁹ Unfortunately, Part III of Vogler's three volume series was not available. Thus, it was impossible to examine his definitions for suspensions, anticipations, and connective tones. Because of this Vogler's book was excluded from the study.

Table IV shows the portion of each book that is devoted to the subject of non-harmonic tones. The most extensive coverage on a percentage basis is that given in the book by Strube. More than a fourth of the total number of pages are concerned with non-harmonic tones. From the standpoint of total pages discussing non-harmonic tones, Sessions

³⁹ Vogler, Part II, p. 50.

and generally these are introduced in the following manner:
 Results of this study. The first part of the paper is devoted to the subject of non-ferrous metals. The second part is devoted to the subject of ferrous metals. The third part is devoted to the subject of non-ferrous alloys. The fourth part is devoted to the subject of ferrous alloys. The fifth part is devoted to the subject of non-ferrous composites. The sixth part is devoted to the subject of ferrous composites. The seventh part is devoted to the subject of non-ferrous polymers. The eighth part is devoted to the subject of ferrous polymers. The ninth part is devoted to the subject of non-ferrous ceramics. The tenth part is devoted to the subject of ferrous ceramics. The eleventh part is devoted to the subject of non-ferrous composites. The twelfth part is devoted to the subject of ferrous composites. The thirteenth part is devoted to the subject of non-ferrous polymers. The fourteenth part is devoted to the subject of ferrous polymers. The fifteenth part is devoted to the subject of non-ferrous ceramics. The sixteenth part is devoted to the subject of ferrous ceramics. The seventeenth part is devoted to the subject of non-ferrous composites. The eighteenth part is devoted to the subject of ferrous composites. The nineteenth part is devoted to the subject of non-ferrous polymers. The twentieth part is devoted to the subject of ferrous polymers. The twenty-first part is devoted to the subject of non-ferrous ceramics. The twenty-second part is devoted to the subject of ferrous ceramics. The twenty-third part is devoted to the subject of non-ferrous composites. The twenty-fourth part is devoted to the subject of ferrous composites. The twenty-fifth part is devoted to the subject of non-ferrous polymers. The twenty-sixth part is devoted to the subject of ferrous polymers. The twenty-seventh part is devoted to the subject of non-ferrous ceramics. The twenty-eighth part is devoted to the subject of ferrous ceramics. The twenty-ninth part is devoted to the subject of non-ferrous composites. The thirtieth part is devoted to the subject of ferrous composites. The thirty-first part is devoted to the subject of non-ferrous polymers. The thirty-second part is devoted to the subject of ferrous polymers. The thirty-third part is devoted to the subject of non-ferrous ceramics. The thirty-fourth part is devoted to the subject of ferrous ceramics. The thirty-fifth part is devoted to the subject of non-ferrous composites. The thirty-sixth part is devoted to the subject of ferrous composites. The thirty-seventh part is devoted to the subject of non-ferrous polymers. The thirty-eighth part is devoted to the subject of ferrous polymers. The thirty-ninth part is devoted to the subject of non-ferrous ceramics. The fortieth part is devoted to the subject of ferrous ceramics. The forty-first part is devoted to the subject of non-ferrous composites. 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The eighty-third part is devoted to the subject of non-ferrous composites. The eighty-fourth part is devoted to the subject of ferrous composites. The eighty-fifth part is devoted to the subject of non-ferrous polymers. The eighty-sixth part is devoted to the subject of ferrous polymers. The eighty-seventh part is devoted to the subject of non-ferrous ceramics. The eighty-eighth part is devoted to the subject of ferrous ceramics. The eighty-ninth part is devoted to the subject of non-ferrous composites. The ninetieth part is devoted to the subject of ferrous composites. The ninety-first part is devoted to the subject of non-ferrous polymers. The ninety-second part is devoted to the subject of ferrous polymers. The ninety-third part is devoted to the subject of non-ferrous ceramics. The ninety-fourth part is devoted to the subject of ferrous ceramics. The ninety-fifth part is devoted to the subject of non-ferrous composites. The ninety-sixth part is devoted to the subject of ferrous composites. The ninety-seventh part is devoted to the subject of non-ferrous polymers. The ninety-eighth part is devoted to the subject of ferrous polymers. The ninety-ninth part is devoted to the subject of non-ferrous ceramics. The hundredth part is devoted to the subject of ferrous ceramics.

TABLE IV
THE PORTION OF EACH BOOK THAT IS DEVOTED TO THE
SUBJECT OF NON-HARMONIC TONES

The per cent of the book that is devoted to non- harmonic tones	Number of books whose non-harmonic content falls within the given per cent ranges
0.0%	9
0.1% - 5.0%	12
5.1% - 10.0%	18
10.1% - 15.0%	15
15.1% - 20.0%	9
more than 20%	4

gives the most extensive coverage; about seventy-eight pages are directly concerned with the topic of non-harmonic tones. McHose also has fairly extensive coverage from the standpoint of the total number of pages involved.

If the reader is interested in obtaining more detailed information about the portion of each book devoted to non-harmonic tones, he can refer to Appendix IA. This appendix shows complete information on the length of each book, the approximate number of pages devoted to non-harmonic tones, and the per cent of each book that is devoted to non-harmonic tones.

gives the most extensive coverage of the subject matter
are directly concerned with the subject of the present paper.
Hobbs also has failed to mention the fact that the
of the case number is 100-100000.
If the reader is interested in obtaining more detailed
information about the history of the case, he should refer to
Hobbs' book, for example, to page 100. This should
show complete information on the history of the case, the
approximate number of cases covered in the present paper,
and the per cent of cases that is covered in the
present paper.

CHAPTER III

ANTICIPATIONS

The term "anticipation" receives similar treatment in all of the books studied. The authors of harmony textbooks are in general agreement on the salient features of an anticipation. They either state in words or indicate by their musical examples that an anticipation "anticipates" one or more tones of the coming harmony and should: 1) be unaccented, 2) be shorter in duration than the harmony note it precedes, and 3) appear in the same voice as the note(s) it anticipates. A great many authors also contrast the anticipation and suspension.

Nineteen of the textbooks examined contain no mention of the word "anticipation" and show no musical illustrations of the anticipation device shown below:



Eleven of these nineteen do not discuss non-harmonic tones at all. Seven of the remaining ones (The Textbook of Harmony for High School plus the books by Harris, Horne, Safranek, Tapper, Weidig, and Welliver) each have only a limited coverage of non-harmonic tones. It is surprising, however, that Heacox does not mention anticipations since he does define and discuss five other types of non-harmonic tones.

Two additional authors refer to "anticipated progressions" and "anticipated resolutions" while completely ignoring the term "anticipation." Broekhoven states that "One or more voices may . . . anticipate an expected progression, thereby forming tones foreign to the harmony."¹ Waghorne makes the broad statement that "Resolutions are often SUSPENDED, RETARDED, or ANTICIPATED."²

In the following paragraphs the meaning assigned to the word "anticipation" by the authors who mention the term is discussed from the standpoint of accentuation, duration, voice participation, and the relationship of the anticipation and suspension. The last part of the chapter is devoted to the terms used to designate the non-harmonic device defined as an anticipation on page 11.

I. CHARACTERISTIC FEATURES OF THE ANTICIPATION AS DEFINED IN HARMONY TEXTBOOKS

The definitions used by the forty-six authors who actually mention the word "anticipation" range in complexity from single sentence definitions such as "Anticipation -- sounding a note of a chord before its natural place."³ to a

¹ Broekhoven, p. 79.

² Waghorne, p. 74.

³ Hall, p. 75.

definition which encompasses two classes of anticipations plus Anticipation Chords and Harmonic Anticipations.⁴

Approximately one-third of the authors treat the subject of anticipations in considerable detail. Many of them also refer to "free anticipations", "indirect anticipations", "anticipation chords", and "irregular anticipations."

Since some authors do not discuss the anticipation in great detail, it is necessary to rely on the examples they use to determine their probable intent as to accentuation, duration, and voice participation.

Accentuation. All but two of the authors indicate either by word or musical example that the anticipation should be an unaccented tone. These two authors qualify their remarks on accentuation by saying that "Generally the anticipation is unaccented."⁵ and "The anticipation occurs mostly on the unaccented beat."⁶ Neither of them give examples to illustrate an anticipation on an accented beat.

Duration. There is considerably less agreement among the numerous authors on the matter of the relative duration of the anticipation. A majority specify that the anticipation

⁴ Leighton, pp. 74, 204.

⁵ Giard, p. 178.

⁶ Otterström, p. 50.

is as short or shorter than the tone which it anticipates. One author asserts in a very positive manner that "The anticipation tone is always shorter in duration than its tone of resolution."⁷ Several use the limiting adjectives "commonly", "usually", or "generally" in conjunction with the word shorter. A few authors do not assign the duration of the anticipation on a comparative basis; instead they state that the anticipation should be of "short duration." None of them indicate exactly how short "short" has to be.

The most unusual treatment of anticipation from the standpoint of duration is found in the books by Giard and Leighton. Each of these authors states the duration in terms of the note preceding the anticipation. According to Giard, "The anticipation should not be longer than its preceding note. Generally the value of the anticipation is less than that of its preceding note."⁸ Leighton maintains that, "In value, they [the anticipations] should be no longer than the tone immediately prededing."⁹

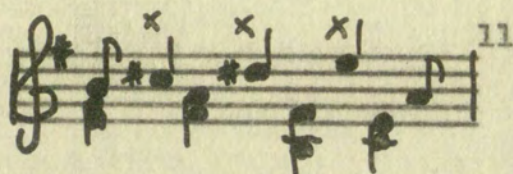
One more fact is noteworthy with reference to time considerations. Most of the definitions and examples indicate that the anticipation is not tied over to the harmony

⁷ F. Robinson, p. 203.

⁸ Giard, p. 177.

⁹ Leighton, p. 204.

tone. Baumgartner, however, specifies that the anticipation can be tied to the chord tone which it anticipates.¹⁰ He also shows examples in which the anticipation is the first half of a syncopation:



Only two other authors make any mention of tying the anticipation to the following tone. Mitchell says, "The anticipation may be tied to the following tone."¹² Piston takes a negative approach; "... it is not usually tied."¹³

Voice participation. Two questions of voice participation arise. 1) In which voice may the anticipation occur? 2) Must the anticipation appear in the same voice part as the tone it anticipates?

Most authors agree that the anticipation can occur in any voice part. There are a few references which relate the anticipation to "the melody" in particular. Abbott states that the anticipation "... occurs in the melody."¹⁴

¹⁰ Baumgartner, p. 74.

¹¹ Baumgartner, p. 9.

¹² Mitchell, p. 145.

¹³ Piston, p. 113.

¹⁴ Abbott, p. 150.

Baumgartner, Murphy and Stringham, and McHose each specify that the anticipation appears most frequently in the upper part. The book by McKinley and Smith refers to "The melodic anticipation of a note . . ." ¹⁵ while five additional authors (Campbell-Watson, Hall, Maryott, Mitchell, and Otterström) give examples showing anticipations in the soprano exclusively.

In exactly half of the books that define anticipations the authors show that it can be used in two or more voices simultaneously. There are no examples or illustrations in the other textbooks to indicate that more than one anticipation can be used with the same chord.

Some authors carry the idea of simultaneous anticipations to the ultimate degree--the use of an entire chord functioning as an anticipation. According to Leighton, "It is an Anticipation Chord if an entire chord is brought in before the expected beat." ¹⁶ Tweedy also uses a special name to designate the anticipation of all tones of a succeeding chord; he calls this an "anticipatory" chord. ¹⁷ Anderson, Chadwick, Dodd, Lieberman, McCoy, and Wedge each stipulate that an entire chord can be used as an anticipation, but none of them give a special name to this phenomenon. Other

¹⁵ McKinley and Smith, p. 14.

¹⁶ Leighton, p. 74.

¹⁷ Tweedy, p. 175.



Enclosed for the Secretary of the Board of Education

are the following reports of the various committees

and the Board of Education for the year 1900-1901

and the Board of Education for the year 1901-1902

and the Board of Education for the year 1902-1903

and the Board of Education for the year 1903-1904

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and the Board of Education for the year 1908-1909

and the Board of Education for the year 1909-1910

and the Board of Education for the year 1910-1911

and the Board of Education for the year 1911-1912

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and the Board of Education for the year 1916-1917

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and the Board of Education for the year 1923-1924

and the Board of Education for the year 1924-1925

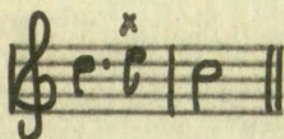
and the Board of Education for the year 1925-1926

authors (Alchin, Baumgartner, Bullis, Heasox and Lehmann, Jones, Maryott, and Sessions), while not definitely stating that an entire chord may be anticipated, indicate that anticipations can occur in two or more voices at once. Probably the most logical approach is expressed in the textbooks by Emery, Foote and Spalding, McConathy, R. Robinson, Thompson, and Wood who term the anticipation of an entire chord a rhythmic, rather than a harmonic, effect. Thus, they do not classify the phenomenon as being an anticipation in a non-harmonic sense.

The principal conflict of opinion as to what constitutes an anticipation occurs in conjunction with the matter of voice sharing. A majority of the authors indicate that the anticipation shall sound in the same voice as the note which it anticipates in the coming harmony. Although only five authors (Leach, McCoy, F. Robinson, Ruger, and Verrall) actually express this idea in words, all the musical examples used by twenty-six other authors show that each anticipation becomes a harmony tone in the same voice of the succeeding harmony.

Some authors (Emery, Foote and Spalding, Lozano, and Mokrejs) have a much broader conception of the term anticipation. According to their thinking the anticipation can forecast any tone of the coming harmony instead of being restricted to the anticipation of a tone in the same voice.

The melodic pattern,



in which the "e" is a member of the succeeding harmony, is considered an anticipation. Numerous other authors also refer to the fact that the anticipation may move to a tone of the new chord different from the one it initially anticipated; most of them, however, assign a new name to this type of non-harmonic tone. Giard and Leighton each use the designation "irregular anticipation" as contrasting with the label "regular anticipation" for the non-harmonic tones that anticipate a tone of the coming harmony in the same voice. Mitchell also uses contrasting terminology of "direct anticipation" and "indirect anticipation" to differentiate between these two types.

The anticipations which forecast a different tone in the coming harmony are referred to as "free anticipations" by Alchin, Heacox and Lehmann, McKinley and Smith, R. Robinson, Thompson, and Wood. These authors all refer to the normal anticipation as just "anticipation."

Relationship of the anticipation and suspension.

Many authors contrast the anticipation and suspension. Most often they refer to it as "the opposite of suspension." Anderson, however, calls it "... a sort of backward

suspension"18 Giard refers to it as ". . . the reverse of the suspension."19 Chadwick presents a more detailed discussion of the subject:

An anticipation is an unaccented tone which moves to its position in a chord in advance of the other voices. It is thus the literal reverse of the suspension, becoming a non-harmonic tone by advancing a progression, whereas the suspension becomes non-harmonic by delaying one.20

Mitchell describes the anticipation as ". . . the rhythmic opposite of the suspension."21

The other authors who discuss the relationship between the anticipation and suspension are Abbott, Bampton, Foote and Spalding, Kaplan, Mokrejs, R. Robinson, Shepard, Strube, Thompson, Tweedy, and Wood.

Other features. Usually the anticipation is shown as a tone approached by step. There are a few instances, however, in which an author specifically permits an approach by skip. Strube maintains that "They anticipations are usually taken by diatonic progression, but skips are by no means rare."22 Shepard is even more lenient in his approach:

18 Anderson, p. 97.

19 Giard, p. 177.

20 Chadwick, p. 190.

21 Mitchell, p. 145.

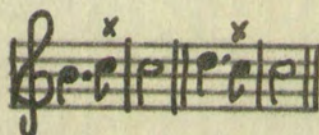
22 Strube, p. 123.

"They may enter freely the italics are not part of the quotation by skips . . ." ²³ Baumgartner, Murphy and Stringham, and R. Robinson also express the opinion that anticipations may be approached either by step or by skip.

McConathy, McHose, Murphy and Stringham, McKinley, and York all voice the same opinion as Fischer; namely, that the anticipation ". . . occurs most commonly at the cadence points." ²⁴

II. TERMS USED TO DESIGNATE ANTICIPATIONS

All the terms used to designate the non-harmonic device



either contain the word "anticipation" or are derivations of the same root word. Forty of the forty-eight authors who illustrate the above non-harmonic device use the word "anticipation." Other terms applied to the same device are anticipated progression, anticipated resolution, anticipation-tone, direct anticipation, dissonant anticipation, regular anticipation, and tone of anticipation. Table IV shows the

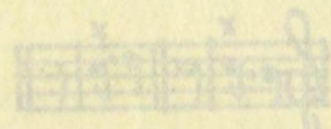
²³ Shepard, p. 192.

²⁴ Fischer, p. 70.

"They may enter freely the Italian and not part of the
 notation by which . . . [the] [unintelligible] [unintelligible] and
 [unintelligible] and [unintelligible] also express the opinion that
 antiphrases may be approached either by step or by skip.
 [unintelligible] [unintelligible] [unintelligible] [unintelligible] [unintelligible]
 and [unintelligible] all voice the same opinion as [unintelligible] namely, that
 the antiphrase . . . occurs most commonly as the cadence
 phrase."

II. TERMS USED TO DESIGNATE ANTIPHRASES

All the terms used to designate the non-harmonic
 device



either contain the word "antiphrase" or are derivatives of
 the same root word. Forty of the forty-eight authors who
 illustrate the above non-harmonic device use the word "antiphrase".
 Other terms applied to the same device are
 antiphrase, antiphrastic, antiphrastic, antiphrastic,
 some, direct antiphrase, dissimulant antiphrase, regular
 antiphrase, and some of antiphrase. Table IV shows the

23 Shepard, p. 195.
 24 Fischer, p. 70.

TABLE IV

TERMS USED TO DESIGNATE ANTICIPATIONS

Term	Number of authors using term as pri- mary name	Number of authors using term as al- ternate name
Anticipated progres- sion	1	
Anticipated resolu- tion	1	
Anticipation	40	
Anticipation-tone	1	
Anticipatory tone		2
Direct anticipation	1	
Dissonant anticipation	1	
Regular anticipation	2	
Tone of anticipation	1	

NOTE: Table IV is a condensation of the information in Appendix II.

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FOR THE
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IN
SALT LAKE CITY, UTAH

number of authors using each of these different terms. It will be noted that all but two authors actually use the word anticipation either by itself or as part of a two or three word term.

The reader who is interested in knowing the exact terminology used by any given author can find this information in Appendix II.

number of authors using each of these different terms. It will be noted that all but two authors actually use the word "anticipation" either by itself or as part of a two or three word term.

The reader who is interested in knowing the exact terminology used by any given author can find this information in Appendix II.

CHAPTER IV

APPOGGIATURAS

The term "appoggiatura" (from the Italian word appoggiare "to lean on"¹) is used by the majority of the authors who discuss non-harmonic tones, but there is much difference of opinion as to the exact meaning of the word. A great deal of this is undoubtedly directly attributable to the various interpretations that have been ascribed to the appoggiatura during its historical development.² Very few authors, however, comment on the historical background of the appoggiatura. There are two points on which most authors do agree: the method of approach and the method of resolution. Many of them also mention the close relationship between the appoggiatura and the suspension. In the paragraphs which follow, the similarities and differences in the definitions for the term "appoggiatura" are discussed in detail under the headings of 1) method of approach and resolution, 2) accentuation, 3) duration, 4) voice participation, 5) relationship between the appoggiatura and suspension, and

¹ Willi Apel, editor, "Appoggiatura", Harvard Dictionary of Music. Cambridge, Massachusetts: Harvard University Press, 1950, p. 41.

² For a brief summary of these various historical interpretations, the reader is referred to pages forty-two and forty-three of the Harvard Dictionary of Music.

APPENDICES

The term "epigraphic" (from the Greek *epi* "above" and *grapho* "to write") is used by the majority of the writers who discuss non-historical texts, but there is no uniformity of opinion as to the exact meaning of the term. A great deal of time is undoubtedly thrown away by the various investigators who have been mentioned in the foregoing during the historical controversy. Many have, however, consented to the historical significance of the epigraphic. There are two points to which we must do justice: the method in which the text is written and the material itself. Many of them also mention the place of the text between the epigraphic and the historical. It is in the groups which follow, the different groups of texts, the definitions for the term "epigraphic" are discussed. Details under the heading of "I" method of writing and "II" action, 3) inscription, 4) action, 5) action, 6) relationship between the epigraphic and historical.

I will begin with the "epigraphic" and "historical" groups of texts. (See also the following text, 1950, p. 11.)

2. Texts which belong to the group of historical texts, the texts which are not of historical interest and the texts of the historical interest of the

6) other pertinent facts. The last part of the chapter is devoted to the terms used to designate the non-harmonic devices defined on pages 11 and 12 as appoggiaturas.

I. CHARACTERISTIC FEATURES OF THE APPOGGIATURA AS DEFINED IN HARMONY TEXTBOOKS

A complete tabulation of all the harmony textbooks which discuss non-harmonic tones reveals the following information: thirty-nine of the fifty-six books define the word "appoggiatura", four authors mention appoggiatura as an alternate name, two refer to the term only once, and eleven writers do not mention the term at all.

Abbott, Bullis, McKinley, and Shepard are the four authors who use the word "appoggiatura" only as an alternate name. Abbott says that it is another name for unprepared suspension³; Bullis states in a footnote that the word appoggiatura is an ". . . old term for a free suspension."⁴; Shepard uses the word appoggiatura as an alternate name for an auxiliary note⁵; and McKinley prefers to use the term "leaning tone" in place of appoggiatura. According to McKinley, "There is no reason in an English textbook for

³ Abbott, p. 148.

⁴ Bullis, p. 115.

⁵ Shepard, p. 196.

perpetuating this clumsy and inconvenient word the appoggiatura, which might be better translated as 'leaning tone'." ⁶ McKinley then refers to all succeeding non-harmonic tones of this type as "leaning tones."

In the book by Weidig the word appoggiatura appears only once. Weidig makes the following statement: "The second [example] contains some suspensions and appoggiaturas." ⁷ In the example Weidig does not point out which tones are appoggiaturas and which are suspensions. The reference by McCoy to the word appoggiatura is equally brief: "An introductory auxiliary . . . may appear as a grace note, in which case it is termed an appoggiatura." ⁸

The authors who fail to mention the word appoggiatura are Hindemith, Lieberman, Mitchell, Otterström, Safranek, Strube, Tapper, Vogler, Waghorne, and Welliver. The Text-book of Harmony for High School also omitted mention of appoggiaturas. A few of these authors, however, do discuss a type of non-harmonic tone which corresponds to the definition of appoggiatura proposed in chapter one. The reader can determine the terminology used by these few by referring to Appendices IIIA, IIIB, IIIC, and IIID.

⁶ McKinley, p. 106.

⁷ Weidig, p. 235.

⁸ McCoy, p. 148.

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Method of approach and resolution. Most authors agree that the appoggiatura should be approached by skip and resolved by step. Yet even within this broad framework of agreement there is considerable disagreement. Bampton, for example, says that "It may enter by skip, but usually moves by step."⁹ The use of the words "may" and "usually" would seem to indicate that the appoggiatura can sometimes be approached by step and resolved by a skip. Broekhoven sanctions approach by either step or skip. Although most of his examples show appoggiaturas being approached by skip, he makes the following explanation regarding non-harmonic tones approached by step: "A passing tone and alternating tone, if they occur upon the accented part of the measure or are struck with the chord upon the unaccented part of the measure, become appoggiaturas."¹⁰ Other authors (Emery, Foote and Spalding, and R. Robinson) state outright that the appoggiatura may enter by either step or by skip. Some authors advocate approaching the appoggiatura by skip but temper this position by use of the word "usually." Giard, Jones, Mokrejs, and Ruger all belong in this latter category. York leaves the reader in doubt as to his exact meaning with the statement, "Such tones may be approached by a skip."¹¹ Does

⁹ Bampton, p. 52.

¹⁰ Broekhoven, p. 81.

¹¹ York, p. 98.

the "may" mean that the appoggiatura is usually approached by step but may sometimes be approached by a skip? From the textbook there is no way of determining this; no examples are shown of an appoggiatura being approached by a skip.

Neither Piston nor Sessions explain the method of approach that should be used in presenting the appoggiatura. Their examples, however, show that the appoggiatura may be approached in more than one way. Piston shows examples in which the appoggiatura is a repetition of the preceding note:



Other examples by Piston show appoggiaturas which are approached by both step and skip:



Sessions shows appoggiaturas of three types: 1) those which occur as the initial tone of a melody, 2) appoggiaturas approached by step, and 3) appoggiaturas which are preceded by a skip.¹³ Sessions is not the only author who specifies that an appoggiatura need not be preceded by another note. Giard states that "The appoggiatura may enter without progression

¹² Piston, p. 108.

¹³ Sessions, p. 134.

from any other tone, as in the first chord of a phrase or after a rest."¹⁴ Wood's comment is that

If the first tone of a melody is a bytone, or if a bytone follows a rest, it may likewise [like the bytone approached by a leap] be considered unprepared and classed as an appoggiatura.¹⁵

Seven additional authors give examples in which the appoggiatura is the initial tone; these authors are Leach, Leighton, Lozano, Mokrejs, R. Robinson, Tweedy, and York.

Although it has already been established that the appoggiatura usually resolves stepwise there are three other considerations to be discussed: 1) the direction of resolution, 2) doubling the note of resolution, and 3) ornamental resolution of the appoggiatura.

For the most part authors agree that the appoggiatura may resolve in either direction. There are three authors, however, who stipulate that the appoggiatura resolves downward. Dodd implies that the appoggiatura must always resolve downward by defining the appoggiatura as ". . . the upper auxiliary substituted for the chord tone. . . ." ¹⁶ Hall is more forthright--he calls the appoggiatura ". . . a tone foreign to the harmony entered by a skip resolving downward."¹⁷ McHose's initial definition of the word appoggiatura

¹⁴ Giard, p. 159.

¹⁵ Wood, p. 146.

¹⁶ Dodd, p. 21.

¹⁷ Hall, p. 76.

makes no mention of the direction of resolution: "If a non-harmonic tone is derived by leap and resolved stepwise, it is called an appoggiatura."¹⁸ Nearly forty pages later he limits the direction of resolution with this statement: "It [the appoggiatura] is approached from below by a leap of a third and resolved downward by step."¹⁹

A great many authors use the direction of resolution as a criteria in determining whether the appoggiatura is a diatonic or a chromatic progression. There seems to be general agreement that the appoggiatura which resolves upward is usually a half-step below the chord tone while the appoggiatura which resolves downward is usually a diatonic step or half-step above the chord tone to which it resolves. Heacox and Lehmann make note of an exception to general rule that appoggiaturas resolve upward by a half-step. Here is their contention: "When resolving up it [the appoggiatura] usually resolves by moving a half-step, except when it resolves to the third of a chord [*italics not in the original*]."²⁰

There is also the question of whether or not the

¹⁸ McHose, p. 101.



¹⁹ Ibid., p. 139.

²⁰ Heacox and Lehmann, p. 203.

appoggiatura resolves in the opposite direction from which it is approached. Fischer and Ruger both support this idea.

According to Fischer the appoggiatura is

. . . a nonchord tone which is entered by leap and moves scalewise to a chord tone, usually (but not necessarily) resolving in the direction opposite to the leap. The larger the leap, the more necessary it is that the resolution be in the opposite direction.²¹

Ruger refers to the appoggiatura as being ". . . approached by skip and left by step in the opposite direction."²² On the other hand F. Robinson says that the appoggiatura ". . . may or may not change its direction in resolving to the chord tone it adorns."²³ Similarly, Giard shows many examples of appoggiaturas in which there is no change of direction in the melodic line.²⁴ Most authors make no mention of this "change of direction" idea. Nonetheless, the examples of appoggiaturas used by the majority of these authors follow the melodic contours of  and , that is, ". . . resolving in the direction opposite to the leap . . ." as advocated by Fischer.

Only a few authors discuss the doubling of the note of resolution in another voice. Emery says that, "The

²¹ Fischer, p. 69.

²² Ruger, p. 26.

²³ F. Robinson, Part II, p. 201.

²⁴ Giard, p. 160.

harmony tone to which it [the appoggiatura] progresses is not allowed in any other voice but the bass."²⁵ The other three authors who mention doubling do not even make allowance for doubling by the bass tone. Piston maintains that "In arranging an appoggiatura with a four-part chord, it is customary to avoid doubling the note of resolution, especially when the appoggiatura is not in the upper voice."²⁶ According to F. Robinson, "Care should be exercised not to permit the tone of resolution of the appoggiatura to appear in the chord before the appoggiatura resolves."²⁷ Sessions states that, "Generally speaking, the tone of resolution of a suspension or an appoggiatura should not double a tone already present in the chord."²⁸

The idea of delaying the normal resolution of an appoggiatura by the interpolation of other tones is not nearly so common as the same practice applied to suspensions. Only seven authors discuss ornamental resolutions. Alchin says that, "Occasionally an appoggiatura does not resolve directly, but has a changing tone interpolated before the

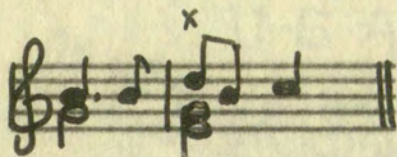
²⁵ Emery, p. 96.

²⁶ Piston, p. 107.

²⁷ F. Robinson, Part II, p. 202.

²⁸ Sessions, p. 135.

resolution²⁹:



According to Chadwick, "The resolution of the appoggiatura is often delayed by interpolation of other tones belonging to the chord, or forming an embellishment of the resolving tone."³⁰ York also indicates two types of ornamental resolutions: 1) the appoggiatura moves to a tone one degree above or below it, or 2) the appoggiatura skips to some other tone of the chord.³¹ Thompson indicates that the appoggiatura is capable of ornamental resolutions similar to those for suspension.³² The book written jointly by Heacox and Lehmann as well as the one by Heacox alone refers to the ornamental resolution of appoggiaturas. Leach makes a provision that is not too unusual: "An interrupted appoggiatura moves first to another chordic or non-chordic tone before resolving."³³ However, he makes an additional stipulation which is very much out of the ordinary: ". . . it may become a suspension before resolving."³⁴ To illustrate this

²⁹ Alchin, Part I, p. 73.

³⁰ Chadwick, p. 192.

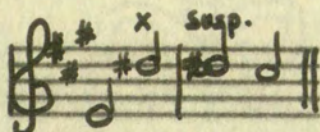
³¹ York, p. 105.

³² Thompson, p. 100.

³³ Leach, p. 44.

³⁴ Ibid., p. 44.

idea, he shows the following example:



The definition of appoggiatura given by Wedge precludes all possibility of ornamental resolutions; he states that the appoggiatura ". . . will resolve immediately to the chord tone."³⁵ This effectively cuts off all possibility of inserting extra tones between the appoggiatura and its tone of resolution.

Accentuation. The very fact that the word appoggiatura is derived from an Italian word meaning "to lean on" points to an accented, rather than an unaccented, non-harmonic tone. Yet in spite of this fact the authors who discuss appoggiaturas do not agree on this feature of the appoggiatura. In sixteen of the harmony textbooks the appoggiatura is referred to as an accented tone. An additional three books (those by Fischer, Hall, and Tweedy) do not mention the question of accentuation; however, all examples of appoggiaturas are accented. The designations "generally" or "usually" accented are used in seven textbooks. Thus nearly seventy per cent of the authors indicate that the appoggiatura appears most commonly as an accented tone. On the other hand, the "generally" and "usually accented"

³⁵ Wedge, Book I, p. 133.

There, in some way, it is possible



The definition of a word is not

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indicates that the appoggiatura is occasionally unaccented. Add to these seven books the eight books in which authors specifically permit both accented and unaccented appoggiaturas; add also the three books which show examples of both kinds; and finally, add the one book (by Martin and Gaburo) in which all examples are unaccented. This makes a total of nineteen books--exactly half--in which the appoggiatura may be unaccented. The book by Wedge is not included in this comparison of accentuation because there is no way of determining Wedge's intent. The definition he gives is sufficiently broad that it might easily refer to either accented or unaccented tones:

A melody may skip from below to an upper neighbor and from above to a lower neighbor. This neighboring tone will resolve immediately to the chord-tone. A neighboring tone which is preceded by a skip is called an appoggiatura.³⁶

In the last portion of the chapter (dealing with the terms used to designate the appoggiatura devices), it is assumed that Wedge refers to appoggiaturas of both type (a) and (b) even though there are no examples to show specifically that the appoggiatura may be both accented and unaccented.

In discussing accentuation McConathy does not call the appoggiatura an accented tone. Instead he infers this with his contention that, "In every instance . . . the

³⁶ Wedge, Book I, p. 133.

Indicates that the apogee is occasionally mentioned.
Add to these seven books the eight books in which apogee
occasionally details both mounted and unmounted apogee-
terms; add also the three books which show examples of both
kinds; and finally, add the one book (by Martin and Gwynne)
in which all examples are unmounted. This makes a total of
thirteen books--exactly half--in which the apogee is
mentioned. The book by Wedge is not included in this
comparison of apogee because there is no way of deter-
mining Wedge's intent. The definition he gives is sufficiently
broad that it might easily refer to either mounted or un-

mounted terms:

A subject may skip from below to an upper neighbor
and from above to a lower neighbor. This helps
bring some will relative immediately to the
ground-zero. A subjecting form which is preceded
by a skip is called an apogee.

In the last portion of the chapter (dealing with the term
used to designate the apogee's device), it is assumed
that Wedge refers to apogees of both type (a) and (b)
even though there are no examples to show specifically that
the apogee may be both mounted and unmounted.

In discussing accentuation McGonigly does not call
the apogee an accented tone. Instead he infers this
with his contention that, "in every instance . . . the

appoggiatura is the non-harmonic tone which sounds at the same time as the chord"37 This definition would seem to embody passing tones occurring on the accented beat. Consequently, McConathy clarifies the situation by his statement: "There is such difficulty in distinguishing between the appoggiatura and the accented passing tone, that we shall use the term 'appoggiatura' in this course for only those non-harmonic tones which are introduced by a leap."38 He makes it quite clear, however, that non-harmonic tones sounding with the chord, except for suspensions, are technically always appoggiaturas.

Lozano discusses accentuation on two separate occasions, and in so doing he apparently contradicts himself. The first time the appoggiatura is defined as ". . . an accented tone extraneous to the melody and harmony. It always [italics not in the original] appears on the strong pulse (beat) or part of the beat"39 Later he says:

Appoggiatura is a tone foreign to the chord with which it appears or occurs, and enters by skip; being generally accented, but it is occasionally unaccented [italics not in the original]."⁴⁰

37 McConathy, p. 66.

38 Ibid., p. 66.

39 Lozano, p. 20.

40 Ibid., p. 36.

Duration. The relative duration of the appoggiatura and of the tones immediately preceding and following it does not appear to be a matter of concern to most authors. Time considerations are mentioned in only four books and none of the four set up rigid rules regarding the time value of the appoggiatura. Anderson says that it ". . . is usually of the same length as the chord note, but may be longer or shorter."⁴¹ The books by Lozano and Foote and Spalding also specify that the appoggiatura is most often of the same length as the chord tone but may be either shorter or longer.^{42, 43} F. Robinson's concept on duration differs slightly from that expressed in the other three books. He claims that,

The appoggiatura is generally of equal duration to its tone of resolution, or shorter. In the modern use of the appoggiatura it often appears longer in duration than its tone of resolution.⁴⁴

Voice participation. A majority of the harmony textbooks are concerned with the voice part in which the appoggiatura is most likely to occur as well as the possibility of appoggiaturas occurring simultaneously. In three books (those by Chadwick, Heacox and Lehmann, and Thompson)

⁴¹ Anderson, p. 98.

⁴² Lozano, p. 36.

⁴³ Foote and Spalding, p. 219.

⁴⁴ F. Robinson, Part II, p. 201.

the authors stipulate that the appoggiatura occurs most frequently in the soprano. Five additional authors show examples in which the appoggiatura always appears in the soprano part. For the most part, however, authors state that appoggiaturas may occur in any part. Numerous authors also permit the use of two or more appoggiaturas at once. Anderson claims that "The appoggiatura . . . may be single, double, or triple."⁴⁵ Verrall also uses the expression "double" in referring to appoggiaturas that ". . . occur in two voices simultaneously."⁴⁶ This terminology is somewhat confusing since many authors use the words "double appoggiatura" to refer to something entirely different. (See Appendix IXD.) Instead of using the words "double" and "triple" to designate simultaneous use of appoggiaturas, most authors merely state that appoggiaturas may occur ". . . in two or three voices at the same time."⁴⁷ Authors of two textbooks seem to imply that appoggiaturas may be combined with other types of non-harmonic tones. Jones says that "Appoggiaturas may be effectively used in various combinations."⁴⁸ Similarly, Martin and Gaburo state that "It is

⁴⁵ Anderson, p. 98.

⁴⁶ Verrall, p. 15.

⁴⁷ Foote and Spalding, p. 219.

⁴⁸ Jones, p. 64.

possible to combine tension devices [non-harmonic tones]."⁴⁹

Some authors even refer to "appoggiatura chords."

Piston claims that, "Several appoggiature sounding together make an appoggiatura chord."⁵⁰ Thompson has a slightly different interpretation: "An APPOGGIATURA CHORD is a combination of tones used to harmonize an appoggiatura in the soprano."⁵¹ The definition expressed by Wood is similar to that of Thompson's: "A combination of bytones headed by an appoggiatura is known as an appoggiatura chord."⁵² Leach, although not using the designation "appoggiatura chord", does state that, ". . . a whole chord may be used as an appoggiatura."⁵³ Foote and Spalding seem to indicate that the name "appoggiatura chord" can be applied to the simultaneous use of two or more appoggiaturas. They say that, ". . . some passages are easily explained as containing appoggiaturas in more than one voice (or appoggiatura chords, if that name be preferred)."⁵⁴

Relationship between appoggiaturas and suspensions. An

⁴⁹ Martin and Gaburo, p. 19.

⁵⁰ Piston, p. 109.

⁵¹ Thompson, p. 105.

⁵² Wood, p. 146.

⁵³ Leach, p. 44.

⁵⁴ Foote and Spalding, p. 220.

appreciable number of authors define the appoggiatura by referring to the suspension. For example, Anderson says, "An appoggiatura is an unprepared suspension" ⁵⁵ Campbell-Watson refers to the appoggiatura as ". . . a non-harmonic tone . . . having the appearance of an unprepared suspension." ⁵⁶ According to Chadwick, "A suspension which enters freely, i. e. without being prepared in the preceding chord, is called an appoggiatura." ⁵⁷ Heacox presents exactly the same idea as Anderson but inverts the word order: "An unprepared suspension is called an Appoggiatura." ⁵⁸ Wood, McKinley and Smith, Foote and Spalding, Tweedy, and Thompson also advance the idea that the appoggiatura is, in actuality, an unprepared suspension. The distinction made by Kaplan and Lozano is quite different. Kaplan claims that, ". . . it is the tie which distinguishes the suspension from the appoggiatura." ⁵⁹ Lozano says that, "It differs from the Suspension in not being prolonged from the preceding chord." ⁶⁰ According

⁵⁵ Anderson, p. 98.

⁵⁶ Campbell-Watson, Part 3, Chapter 8, p. 4.

⁵⁷ Chadwick, p. 188.

⁵⁸ Heacox, p. 57.

⁵⁹ Kaplan, p. 74.

⁶⁰ Lozano, p. 36.

to Emery,⁶¹

When a suspension is not tied to its note of preparation but is taken again -- repeated -- it ceases to be technically a suspension and becomes an appoggiatura.⁶¹

Piston makes the same distinction.

Other pertinent facts. Both Piston and Anderson refer to "unresolved appoggiaturas." Anderson advises the student not to use these unresolved appoggiaturas because, "Suppression of the note of resolution requires a sense of the author's imagination which permits him to 'hear' the unwritten resolution."⁶² Piston calls the unresolved resolution ". . . a final stage in the evolution of a chord."⁶³

The derivation of the word "appoggiatura" is mentioned by only four authors: Broekhoven, Fischer, Piston, and R. Robinson. This fact in itself is not of too much importance; but perhaps it helps explain the reason why more authors do not emphasize the leaning character of the appoggiatura.

The terms "short appoggiatura" and "long appoggiatura" are used in two harmony textbooks which discuss the historical aspects of the appoggiatura. According to

⁶¹ Emery, p. 96.

⁶² Anderson, p. 98.

⁶³ Piston, p. 243.

to 1900

When a person is born, he is born with a certain amount of energy, which is called "vitality". This energy is used up as he grows older, and when it is all used up, he dies.



It is the duty of every person to use his vitality wisely, and to save it for the future.

The first step in saving vitality is to stop smoking and drinking.

The second step is to stop eating and drinking anything that is not good for you.

The third step is to stop doing anything that is not good for you.

THE END

and it is the duty of every person to use his vitality wisely, and to save it for the future.

and it is the duty of every person to use his vitality wisely, and to save it for the future.

and it is the duty of every person to use his vitality wisely, and to save it for the future.

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Mokrejs,

In the older classics, appoggiaturas are written like grace notes (small) and may be either consonant or dissonant. Without a stroke through the stem they are called Long Appoggiatura; with a stroke, Short Appoggiatura. In modern music, however, the long appoggiatura is almost invariably written out in full in large notes.⁶⁴

R. Robinson's textbook contains a relatively detailed discussion of the long and short appoggiatura. He contends that the long appoggiatura is the only one with which the study of harmony is concerned.⁶⁵ Although McConathy does not discuss long and short appoggiaturas he does indicate that the appoggiatura can be written as a small note.⁶⁶ From McCoy's brief reference to appoggiatura (see page 57) it is evident that he considers it as a type of non-harmonic tone which occurs exclusively in grace note form.

There are several authors in addition to Piston and Sessions who indicate that appoggiaturas may be approached by repetition and by stepwise progression. Emery, Kaplan, Mokrejs and Piston all show examples in which a suspension not tied to its tone of preparation is labelled as an appoggiatura. Seven books (those by Broekhoven, Foote and Spalding, Kaplan, Piston, R. Robinson, Sessions, and Tweedy)

⁶⁴ Mokrejs, p. 67.

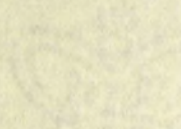
⁶⁵ R. Robinson, p. 158.

⁶⁶ McConathy, p. 67.

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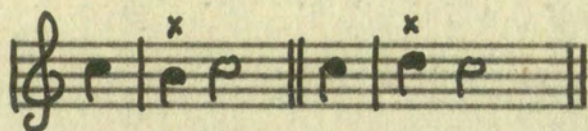
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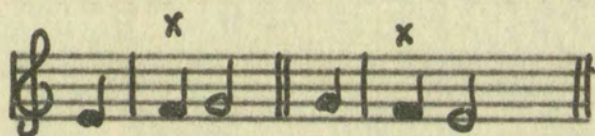


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show appoggiaturas that are identical in structure with accented auxiliary tones:



Although Broekhoven, Emery, Piston, and Sessions all call the following device



appoggiaturas, several other authors are undecided about the naming of this non-harmonic device. R. Robinson refers to this device as ". . . an accented passing-tone in structure, but from the standpoint of musical effect an appoggiatura." He also says that such tones are sometimes ". . . susceptible to a double interpretation."⁶⁷ Mokrejs states that appoggiaturas may appear in conjunct motion. According to him the appoggiaturas like those in the last musical example shown ". . . are also called accented passing notes."⁶⁸ Ruger declares that the accented passing tone ". . . is really a form of the appoggiatura."⁶⁹ In this opinion he concurs

⁶⁷ R. Robinson, p. 158.

⁶⁸ Mokrejs, p. 67.

⁶⁹ Ruger, p. 26.

with McConathy (See page 67). Tweedy continues to call the passing tone figure a passing tone even though it is accented. However, he states that, "The effect of the appoggiatura is often gained by employing an accented passing tone."⁷⁰

Jones and Kaplan both make very confusing statements concerning appoggiaturas and passing tones. In defining the appoggiatura Jones uses the term "accented passing tone" in such a way that it appears to be synonymous with appoggiatura: "The APPOGGIATURA or accented passing tone, may be defined as an unprepared discord, unessential to the prevailing harmony, occurring on the accented portion of the measure."⁷¹ Yet the two terms do not have the same meaning, the former being broader than the latter. Similarly, Kaplan defines the appoggiatura as, ". . . a passing note on an accented count."⁷² Only one of the examples he shows follows the passing note pattern; the appoggiaturas conform to the suspension pattern and auxiliary pattern fully as much as they conform to the passing note idea.

II. TERMS USED TO DESIGNATE APPOGGIATURAS

Four different patterns are used to portray the

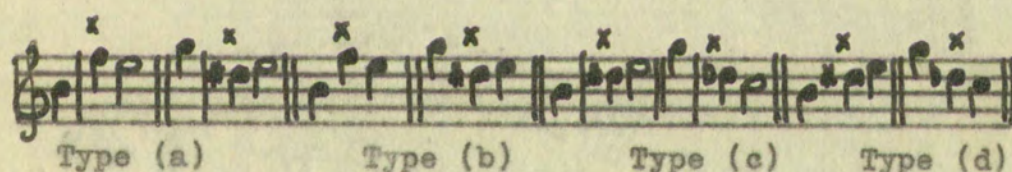
⁷⁰ Tweedy, p. 172.

⁷¹ Jones, p. 60.

⁷² Kaplan, p. 74.

appoggiatura concept. In types (a) and (b) the appoggiatura is resolved in the opposite direction from which it was approached. In types (c) and (d) there is no change in the direction of the melodic line.

This section of the chapter is in the nature of a summary only. It does not include detailed lists of the different authors who use various terms. This information can be found in Appendices IIIA, IIIB, IIIC, and IIID. A study of the four tables included in this chapter will readily reveal that the most common types of appoggiaturas are those which are approached by skip in one direction and resolve by step in the opposite direction. The four types to be considered are as follows:



Appoggiatura, Type (a). Thirty-seven of the forty-six books showing examples of the appoggiatura type (a) use the term appoggiatura to describe it. Other names used to designate this type of non-harmonic tone include: leaning tone, extended auxiliary note, auxiliary note Class II, accented incomplete neighbor reached by a skip, suspension with free or unprepared entrance, unprepared suspension, auxiliary tone, and suspension. The break-down of actual

approach was made. The first step was to
instruct the students in the use of the
apparatus. It was found that the
direction of the force was
the same as the direction of the
current. It was also found that the
force was proportional to the
current. The results of the
experiment were as follows:

TABLE I
RESULTS OF THE EXPERIMENT

Current (A)	Force (N)
0.5	0.1
1.0	0.2
1.5	0.3
2.0	0.4
2.5	0.5
3.0	0.6
3.5	0.7
4.0	0.8
4.5	0.9
5.0	1.0

The results of the experiment show that the force is proportional to the current. This is in agreement with the theory of the force on a current-carrying wire in a magnetic field.

statistics is shown on Table V.

Appoggiatura, Type (b). Types (a) and (b) differ only in the matter of accentuation. Of the thirty books which list this type of non-harmonic tone, twenty use the same term to describe it as they use in describing type (a). Eleven use different terminology; the differences indicated by three of these books (those by Hindemith, Jones, and Mitchell) are very slight. The most common designation is still appoggiatura. However, a greater variety of terms are used to designate type (b) than are used for type (a). Some additional terms used are: passing tone approached by skip, disjunct passing note, alternating tone reached by skip, cambiata, and skiptone. Table VI contains a summary of the terms used.

Appoggiatura, Type (c). Less than half the number of authors who mention type (a) refer to type (c) appoggiatura. Yet the majority of the authors who do show examples of appoggiaturas type (c) use the same term for it as they do for the accented appoggiatura which has a change of direction in its melodic line. It is referred to by such names as auxiliary tone, extended passing note, neighboring tone, and suspension. Appoggiatura is still the most usual designation; this time, however, only thirteen out of twenty-one books use this term. This amounts to barely sixty per cent

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TABLE V

TERMS USED TO DESIGNATE APPOGGIATURAS, TYPE (a)

Term	Number of authors using term as pri- mary name	Number of authors using term as al- ternate name
Appoggiatura	37	4
Auxiliary tone	4	
Changing note		1
Leaning tone	1	
Neighboring tone	2	
Suspension	3	4

TABLE VI

TERMS USED TO DESIGNATE APPOGGIATURAS TYPE (b)

Term	Number of authors using term as pri- mary name	Number of authors using term as al- ternate name
Alternating tone	1	
Appoggiatura	17	
Auxiliary tone	5	
Cambiata	1	
Leaning tone	1	
Neighboring tone	5	
Passing tone	2	
Skiptone (skip-note)	2	
Suspension	1	1

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FEDERAL BUREAU OF INVESTIGATION, U. S. DEPARTMENT OF JUSTICE.

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U. S. DEPARTMENT OF JUSTICE.

of the authors whereas eighty per cent of the authors discussing type (a) used the term *appoggiatura*. Table VII gives exact information on the number of authors who use different terms to designate *appoggiatura* type (c).

Appoggiatura, Type (d). Relatively few authors show examples of unaccented *appoggiaturas* approached and resolved without a change of direction in the melodic line. Some of the names used to designate this device include: unprepared suspension, auxiliary approached by a leap, auxiliary tone, skip-note, neighboring tone approached by skip, upper or lower neighbor, extended passing note, suspension, auxiliary tone class II, and *appoggiatura*. The term *appoggiatura* in this connection is mentioned in only five of the sixteen books. Even so, it occurs more frequently than any of the other terms. For further information on the terms used to designate *appoggiaturas* type (d), refer to Table VIII and Appendix IIID.

of the subject, and the following is a list of the

books which have been published on the subject.

1. The first book is by the Rev. J. W. Aldrich,

published in 1871, and is entitled "The

History of the Church of England, from the

Reformation to the Present Time."

2. The second book is by the Rev. J. W. Aldrich,

published in 1871, and is entitled "The

History of the Church of England, from the

Reformation to the Present Time."

3. The third book is by the Rev. J. W. Aldrich,

published in 1871, and is entitled "The

History of the Church of England, from the

Reformation to the Present Time."

4. The fourth book is by the Rev. J. W. Aldrich,

published in 1871, and is entitled "The

History of the Church of England, from the

Reformation to the Present Time."

5. The fifth book is by the Rev. J. W. Aldrich,

published in 1871, and is entitled "The

History of the Church of England, from the

Reformation to the Present Time."

6. The sixth book is by the Rev. J. W. Aldrich,

published in 1871, and is entitled "The

History of the Church of England, from the

Reformation to the Present Time."

7. The seventh book is by the Rev. J. W. Aldrich,

published in 1871, and is entitled "The

History of the Church of England, from the

TABLE VII

TERMS USED TO DESIGNATE APPOGGIATURAS, TYPE (c)

Term	Number of authors using term as pri- mary name	Number of authors using term as al- ternate name
Appoggiatura	13	1
Auxiliary tone	2	
Passing tone	1	
Neighboring tone	2	
Suspension	3	3

TABLE VIII

TERMS USED TO DESIGNATE APPOGGIATURAS TYPE (d)

Term	Number of authors using term as pri- mary name	Number of authors using term as al- ternate name
Appoggiatura	5	1
Auxiliary tone	4	
Neighboring tone	3	
Passing note	1	
Skip-note	1	
Suspension	2	3

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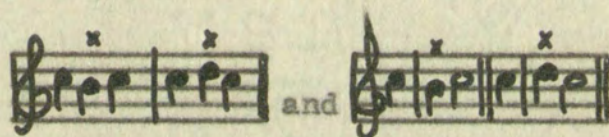
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CHAPTER V

AUXILIARY TONES

The term "auxiliary tone" occurs much less frequently than the two terms discussed in the preceding chapters. Although nearly every book which deals with non-harmonic tones uses the terms "anticipation" and "appoggiatura", only twenty-seven of these books use the word "auxiliary." Over half the books never mention the word; instead, the devices



are referred to as alternating tones (See pp. 225-228), changing tones (See pp. 105-110), embellishments (See pp. 228-232), neighboring tones (See pp. 235-245), ornamental tones (See pp. 250-251), and returning tones (See p. 251).

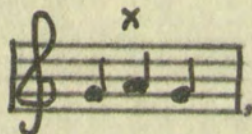
The term "auxiliary tone" is used here in preference to the other terms because it appears with greater frequency than any one of the above mentioned.

I. CHARACTERISTIC FEATURES OF "AUXILIARY TONES" AS DEFINED IN HARMONY TEXTBOOKS

Of the twenty-six books which use the word auxiliary, five use it as an alternate name. For example, Abbott refers

to it as an alternate name for the passing note¹; Giard says that it is often used in place of the term embellishment²; Leach, McKinley, and Martin and Gaburo use it as a substitute for alternating tone, returning tone, and neighboring tone respectively.^{3, 4, 5} Two additional books (those by Mokrejs and Strube) contain definitions which differ very radically from those of most authors discussing auxiliaries. These books will be considered later in the chapter.

The consensus of the eighteen remaining authors is that an auxiliary tone has the following features: 1) it is preceded and followed by harmonic tones of the same pitch,



2) it may be either a half or whole step above or below this harmony tone, 3) it may appear in any of the voice parts, and 4) auxiliary tones may occur in two or three voices simultaneously. The first two features pertain to the relationship between the auxiliary and the note which it embellishes; the last two relate to the voice part or parts in which the

¹ Abbott, p. 151.

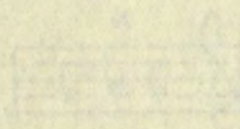
² Giard, p. 163.

³ Leach, p. 41.

⁴ McKinley, p. 103.

⁵ Martin and Gaburo, p. 6.

It is an interesting fact that the first of these books is a history of the city of London, written by a man who lived in the city in the 16th century. The second book is a history of the city of London, written by a man who lived in the city in the 17th century. The third book is a history of the city of London, written by a man who lived in the city in the 18th century. The fourth book is a history of the city of London, written by a man who lived in the city in the 19th century. The fifth book is a history of the city of London, written by a man who lived in the city in the 20th century.



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5. The fifth book is a history of the city of London, written by a man who lived in the city in the 20th century.

auxiliary is found. There is another main point that is discussed by most authors in connection with the auxiliary; this point is its accentuation. However, there is a sharp split of opinion among the eighteen authors when it comes to the question of accentuation. In the succeeding paragraphs the following points will be elaborated on: 1) the auxiliary's relation to the harmony tone it embellishes, 2) the part or parts in which it appears, and 3) accentuation.

Relation to the harmony tone. Only six authors (Baumgartner, Campbell-Watson, Jones, Lieberman, Shepard, and Tweedy) deviate from the prevailing opinion that the auxiliary tone is preceded and followed by the same harmony tone. Campbell-Watson, Jones, and Shepard each specify that the auxiliary tone may be approached by step or by skip. Jones places one limitation on approached by skip: "Auxiliary-tones taken by leap generally return within the leap by step . . .

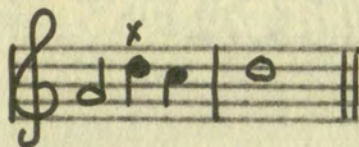


Shepard says that "The peculiarity of the auxiliary note is, that while it may enter by a skip, it must progress by a single step to its note of resolution. These notes are also

⁶ Jones, p. 51.

called Changing-Notes, Appoggiaturas, and Free Suspensions."⁷

He shows only one example of an auxiliary note:



Shepard does not specifically state or illustrate the fact that an auxiliary tone is both preceded and followed by a harmony tone.

Lieberson and Tweedy reverse the provisions made by Campbell-Watson, Jones, and Shepard. From Tweedy's explanation and examples it seems evident that auxiliary tones may be left by skip:



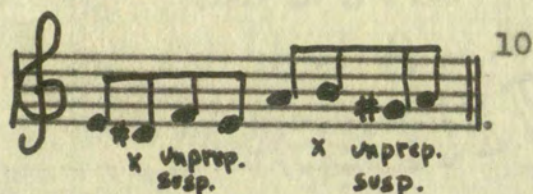
He states that "The auxiliary-tone may skip provided the contour of the melodic line is logical."⁸ There is no amplification of the statement to indicate what Tweedy may consider to be "logical" melodic contour; however, his examples show a change of melodic direction which gives the following contour patterns: \wedge and \vee . These patterns are like the ones that would result in ". . . movement away from and back to a single chord tone,"⁹ which is Tweedy's

⁷ Shepard, p. 197.

⁸ Tweedy, p. 171.

⁹ Ibid., p. 167.

concept of the auxiliary tone's movement. Lieberman states that the "free style of figurations" allow for skips from an auxiliary tone (a) to a chord tone, (b) to an unprepared suspension:



No example is given of a skip to a chord tone.

Baumgartner divides auxiliary notes into four categories in accordance with their relation to the harmony note: 1) "simple auxiliaries", 2) "auxiliaries approached by leap", 3) "auxiliaries quitted by leap", and 4) "pairs of upper and lower auxiliaries."¹¹ Baumgartner's so-called "simple auxiliary" is ". . . approached by step from the note being decorated and resolved by step into the same note."¹² He shows the following example:



Judged from the standpoint of general practice, the other three categories used by Baumgartner are most unorthodox. None of the other authors mentioned above allowed as many "irregularities" in their definitions of the word auxiliary.

10 Lieberson, p. 71.

11 Baumgartner, p. 70.

12 Ibid., p. 70.

Baumgartner's classification is so broad that he himself designates new names for subdivisions of the four categories. For example, he says that ". . . an accented auxiliary approached by leap is usually called an *appoggiatura*."¹³

Similarly, he lists three types of "auxiliaries quitted by leap": 1) *nota cambiata* or changing note group [See chapter six for more complete information about these terms.], 2) escaped-note (*echappee*) or changing note [This is also discussed in chapter six.], and 3) an un-named group in which there is a ". . . leap up from either an upper or lower auxiliary of the preceding chord note to the following chord note."¹⁴ [The essential difference between the third type and the other two types seems to be the use of an upward leap instead of a downward leap.]

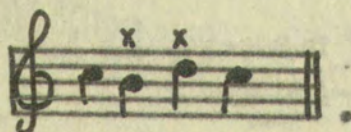
All authors discussing the term "auxiliary" agree that the auxiliary note may lie either above or below the harmony note which it precedes or follows. Piston and Maryott express this idea through their musical examples. All other writers actually specify in their texts that the auxiliary tones may be "upper or lower" or "above or below." Thirteen of the authors also agree that the auxiliary tone may be either a half or whole step from the harmony tone that it

¹³ *Ibid.*, p. 72.

¹⁴ *Ibid.*, p. 73.

embellishes. A few are even more explicit; they explain under what circumstances one is most likely to find whole or half steps used. According to Alchin, "When the auxiliary is above the harmony tone it is usually diatonic; when below it is usually a half step."¹⁵ Jones and Campbell-Watson both insist that the auxiliary tone occurring below the harmony tone to which it resolves should be a half-step below unless the harmony tone is the third of a major chord; in that event both Jones and Campbell-Watson allow the auxiliary to be either a half or whole step below the harmony tone.^{16, 17}

Five authors (Baumgartner, Jones, Kaplan, McCoy, and Verrall) also mention the possibility of using consecutive auxiliary tones above and below the harmony note. The following melodic pattern results:



The part or parts in which the auxiliary note appears.

None of the textbooks place any restrictions on the part in which an auxiliary tone may appear. By actual statement, example, or inference all authors indicate that the auxiliary

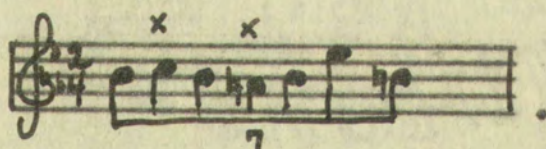
¹⁵ Alchin, p. 64.

¹⁶ Jones, p. 49.

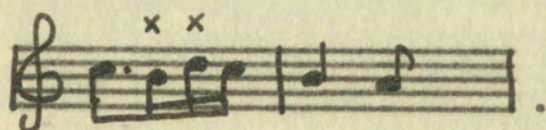
¹⁷ Campbell-Watson, Part 3, Chapter 8, p. 2.

tone may be used in any voice part. Most of them also permit the use of auxiliary tones in two or more parts at once. Only Bampton and Fischer fail to mention the possibility of auxiliary tones being used simultaneously or in combination with other types of non-harmonic tones. In discussing the occurrence of auxiliary tones in two parts Jones maintains that ". . . the auxiliary tone below a major third must be a semitone."¹⁸ No one else goes into as much detail as this in connection with auxiliaries occurring in two or three parts simultaneously.

Only two authors use the expression "double auxiliary." Anderson uses it to describe two auxiliary tones occurring simultaneously in thirds or sixths.¹⁹ Piston's use of the term is quite different. He says that the upper and lower auxiliaries combine to form a melodic figure of five notes around a central tone:



In addition he states that this figure is often found with the third note omitted:



¹⁸ Jones, p. 49.

¹⁹ Anderson, p. 107.

In conjunction with this Piston states, "Various names have been given to this grouping; but we shall refer to it as the double auxiliary, implying that it is a single tone ornamented by two auxiliary tones."²⁰

Anderson and Piston also list auxiliary chords. In each case these auxiliary chords consist of only three notes. Although other authors do not employ the term "auxiliary chord", many of them allow for the simultaneous use of three auxiliary tones. Alchin contends that auxiliaries ". . . may be employed in more than one part, provided that the characteristic tones of the harmony are retained in the other parts."²¹ No one else limits the use of simultaneous auxiliary tones in this manner.

Accentuation. The authors are almost equally divided on the question of accentuation. Half of them designate or show by example that the auxiliary tone may be either accented or unaccented. The books by Alchin, Baumgartner, Jones, McCoy, and Wood specifically state that the auxiliary may be either accented or unaccented. Wood modifies this specification somewhat by expressing the idea that the auxiliary is ". . . usually short and unaccented, but not necessarily so."²² Campbell-Watson, Fischer, and McConathy

²⁰ Piston, p. 106.

²¹ Alchin, p. 64.

²² Wood, p. 91.

each show musical illustrations in which the auxiliary tone is both accented and unaccented; however, they do not discuss the matter of accentuation of auxiliary tones in the textual portion of their harmony books. Lieberman discusses auxiliary notes on the basis of strict and free style of figuration. In strict style the auxiliary tones are always unaccented; but in free style they may be on the accented part of a beat or measure.

On the other hand, Bampton, Foote and Spalding, Maryott, and F. Robinson refer to the auxiliary tone as an "unaccented" note. Kaplan stipulates that auxiliary notes are found on a weak beat.²³ According to Piston, "The auxiliary tone is a tone of weak rhythmic value."²⁴ Verrall classifies the auxiliary note as ". . . an off-beat appoggiatura both preceded and followed by its note of resolution."²⁵ Although Tweedy and Anderson do not mention the aspect of accentuation in relation to the auxiliary tones, all of their musical examples of the auxiliary occur on an unaccented beat or portion of a beat.

Summarizing the information of the two paragraphs above, there are nine authors who either state or show by

²³ Kaplan, p. 73.

²⁴ Piston, p. 105.

²⁵ Verrall, p. 6.

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Dodd uses the term auxiliary in very much the same sense as Mokrejs. The term itself is never defined. Instead it is mentioned only in the definitions of "alternating tone" and "appoggiatura." These two definitions each point to a rather broad meaning for the term auxiliary: "The alternating tone may be defined as the upper and lower auxiliary coming between a chord tone and its repetition,"³⁰ and "An appoggiatura is the upper auxiliary substituted for the chord tone" ³¹

Strube's concept of the term "auxiliary" is nearly as broad as that of Mokrejs. He divides his "Non-Chord Tones" into two classes: suspensions and auxiliary tones. He then subdivides auxiliary tones into three classes as shown below. Each of them is discussed separately. The sections in which they are presented are titled: "Auxiliary Tones Class I"³², "Auxiliary Tones Class II"³³, and "Auxiliary Tones Class III."³⁴

I. Auxiliary Tones Class I: ". . . non-chord tones connecting repetitions of the same tone or passing from one

³⁰ Dodd, p. 21.

³¹ Ibid., p. 21.

³² Strube, pp. 92 - 104.

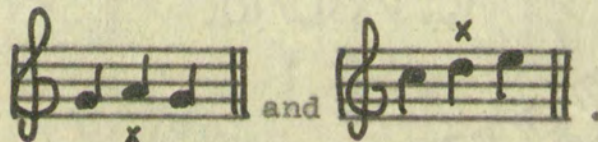
³³ Ibid., pp. 105 - 112.

³⁴ Ibid., pp. 123 - 126.

chord-tone to another."³⁵

- A. "The progression must start with a chord tone and return or lead to another chord tone, not necessarily of the same harmony, and should move stepwise."³⁶
- B. "They should not fall on a stronger beat than the chord-tones which they connect."³⁷
- C. "Auxiliary-tones . . . may be divided among all the voices or they may be used simultaneously in several voices."³⁸

From the above statements it is evident that "Auxiliary Tones Class I" encompass the two following types of non-harmonic tones:



II. Auxiliary Tones Class II: This class is subdivided into several different types, only one of which has a special name.

- A. "A chord tone may be embellished by two auxiliary-tones in such a manner that the first is left by a

³⁵ Ibid., p. 92.

³⁶ Ibid., p. 93.

³⁷ Ibid., p. 94.

³⁸ Ibid., p. 94.

1. The first part of the report is devoted to a general description of the project and its objectives.

2. The second part of the report describes the methods used in the study and the results obtained.

3. The third part of the report discusses the conclusions drawn from the study and the implications of the findings.

4. The fourth part of the report contains a list of references and a list of figures and tables.

5. The fifth part of the report is a summary of the entire report.

6. The sixth part of the report is a list of appendices.

7. The seventh part of the report is a list of abbreviations and symbols.

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19. The nineteenth part of the report is a list of references.

20. The twentieth part of the report is a list of figures and tables.

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22. The twenty-second part of the report is a list of abbreviations and symbols.

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24. The twenty-fourth part of the report is a list of references.

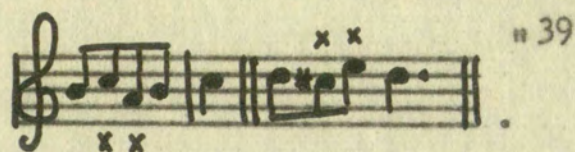
25. The twenty-fifth part of the report is a list of figures and tables.

26. The twenty-sixth part of the report is a list of appendices.

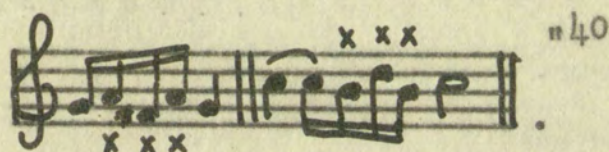
27. The twenty-seventh part of the report is a list of abbreviations and symbols.

28. The twenty-eighth part of the report is a list of footnotes.

skip of a third, going in an opposite direction before returning to its starting point:



- B. "A chord tone may be embellished by a repeated auxiliary-tone before the return to the chord-tone:



- C. "A skip of a third, going in the same direction and then going back stepwise, may be used to reach another chord-tone:



- D. "Chord tones may be left by a skip to reach any auxiliary-tone within a reasonable distance; but the latter should then proceed stepwise to reach a chord tone:



39 Ibid., p. 105.

40 Ibid., p. 105.

41 Ibid., p. 106.

42 Ibid., p. 107.

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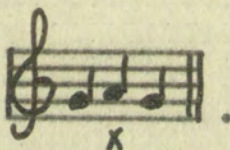
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E. Elliptical Progressions. [These are discussed in chapter ten.]

III. Auxiliary Tones Class III: All the non-harmonic tones in this class are labeled "anticipations."⁴³ [This class of auxiliary tone is discussed in chapter three.]

In the harmony textbook by McCoy there are several types of auxiliaries in addition to the basic type,

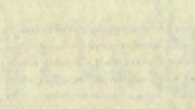


McCoy discusses the "Successive Auxiliaries", "Extended Auxiliary Notes", "Introductory Auxiliaries", and "Progressive Auxiliaries." [Baumgartner also classifies auxiliary tones according to several different types. Since three of these types are named according to their relation to the harmony note, Baumgartner's classification is discussed in that portion of this chapter.] Each of McCoy's additional types is defined and illustrated in the following manner:

- I. Successive Auxiliaries: "Successive auxiliaries may occur above the fifth or below the first of the scale with the tonic chord, involving the use of the sixth

⁴³ Ibid., p. 123.

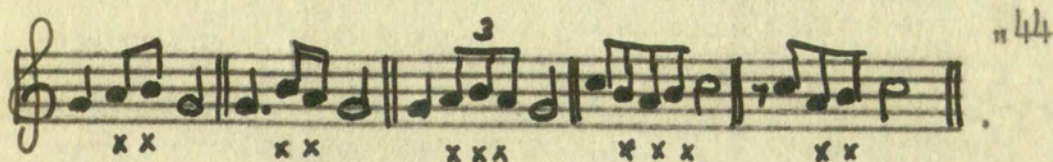
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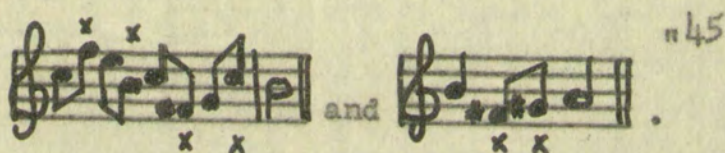
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and seventh of the scale as embellishments:



[Note that each set of successive auxiliaries is preceded and followed by the same chord tone.]

- II. Extended Auxiliary Notes: "An extended auxiliary-note is used in passing melodically from one harmony note to another, approaching the second note by degree from the side opposite that on which the first is located. The approach should be diatonic from above, and chromatic from below:



- III. Introductory Auxiliaries: "Auxiliaries not preceded by the harmony note on which they depend occur frequently at the beginning of a composition or phrase, and for that reason are referred to as introductory auxiliaries. An introductory auxiliary may be used on the accented or unaccented part of a measure or beat; it may appear as a grace note, in which case it is termed an appoggiatura; or in combination with other notes may form a

⁴⁴ McCoy, p. 140.

⁴⁵ Ibid., p. 141.

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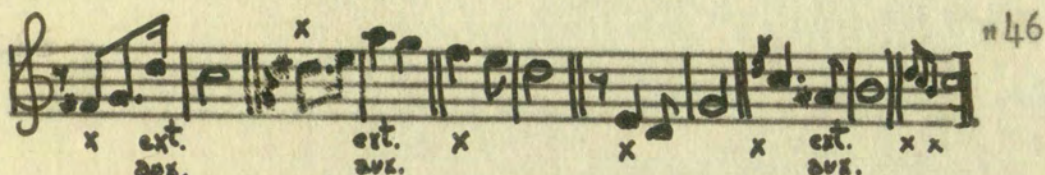
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turn; or it may occur as an independent note of definite rhythmic value [Examples of all but the latter type are shown in McCoy's textbook]:



- IV. Progressive Auxiliaries: "Progressive auxiliaries are of two kinds: an auxiliary above, returning to a harmony note a third or more below; and conversely, an auxiliary below, returning to a harmony note a third or more above. It may return to the harmony note of the same chord, or of another:



There is one peculiarity of presentation that should be noted in McCoy's book; appoggiaturas, progressive auxiliaries, changing notes, and anticipations are all discussed under the chapter heading "Introductory Auxiliaries" even though they are not actually considered as special types of introductory auxiliaries.⁴⁸

⁴⁶ Ibid., pp. 148 - 149.

⁴⁷ Ibid., p. 150.

⁴⁸ Ibid., pp. 148 - 161.

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II. TERMS USED TO DESIGNATE AUXILIARY TONES

All non-harmonic tones that are classified as auxiliary tones in chapter one can be subdivided into two main types: 1) auxiliary tones that occur on the unaccented part of a beat or measure, and 2) auxiliary tones that occur on the accented part of a beat or measure. The number of authors who discuss these two types and the terms used to describe each of the types vary considerably. The succeeding paragraphs and the accompanying tables give the general picture regarding terms used to describe auxiliary. For more specific information on the terminology employed in different textbooks the reader should refer to Appendices IVA and IVB.

Unaccented auxiliary tones. Of the fifty-six authors who discuss non-harmonic tones all but two mention as a special type those which are preceded and followed by the same harmony tone. In the case of Harris the omission is quite understandable; the only type of non-harmonic tone he mentions is the suspension. It is difficult to understand, however, why F. Robinson has omitted this type of non-harmonic tone when he seems to have covered all other major types. The only possible explanation is that he considers auxiliary tones under his classification of "passing-tones" even though he

11. *Staphylinidae* - *Staphylinidae* is a large family of beetles, and is the most numerous of all the orders of insects. It is found in all parts of the world, and is especially common in the tropics. The family is characterized by its flattened body, its long antennae, and its six legs. The head is small and rounded, and the eyes are large and prominent. The thorax is broad and flat, and the abdomen is long and slender. The legs are long and thin, and the feet are small and pointed. The wings are small and transparent, and the elytra are large and dark. The color of the body is usually brown or black, but it may be red, yellow, or green. The life cycle of the beetle is completed in about two weeks. The adult beetle feeds on decaying organic matter, and the larva feeds on the same material. The beetle is a common pest of stored food, and it is also a common pest of plants. It is a very hardy insect, and it can survive in cold climates. It is a very common insect, and it is found in all parts of the world.

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shows no examples to illustrate the auxiliary tone concept. The definition which he uses for the "passing-tone" is broad enough so that it might conceivably include those tones which return to the harmony note that preceded them.⁴⁹

The use of the term "passing tone" to describe tones which resolve stepwise to the harmony tone that precedes them is not too unusual. Five other authors also use this term. Auxiliary tone (or auxiliary or auxiliary note) is by far the most common designation. The other terms used, in order of frequency, are embellishment, neighboring tone, changing tone, passing tone [Shepard uses the expression "irregular passing-note"⁵⁰], alternating tone, returning tone, and ornamental tone. A complete tabulation of the terms used for unaccented auxiliary tones is given in Table IX.

Accented auxiliary tones. More than three-fourths of the twenty-nine authors that show examples of the accented auxiliary tone type use the same term for it as they do for the unaccented auxiliary tone. All seven authors who deviate from the usual practice use the word "appoggiatura" thus emphasizing the "leaning tone" effect achieved by accenting the auxiliary tone. Table X contains a tabulation of all terms used to designate the accented auxiliary tone. The fact that only twenty-nine authors show musical illustrations

⁴⁹ F. Robinson, Part I, p. 191 and Part II, pp. 194-195.

⁵⁰ Shepard, p. 194.

of this type of non-harmonic tone points very strongly to the fact that auxiliary tones are usually unaccented.

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TABLE IX

TERMS USED TO DESCRIBE THE UNACCENTED AUXILIARY TONE

Term	Used as the primary name	Used as an alternate name
alternating tone	4	3
auxiliary tone	19	5
broderie		1
changing tone	7	2
embellishment	9	3
neighboring tone	8	6
ornamental tone	1	
passing tone	5	2
returning tone	1	
turning tone		2

TABLE X

TERMS USED TO DESCRIBE THE ACCENTED AUXILIARY TONE

Term	Used as the primary name	Used as an alternate name
appoggiatura	7	1
auxiliary	10	
embellishment	6	1
neighboring tone	5	1
passing tone	1	
returning tone		1



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CHAPTER VI

CHANGING NOTES (CAMBIATAS) AND ESCAPE NOTES (ESCHAPPEE)

Relatively few authors use the terms "cambiata", "nota cambiata", "échappée", and "escape note." The few who do discuss them seldom agree on the basic definition for each term. One author even infers that the terms are synonymous; Fischer says that "A SIMPLE CHANGING NOTE (often called ECHAPPEE or Escaped Tone) . . . is usually considered a modern variant of the Nota Cambiata" ¹ The term "changing note" appears more frequently than the words above.

Since nota cambiata is an Italian term for "changing note" these terms are grouped together. Similarly, "échappée" and "escape note" are grouped together because echappee is derived from the French word eschaper meaning "to escape."

I. THE CAMBIATA OR CHANGING NOTE

Use of the term "cambiata." Piston is the only author who mentions the term "cambiata." According to him,

The commonest use of the cambiata is as an interpolated tone between a dissonant tone or tendency tone and its resolution . . . The cambiata is the result of having gone too far, so that it is necessary to turn back by step to the note of destination. ²

¹ Fischer, p. 70.

² Piston, p. 112.

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MEMORANDUM FOR THE DIRECTOR

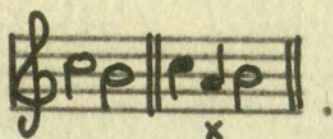
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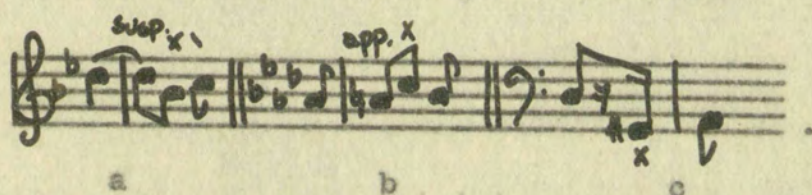
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Very truly yours,
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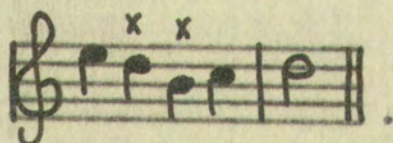
The melodic movement is as follows:



Two of the additional examples he uses (a and b below) show a non-harmonic tone followed by a cambiata while another example (c) has a chord tone preceding the cambiata:



Use of the term "nota cambiata." Baumgartner, Fischer, McKinley and Smith, and Sessions agree that the nota cambiata has the following melodic pattern:



Some of them consider the last note of the above pattern optional. Fischer refers to the "nota cambiata" as "... a pattern made up of five notes with a characteristic downward leap of a third between the second and third tones. The second, third, and/or fourth notes may be non-chord tones."³ According to Sessions it is the second and third notes of the

³ Fischer, p. 70.

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1. A copy of the report of the
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2. A copy of the report of the
National Board of Health for the year 1911.

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Washington, D. C.

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pattern that are foreign to the harmony; he calls the nota cambiata an

. . . ornamental formula . . . in which a dissonant tone skips a third in the same direction in which it is moving, overleaping its goal . . . by one degree -- thus interpolating a neighboring tone between the passing tone and the tone of destination.⁴

In the textbook of McKinley and Smith the emphasis is not on the nota cambiata itself but on the fact that it approximates the compound appoggiatura. The two authors make note of the fact that the third tone of the nota cambiata must be consonant;⁵ this is contrary to Fischer and Sessions' concept of nota cambiatas. It is in agreement, however, with examples of the nota cambiata shown in Baumgartner's book; in every one of the examples only the second note is a non-chord tone. Baumgartner refers to the nota cambiata in a rather casual sense. It is mentioned in connection with the earliest use of a note which Baumgartner considers as an "auxiliary quitted by leap." He claims that these four- and five-note groups are now called "classical changing-note groups."⁶

While all four of the books discussing the nota cambiata agree on the melodic pattern, they do not agree on the tones within the pattern that are foreign to the harmony.

⁴ Sessions, p. 186.

⁵ McKinley and Smith, p. 16.

⁶ Baumgartner, p. 72.

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Two authors claim that the second and third tones are dissonant while the authors of the other two books say that only the second tone of the melodic pattern is foreign to the harmony. There is also a two-two split on the significance of the *nota cambiata*. In the books by Baumgartner and co-authors McKinley and Smith the *nota cambiata* is treated as the historical antecedent of more common types of non-harmonic tones. On the other hand, Fischer and Sessions seem to place it on a par with other types of non-harmonic terms commonly used.

"*Nota cambiata*" is mentioned briefly in the books of R. Robinson and McKinley. McKinley refers to it as an alternate name⁷ while R. Robinson indicates that one form of the changing-tone is derived from the *nota cambiata* figure.⁸

Use of the term "changing note." The term "changing note" (also changing tone, changing-tone, and changing-note) is used in more than half of the harmony textbooks which discuss non-harmonic tones. In some cases the term refers to a single non-harmonic tone; other times it refers to two successive non-harmonic tones. There are four very definite melodic patterns that are referred to by various authors as

⁷ McKinley, p. 106.

⁸ R. Robinson, p. 161.

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It is a very interesting book and I have read it with great interest.

Only the first part of the book is in English, the rest is in French.

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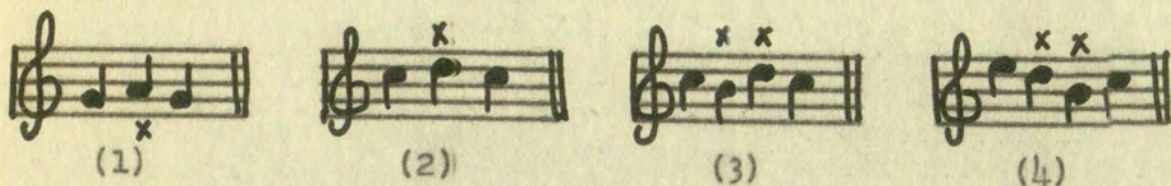
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"changing notes":



Seven different authors (Emery, Hall, Hindemith, Otterström, Ruger, Weidig, and York) refer to the first melodic pattern shown above as a changing note or changing tone. Two additional authors, Broekhoven and Bullis, use the words changing tone as another name for alternating tones; in each case the alternating tone is preceded and followed by the same harmony tone.

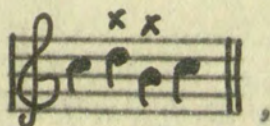
In eight different books the changing tone is defined or illustrated as an unaccented non-harmonic tone approached by step and resolved by a downward step, usually a third. Anderson, Bampton, Foote and Spalding, McConathy and Verrall do not mention the existence of any other form of changing note. Tweedy refers to one other type. Giard and R. Robinson discuss two other forms. Tweedy's concept of the changing note is an interesting one:

[The "changing-tone"] may belong to either type of ornamentation: it may have the directional tendency of the passing-tone or it may be a pure embellishment like the auxiliary. In the former case, it skips to the auxiliary on the opposite side of the tone toward which it tends, but returns eventually to that tone [This is like the fourth melodic pattern]; in the latter case, it skips the return to the chord-tone, -- simply leaves it

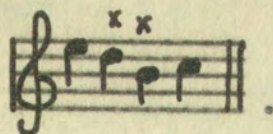
out.⁹ [The examples shown for the latter type correspond to the second type of melodic pattern with skips occurring both upward and downward.]

Fischer uses the same basic definition as the eight authors mentioned above. He refers to it, however, as "a simple changing note."¹⁰ Jones calls it a "single changing-tone."¹¹

Alchin, Giard, Jones, Leach, McCoy, McHose, R. Robinson, and Wood all designate the melodic pattern,



as changing tones or changing notes. Most of these authors would agree with Jones' statement that, "Changing-tones are employed when a harmony tone is repeated, or when the second harmony tone is a third above or below."¹² Giard, Jones, Leach, McCoy, McHose, and R. Robinson all show at least two types of changing notes: the type illustrated immediately above and the type in which the second harmony tone is a third above or below the first harmony tone,



⁹ Tweedy, pp. 175 - 176.

¹⁰ Fischer, p. 70.

¹¹ Jones, p. 52.

¹² Ibid., p. 52.

Usually the first of these two non-harmonic tones is unaccented. However, Leach, McHose, and McCoy each give examples in which it is accented.

Many of the remaining books define the changing note as having two or more different forms which correspond to the last three melodic patterns given on page 106. R.

Robinson claims that:

There are several forms of the Changing-tone in all of which an unaccented non-harmonic tone, normally leaving a chord tone by step, moves by skip, usually of a third, to a chord-tone or another non-harmonic tone. Structurally they may be considered as irregular resolutions of passing or auxiliary-tones. The various forms are as follows: 1) upper and lower auxiliary-tones taken in succession, with a skip of a third between, 2) a passing-tone, instead of resolving directly, may first skip a third in the same direction, and then complete its progression, 3) a non-harmonic, unaccented tone, not a member of the following chord, taken by step, and progressing by skip, usually of a third, to a chord tone or appoggiatura in the opposite direction to that in which it is taken.¹³

If Robinson's words are translated into a melodic line, the first form mentioned would correspond to the third melodic pattern listed on page 106; the second is like that of the fourth melodic pattern; and the third type corresponds to the second pattern. Giard also shows examples of these three types of changing notes.¹⁴

¹³ R. Robinson, p. 161.

¹⁴ Giard, p. 181.

F. Robinson's use of the term "changing-tones" differs radically from that of all other authors. According to Robinson, "Changing-tones are of two kinds, namely, suspensions and appoggiaturas . . . The changing-tone introduced by a skip and placed on a strong pulse is called an appoggiatura."¹⁵ This unusual classification of appoggiaturas and suspensions is mentioned only in Part I of F. Robinson's book; in Part II changing-tones are not referred to even though both appoggiaturas and suspensions are discussed.

Maryott's definition of "changing tone" differs from most of the other definitions in only one respect. He defines it as ". . . a non-chord tone on the unaccented part of a chord to or from which a skip is made."¹⁶ When the changing tone occurs as a single note a skip from that note is the common procedure; but a skip to the note is not sanctioned by any of the other authors.

Abbott, Chadwick, McKinley, and Shepard all refer to the term "changing note" as an alternate name for another type of non-harmonic tone. Abbott says that under some circumstances [not stated] the unprepared suspension or appoggiatura is called a changing note.¹⁷ According to

¹⁵ R. Robinson, pp. 191 - 192.

¹⁶ Maryott, p. 104.

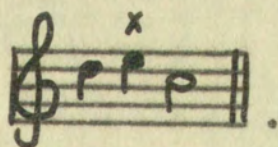
¹⁷ Abbott, p. 48.

Chadwick the irregular anticipations ". . . are sometimes called changing tones or Fux changing tones" ¹⁸

Shepard lists changing note as one of the three alternate names for auxiliary notes. ¹⁹ McKinley states that unprepared accented neighbor tones when approached by step have a musical effect ". . . similar to that of the changing note (Nota Cambiata) of sixteenth century polyphony." ²⁰ Thus "changing note" is used by McKinley more as a basis of comparison than as an alternate name.

II. THE ESCAPE NOTE OR ECHAPPEE

There are only five authors who use the names "échappée" and "escape note." All of them are agreed that it is a non-harmonic tone approached by step and resolved by skip. McHose and Baumgartner both stipulate that the escape tone ascends stepwise from the harmony note and resolves by a small downward leap,



Baumgartner says that this leap is usually a third. ²¹ McHose

¹⁸ Chadwick, p. 190.

¹⁹ Shepard, p. 197.

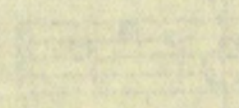
²⁰ McKinley, p. 106.

²¹ Baumgartner, p. 73.

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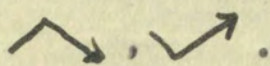


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does not specify what interval the leap shall be--however, all examples of the escape tone given in his book are resolved by a downward leap of a third.²² All of the examples given in Piston's book also conform to the restrictions set up by Baumgartner and McHose.

Although all the examples of *échappée* given in Piston's books skip down a third in resolving, there is no reason to believe that this is the only form of *échappée* that Piston permits. From his description of an *échappée* as, "... a note escaping from the direction of the melodic movement and having to return by skip" ²³, it seems quite possible that he would allow for skips larger than a third and also for a reversal of directions--the *échappée* being approached stepwise from above and resolving with an upward skip.

The book co-authored by Martin and Gaburo specifically provides for the possibilities that are only hinted at in Piston's definition; according to the authors, "When a tension tone is approached stepwise and leaps to a harmonic tone in the opposite direction it is called an escape tone . . . Any intervallic leap . . . is possible."²⁴ As part of their definition they give a single line example illustrating the melodic contour lines possible: .

²² McHose, p. 101.

²³ Piston, p. 112.

²⁴ Martin and Gaburo, p. 8.

EXHIBIT COBLENCE

There are two main points to be considered in this connection. First, the fact that the Coblence is a very important factor in the development of the German people. Second, the fact that the Coblence is a very important factor in the development of the German people.

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The discussion of *échappée* in Murphy and Stringham's book leaves the reader in doubt as to whether or not there is a change of direction in the melodic line. These authors define the *échappée* as ". . . a non-harmonic tone, whose resolution skips down a third . . . It occasionally skips up a third also. Larger skips than a third in both directions may be found, but they are rare."²⁵ Each *échappée* shown is approached by an ascending step and resolved by a downward skip of a third.

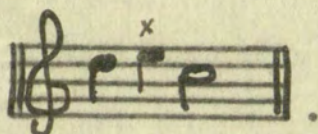
One additional author mentions the words "escaped tone" and "Echapee" [sic]. Both of them are used by Fischer as an alternate name for a Simple Changing Tone [See the opening paragraph of this chapter].

The almost unanimous agreement as to the meaning of the terms "*échappée*" and "escape tone" is unusual. From the musical examples shown by each author it seems very evident that all of them concur in this opinion: the *échappée* is an unaccented non-harmonic tone approached by step and resolved by skip in the opposite direction. Furthermore, the most common form of *échappée* is the one which is approached by an ascending step and resolved by a downward skip of a third.

²⁵ Murphy and Stringham, p. 262.

III. TERMS USED TO DESCRIBE ESCAPE TONES

This portion of the chapter is concerned only with the terms used to describe the most common form of the escape tone (or *échappée*) in which it is approached by an ascending step and resolved by a downward skip of a third,



The question of terminology concerning this non-harmonic device is confused by the existence of harmonic as well as melodic considerations. Nearly half of the authors who discuss the device illustrated above state that the non-harmonic tone must be a member of the succeeding harmony. Ten of the sixteen authors list two possible interpretations: 1) the non-harmonic tone is defined as a member of the next chord, and 2) the non-harmonic tone is foreign to the succeeding harmony. The remaining eighteen authors ignore the idea of a dual interpretation; they make no mention of any relationship between the escape tone and the chord which follows it. Because of these varying interpretations it is necessary to make three tables of comparison.

First, let us consider the terms used to describe the escape tone when it is defined as a member of the succeeding harmony. The sixteen authors who interpret the escape tone in this manner are unanimous in their contention that this is

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THEORY OF QUANTUM MECHANICS

BY

ROBERT OPPENHEIMER

AND

JOSEPH V. NEEDHAM

CHICAGO, ILLINOIS

1958

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a special type of anticipation. All but two actually use the word anticipation in one form or another. These two refer to this form of escape tone as an "afterbeat." Afterbeats are discussed in greater detail in chapter ten. There it is pointed out that afterbeats and anticipations are comparable types of non-harmonic tones. Only one of the authors

TABLE XI

TERMS USED TO DESCRIBE ESCAPE TONES THAT
ARE MEMBERS OF THE SUCCEEDING HARMONY

Term	Number of authors who use the term
Afterbeat	2
Anticipation	3
Free anticipation	7
Indirect anticipation	1
Irregular anticipation	4

mentions an alternate name; Chadwick says that the irregular anticipations ". . . are sometimes called changing tones or Fux changing tones."²⁶ R. Robinson refers to this type of escape tone using two terms: free anticipation and irregular

²⁶ Chadwick, p. 190.

anticipation.²⁷ This accounts for the fact that there is a total of seventeen, not sixteen, authors indicated on Table XI.

When the escape tone is foreign to the succeeding harmony the terminology is changed completely. Instead of the word "anticipation" being used, the terms "free tones" and "changing tones" occur most commonly. The contents of Table

TABLE XII

TERMS USED TO DESCRIBE ESCAPE TONES
THAT ARE FOREIGN TO THE SUCCEEDING HARMONY

Term	Number of authors who use the term
Changing tone	3
Elision	1
Elliptical progression	1
Free tone	4
Unaccented incomplete neighbor followed by a skip	1

XII are slightly misleading in one respect. In the books by Foote and Spalding, Giard, and Strube the escape tone is classified in two ways: 1) as an anticipation and 2) as a

²⁷ R. Robinson, p. 160.

changing tone (Giard, and Foote and Spalding) and "elliptical progressions" (Strube). Logically one would expect this second classification to include only those tones which are foreign to the succeeding harmony; therefore the terms used in these three books are included in Table XII. However, this supposition is not strictly true. When changing tones or elliptical progressions are discussed in these three books the examples given to illustrate this type of non-harmonic tone include both types of escape tones: those which are foreign to the succeeding harmony and those which are members of the succeeding harmony.

Table XIII on the following page contains a tabulation of the terms used by the remaining eighteen authors. The authors of two books refer to the escape tone using two different names. In the book by Murphy and Stringham the non-harmonic device approached by an ascending step and resolving by a downward skip of a third is referred to as both a "free tone" and an "échappée."²⁸ The terminology used by Bullis is somewhat confusing; however, it seems probable from his discussion of unresolved alternating tones that the escape tone can be referred to as either a "skiptone" or an "alternating tone quitted by skip."²⁹ Only two of the

²⁸ Murphy and Stringham, pp. 49, 66, and 262.

²⁹ Bullis, p. 29.

TABLE XIII

TERMS USED TO DESCRIBE ESCAPE TONES
 NOT CLASSIFIED WITH REFERENCE TO THE SUCCEEDING HARMONY

Term	Number of authors who use the term
Alternating tone, interrupted progression of ____	1
____ quitted by skip	1
Auxiliary tone, interrupted ____	1
Changing tone	6
Simple ____	1
Single ____	1
Escape tone (or échappée)	5
Free tone	1
Neighboring tone Freer use of ____	1
____ left by skip	1
Skiptone	1

1945

1946

1947

1948

1949

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1984

eighteen authors mention alternate names. The alternate names used by Fischer were referred to in the opening paragraph of the chapter. Leach also designates an alternate name; he says that, "When the interrupted alternating tone is a note of the next chord some theorists call it a free anticipation."³⁰ From his ensuing comments it is quite evident that Leach himself prefers the designation "interrupted alternating tone."

Tables XI, XII, and XIII together with the discussion that accompanies each table give a general picture of the terminology used in designating the escape tone. For more complete information on this subject the reader should consult Appendix V where he will find a complete list of all authors who discuss the escape tone and the term which each author uses for the escape tone.

³⁰ Leach, p. 42.

CHAPTER VII

PASSING TONES

The terms "passing tone" and "passing note" are used in nearly every textbook covered by this study. Only one of the fifty-five authors who discusses non-harmonic tones fails to mention passing tones; and even though Strube does not use this term, he does define non-harmonic tones which conform to the passing tone patterns:



One other author, Welliver, refers briefly to passing tones but does not define them.

The fifty-three remaining authors are in general agreement on such features of the passing tone as: 1) the method in which it is approached and resolved, 2) the accentuation of a passing tone, 3) the voice participation, and 4) use of both diatonic and chromatic passing tones. Each of these items will be discussed in the succeeding paragraphs. In addition, any exceptional use of the term "passing tone" will be pointed out. The final section of this chapter deals with the terms that are used to designate the passing tone patterns shown above. Appendices VIA and VIB contain lists of all the authors who discussed the passing tone patterns.

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2010

The following information is being released to the public in order to ensure transparency and accountability in the operations of the Department of Justice. This release is made pursuant to the provisions of the Access to Information Act and the Freedom of Information Act.

FOIA REQUEST

On June 15, 2010, the following request was received from the public:

Requester: [Redacted]

Subject: [Redacted]

The request is for the following information:

1. A copy of the report titled "Report on the activities of the [Redacted] in the [Redacted] region, dated [Redacted]."

2. A copy of the report titled "Report on the activities of the [Redacted] in the [Redacted] region, dated [Redacted]."

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1. A copy of the report titled "Report on the activities of the [Redacted] in the [Redacted] region, dated [Redacted]."

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5. A copy of the report titled "Report on the activities of the [Redacted] in the [Redacted] region, dated [Redacted]."

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1. A copy of the report titled "Report on the activities of the [Redacted] in the [Redacted] region, dated [Redacted]."

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These appendices form the basis for the final section of the chapter.

I. CHARACTERISTIC FEATURES OF PASSING TONES AS DEFINED IN HARMONY TEXTBOOKS

Method of approach and resolution. Passing tones are most commonly defined as non-harmonic tones situated stepwise between two successive chord members. The following definitions are typical of the majority of harmony books examined: ". . . notes foreign to the chord which fill in between chord notes in a scale passage . . ."1, ". . . notes used to connect the harmonic tones in stepwise motion . . ."2, ". . . notes used to fill in small melodic gaps . . ."3, ". . . a tone foreign to the harmony which is employed upon the unaccented part of the measure in passing diatonically from one tone of a chord to another . . ."4, ". . . progresses scalewise, filling in gaps . . ."5, and ". . . successive tones of the diatonic scale which occur between the intervals of a chord."6

1 Anderson, Book 2, p. 104.

2 Bampton, p. 29.

3 Baumgartner, p. 70.

4 Broekhoven, p. 80.

5 Bullis, p. 112.

6 Chadwick, p. 195.

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These operations are to be carried out in accordance with the instructions of the Chief of Staff.

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16. The sixteenth operation is to be carried out in accordance with the instructions of the Chief of Staff.

17. The seventeenth operation is to be carried out in accordance with the instructions of the Chief of Staff.

18. The eighteenth operation is to be carried out in accordance with the instructions of the Chief of Staff.

19. The nineteenth operation is to be carried out in accordance with the instructions of the Chief of Staff.

20. The twentieth operation is to be carried out in accordance with the instructions of the Chief of Staff.

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Tweedy is emphatic about one point:

. . . the essential thing in the employment of the passing tone . . . is the directional tendency of that inharmonic tone from one tone which is a regular harmonic member in good standing to another.⁷

Although the other authors imply directional tendency through the wording of their definitions, Tweedy is the only one who emphasizes this fact. The authors also imply that the passing tone is approached and left by step. Emery, York, Ruger, Murphy and Stringham, F. Robinson, Lozano, and Jones all stipulate that the passing tone must be approached and left by step. York, however, contradicts himself. Using boldface type he first states that "A passing tone must be approached and left by degrees."⁸ Seven pages later he says that ". . . passing tones do not always go directly to the next degree of the scale, but move first to the tone degree above or below or even skip to some other tone of the chord."⁹ In other words, passing tones are sometimes left by skip instead of step. York illustrates this "irregular progression of a passing tone" with the following example:

⁷ Tweedy, p. 167.

⁸ York, p. 98.

⁹ Ibid., p. 105.

There is a great deal of...

The first of these is the fact that the...

Although the...

It is...

...

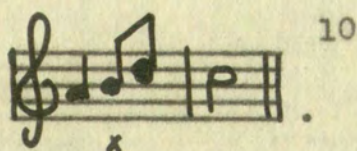
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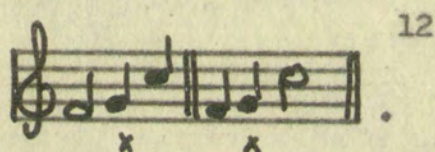
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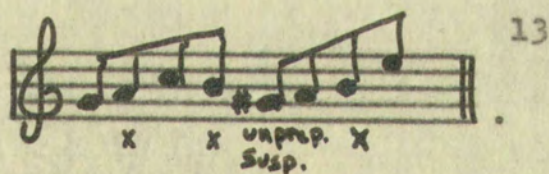


The idea of skipping away from a passing tone is not peculiar to York. Leach, Lieberman, McCoy, and Sessions also deal with this passing tone concept.

Leach claims that there is an "incomplete passing tone" that "... continues by step in the same direction."¹¹ He shows the examples given below:



Under free style of figuration Lieberman allows for skips from a passing tone to either a chord tone or an unprepared suspension:



McCoy and Sessions each specify that passing tones may be approached as well as left by skip. According to McCoy, "extended passing notes" are used in "... passing melodically from one harmony note to another more than a

¹⁰ Ibid., p. 106.

¹¹ Leach, p. 45.

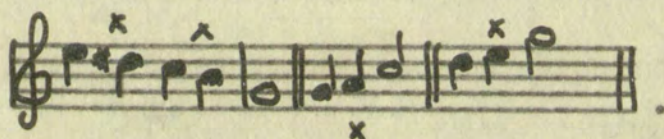
¹² Ibid., p. 46.

¹³ Lieberman, p. 71.

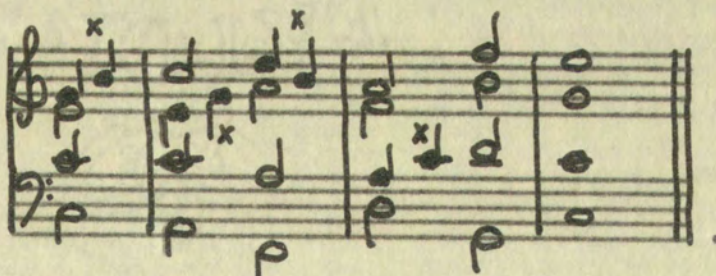
third distant, in such a manner as to approach the second note by degree from the side on which the first is located."¹⁴



When the method of approach and resolution is reversed so that the non-harmonic tone is approached by step and resolved by skip, McCoy calls it an "extended passing note inverted."¹⁵ He uses the example shown below to illustrate this idea:



While discussing the "extended use of accessory tones", Sessions makes the following statement: "A single passing tone may occasionally be used to fill an interval greater than a third. In this case, however, it is generally--though not always--better that it be preceded rather than followed by a skip."¹⁶ Sessions gives the following example:

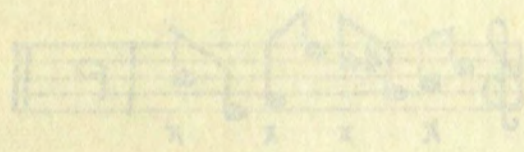


¹⁴ McCoy, p. 133.

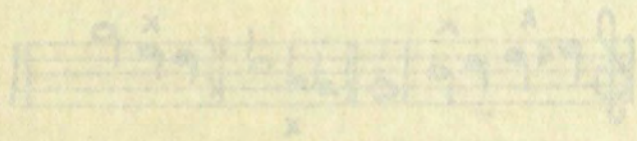
¹⁵ *Ibid.*, p. 257.

¹⁶ Sessions, p. 187.

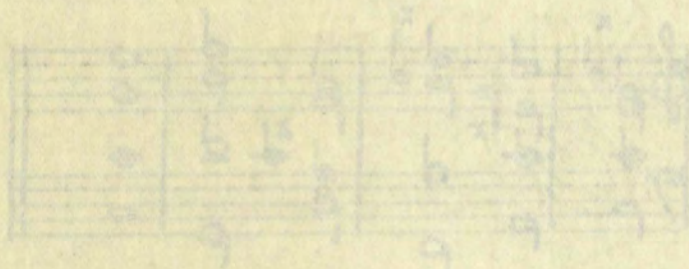
third degree, in each a manner as to approach the second
 note by degree from the side on which the first is located.



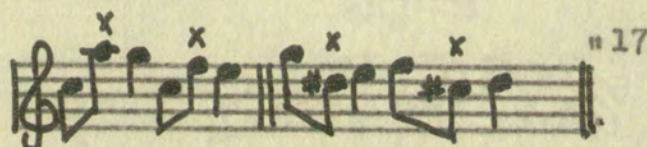
When the method of approach and recession is reversed as
 that the non-harmonic tone is approached by the first
 by step, which is an intended passing tone. He then
 the next the example again also to illustrate this idea.



While illustrating the "retardation" or "postponement" of
 a note, the following example shows a similar meaning.
 Some may consider it as a note in itself, but it is
 not a note. In this case, however, it is a note in itself.
 not always a note in itself. It is a note in itself.
 by a note. It is a note in itself.



Campbell-Watson and Mokrejs each discuss passing tones approached by skip but do not mention passing tones left by skip. The former lists three provisions for approaching a passing tone by a skip: 1) the tone before the skip is a harmonic tone, 2) the passing tone, by an upward skip, is a scale tone one degree above a harmonic tone, and 3) the passing tone by downward skip is a diatonic half step below a harmonic tone:



Mokrejs has a special name for this type of passing tone: "Dissonant tones on the weak beat or weak parts of beats taken by leap are Disjunct Passing Notes."¹⁸ The musical examples of "disjunct passing tones" used by Mokrejs tallies with the Campbell-Watson's examples of passing tones approached by a skip (see above).

It will be noted that McCoy and Sessions each show examples in which the tone following a passing tone approached by skip continues in the same direction; the examples used in the books of Campbell-Watson and Mokrejs each involve a change of direction in the melodic line. On the other hand, all four authors seem to agree on the question of accentua-

¹⁷ Campbell-Watson, Part 3, Chapter 8, p. 3.

¹⁸ Mokrejs, p. 65.

tion since all of the passing tones illustrated occur on a weak beat or weak portion of a beat. The seven authors who discuss passing tones approached and/or left by skip all consider them as a special type of the basic passing tone idea in which the passing tone is situated stepwise between two successive chord members.

There are a few instances in which authors state that the passing tone may occur between two different harmony tones or between repetitions of the same tone. Abbott and Mokrejs are the only authors who actually make statements to this effect. The following statement is made by Abbott concerning this:

. . . usually a passing note connects two harmonic tones which are separated from each other; but sometimes it appears as an embellishment of a single harmonic tone, moving a step away from it and then returning. . . . Some musicians distinguish it from the other type of passing note by using the term "neighboring note" or "alternating note" or auxiliary note."¹⁹

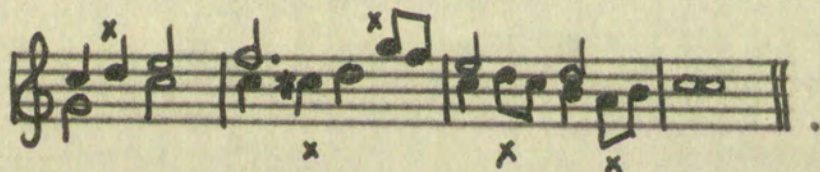
Abbott himself makes a further distinction between the two types when he uses the designation "the true passing tone" for the non-harmonic tone that actually "passes" from one harmony tone to another.

Mokrejs lists twelve provisions for the use of passing tones. In the first of these he states that the passing note is used to connect one chord note with another. In the

¹⁹ Abbott, p. 151.

second provision he states very simply that, "A passing note may return to the same chord note."²⁰ Unlike Abbott, Mokrejs does not indicate that this type of non-harmonic tone may be referred to by some other name. In fact, no further mention is made of a passing note which returns to the same chord tone.

Three additional authors show the auxiliary tone pattern (♩♩♩) and classify it as a passing tone. Even though Tapper defines passing tones as "... tones lying between chord-tones, which permits passing from chord-tone to chord-tone . . ."²¹ he provides a musical illustration in which some of the passing tones do not "pass":



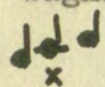
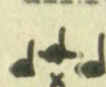
Safranek gives the following definition for passing notes: "Passing notes are such as are used to fill out the distance between two chord notes."²² Yet he shows examples of passing tones in which some of the passing notes are in reality embellishments of a single chord tone. Shepard uses two examples in which the effect is that of an auxiliary tone

²⁰ Mokrejs, p. 65.

²¹ Tapper, Book I, p. 146.

²² Safranek, p. 49.

rather than a passing tone; the melodic content of these two examples is Eb-D-Eb and Eb-F-Eb.²³

Waghorne differentiates between these two types of tones,  and , by calling them "real passing tones" and "apparent passing tones" respectively. He makes the following explanation of this situation: "When the apparent passing tone does not pass but merely returns to the initial tone it is only an embellishment" ²⁴

One further aspect relating to the preparation and resolution of a passing tone is the harmonic relationship of the passing tone to the chord tones that surround it. More than a third of the textbooks make statements similar to that of Alchin: "[The passing tone] may resolve on a tone of the same harmony, or of a different harmony."²⁵ Although the other authors do not actually stipulate that the two chord tones may belong to the same or different harmonies, most of them do show examples illustrating both possibilities. Not a single author restricts the passing tone to the extent that it must appear between two tones of the same chord.

In three books, the books by Heacox, Heacox and Lehmann, and Thompson, the authors claim that passing tones

²³ Shepard, p. 195.

²⁴ Waghorne, p. 73.

²⁵ Alchin, Part 1, p. 65.

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1. The purpose of this document is to provide information regarding the status of the project.

2. The project is currently in the planning stage and is expected to be completed by the end of the year.

3. The following table provides a summary of the project's progress:

Task	Status	Completion Date
Task 1	Completed	10/15/2023
Task 2	In Progress	11/15/2023
Task 3	Not Started	12/15/2023

4. The project is being managed by the Project Manager, who is responsible for ensuring that the project is completed on time and within budget.

5. The project is being funded by the Department of Defense, which is providing the necessary resources to ensure its success.

6. The project is being monitored closely by the Department of Defense, which is providing regular updates on its progress.

7. The project is being evaluated regularly to ensure that it is meeting the needs of the Department of Defense.

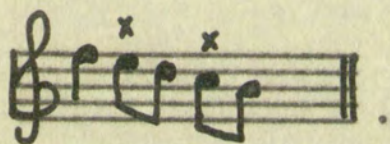
8. The project is being reviewed by the Department of Defense, which is providing feedback on its progress.

9. The project is being approved by the Department of Defense, which is providing the necessary resources to ensure its success.

10. The project is being completed by the end of the year.

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Giard, however, prefers to use the designations of "embellishments" and "passing tones".²⁷ Jones appears to be using the two terms as synonyms: "The APPOGGIATURA, or accented passing-tone, may be defined as an unprepared discord . . . occurring on the accented portion of the measure."²⁸ Mokrejs also uses the terms synonymously: "Appoggiaturas may appear in conjunct movement. (Those at 'G' are also called accented passing notes)."²⁹ The 'G' example has the following melodic line:



It is Ruger's contention that the accented passing tone is ". . . really a form of the appoggiatura."³⁰ According to Tweedy, "The effect of the appoggiatura is often gained (in Bach chorales) by employing an 'accented passing tone'."³¹ The most extensive coverage of this subject is found in the book by McConathy:

²⁷ Giard, p. 182.

²⁸ Jones, p. 60.

²⁹ Mokrejs, p. 68.

³⁰ Ruger, p. 26.

³¹ Tweedy, p. 172.

There is such difficulty in distinguishing between the appoggiatura and the accented passing tone, that we shall use the term "appoggiatura" in this course for only those non-harmonic tones which are introduced by a leap. In every instance, however, the appoggiatura is the non-harmonic tone which sounds at the same time as the chord, and then resolves into the chord tone.³²

In Appendix VIB the reader will notice that five different authors refer to the accented passing tone pattern as an appoggiatura. This is in addition to the five authors already discussed above.

Voice participation. Generally speaking, the authors concur in the opinion that 1) passing tones may occur in any part and 2) they may be used in two or three voices at once. A Textbook of Harmony for High School claims that, "Passing tones may occur in any voice but are best in the soprano."³³ Thompson makes a similar statement: "Passing tones . . . occur most frequently in the soprano."³⁴ These are the only authors who point to one voice part as being used more frequently than any other part. However, when passing tones in a single voice part are illustrated musically, the majority of the authors show examples in which the passing tone is in the uppermost voice part.

³² McConathy, p. 66.

³³ Textbook of Harmony for High School, p. 22.

³⁴ Thompson, p. 34.



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Abbott's definition of passing notes is unusual because the author restricts the passing notes to the melody. Passing notes are defined as ". . . notes which occur in the melody while it is passing from one harmonic note to another."³⁵ Evidently Abbott does not confine "in the melody" to the soprano voice alone; later in the same page he indicates that passing notes may occur in all parts.

Simultaneous use of passing tones is sometimes extended to cover "passing chords." The fourteen textbooks in which "passing chords" are mentioned vary in their interpretation of this term. The first source of disagreement concerns the number of voice parts that constitute a passing chord. Another source of disagreement concerns the type of non-harmonic tones that may be used for passing chords.

According to five different textbooks (those by Alchin, Emery, Foote and Spalding, Leighton, and Wood) passing chords are the result of passing tones occurring in two or more parts. Alchin also specifies that "Passing chords are those in which all or enough of the tones to give character to the chord are bytones."³⁶ Foote and Spalding note that some theorists consider the following musical examples as containing passing chords:

³⁵ Abbott, p. 15.

³⁶ Alchin, Part 1, p. 69.



According to Foote and Spalding, "This is purely a question of definition. The same is true when auxiliary tones or appoggiaturas occur in several voices. Passages containing appoggiaturas in more than one voice may be called appoggiatura-chords if that name is preferred."³⁷ Apparently Foote and Spalding leave it up to the student to select the terminology that he considers most appropriate.

A majority of the authors discussing the term "passing chord" refer to it as a triple passing note effect. Thompson says that passing chords occur "When passing tones are used simultaneously in three or more voices"³⁸ Jones implies that passing chords involve four parts:

Passing-tones may be taken in four parts provided they proceed by step in contrary motion until they reach a consonant chord. When this device is used, the chords between the consonant chords are termed PASSING-CHORDS Passing-chords may also be used in oblique motion.³⁹

³⁷ Foote and Spalding, p. 218.

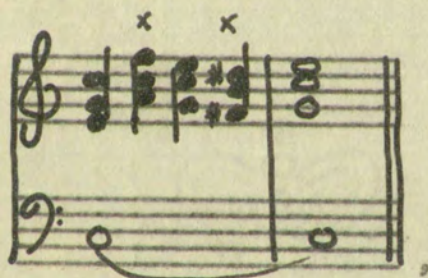
³⁸ Thompson, p. 103.

³⁹ Jones, p. 48.

Jones shows the following examples of passing-chords:



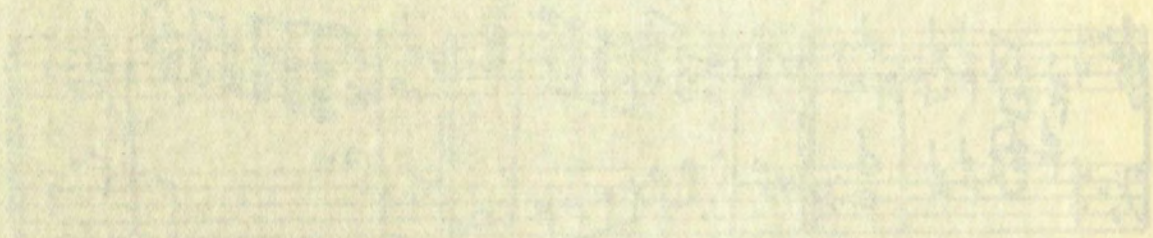
It is noteworthy that the third example does not contain passing-tones in four parts. The following comment is made by Shepard concerning passing-chords: ". . . all the notes in a chord [may be used simultaneously], thus forming a Passing-chord. They occur upon the unaccented parts of a measure."⁴⁰ When Shepard illustrates this idea musically,



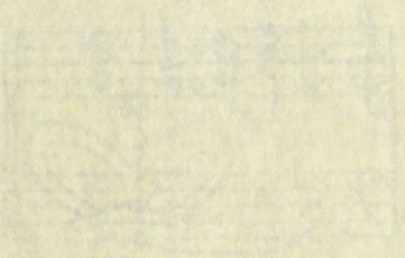
he uses a stationary tone in the bass. He does not indicate in any way whether or not the use of a stationary bass tone is supposed to be standard procedure. Anderson, however, insists that, "Such progressions [progressions involving passing chords] require a stationary bass" ⁴¹ McHose also mentions the use of a stationary voice part in conjunc-

⁴⁰ Shepard, p. 195.

⁴¹ Anderson, Book 2, p. 103.



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or a copy of a copy. The
text is written in a cursive
hand, and the ink is very
faint. The paper is aged and
discolored.



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text is written in a cursive
hand, and the ink is very
faint. The paper is aged and
discolored.

tion with passing chords: "A passing chord results if the vertical sonority caused by three voices moving stepwise and the fourth remaining stationary is non-functional."⁴²

Piston observes one point that is ignored by all other authors discussing passing chords except Emery--the rhythmic aspects involved. He shows the following example,



and makes this comment concerning it:

. . . the second chord is in a position and inversion, which would allow its complete absorption into the tonic chord, the soprano and bass being passing tones and the alto an auxiliary . . . [Whether or not it is a passing chord] will have to be determined mainly on rhythmic grounds.⁴³

Emery says that when all voices belong to the chord there is seldom occasion to regard such as passing chords ". . . except when of comparatively short rhythmic value and coming on unaccented parts of the bar."⁴⁴

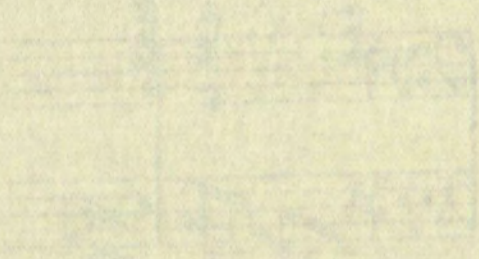
There is one additional point that should be noted in connection with passing-chords--the types of non-harmonic

⁴² McHose, p. 114.

⁴³ Piston, p. 50.

⁴⁴ Emery, p. 97.

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were prepared by the committee on the
subject of the proposed new
constitution of the United States
and which were presented to the
convention of 1787.



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by the committee on the subject of
the proposed new constitution of the
United States and which were
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series of papers which were prepared
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presented to the convention of 1787.

tones that may be used in forming passing-chords. Passing chords are composed only of passing tones according to the following authors: Anderson, Broekhoven, Jones, and Thompson. McHose believes that passing chords may result from combinations of passing tones and neighboring (i.e. auxiliary) tones.⁴⁵ Since Abbott defines the passing tone so that it includes both the passing tone and auxiliary tone patterns, it can be assumed that the "triple passing note effect"⁴⁶ he refers to includes non-harmonic tones of the passing and auxiliary tone types. The only examples of passing chord shown by Piston contain both passing tones and auxiliary tones. Emery says that passing-notes, changing-notes, or skip-notes (unaccented non-harmonic tones approached by skip and resolve by step ⁴⁷) may appear in two or three voices at the same time; the passing chord may contain tones of the same type or of different types.⁴⁸ Alchin, Mokrejs, and Wood make no restrictions on the types of non-harmonic tones that may be employed in passing chords. According to Alchin, "Passing chords are those in which all or enough of the tones to give character to the chord are

⁴⁵ McHose, p. 114.

⁴⁶ Abbott, p. 152.

⁴⁷ Emery, p. 96.

⁴⁸ Ibid., p. 97.

bytones [i.e. non-harmonic tones]."⁴⁹ Mokrejs expresses the same idea. Wood's use of the term differs only slightly from that of Alchin and Mokrejs. According to Wood,

. . . the same or different varieties of bytones [i.e. non-harmonic tones] may be used in two or more voices simultaneously. The combination sometimes resembles an additional chord which may be simply described as a "Passing Chord" or "Embellishing Chord" according to conditions.⁵⁰

Diatonic and chromatic passing tones. There seems to be little disagreement on the subject of diatonic and chromatic passing tones. More than seventy-five per cent of the authors who discuss passing tones either show examples of both types or specifically refer to the use of both diatonic and chromatic passing tones. There are a few instances in which authors use the expression "moving diatonically"⁵¹ or show no examples of chromatic passing tones. No statement can be found in any of the textbooks in which chromatic passing tones are expressly forbidden.

Exceptional use of the term "passing tone." The contrasting terms "consonant passing tone" and "dissonant passing tone" are mentioned by Mitchell. He notes the following differences between these two types of passing

⁴⁹ Alchin, Book 1, p. 69.

⁵⁰ Wood, p. 93.

⁵¹ Emery, p. 96.

tones: "The dissonant passing tone . . . belongs to no chord. . . . The consonant passing tone . . . agrees with all of the voices that accompany it."⁵² Mitchell illustrates these two types with the examples shown below:



The "c" in the soprano line of the second example is classified by Mitchell as an incidental leap which does not affect the passing tone classification.⁵³ This consonant passing tone category is unique in that no other harmony textbook author mentions such a possibility.

Both Shepard and Wedge compare passing tones and suspensions in a rather limited way. Shepard presents the following analogy: "A Dissonance [of a Suspension] on the unaccented part of a measure . . . might be considered as a passing effect, i.e., a passing-note."⁵⁴ Wedge makes the claim that, "Accented passing tones . . . are the same in sound as suspensions."⁵⁵ The resemblance between these two

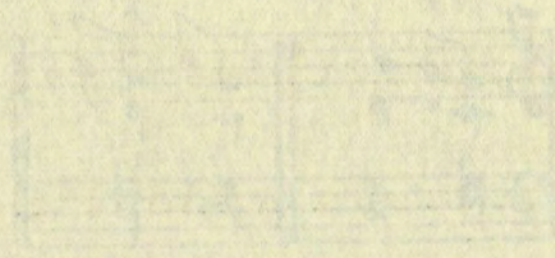
⁵² Mitchell, pp. 125 - 126.

⁵³ *Ibid.*, p. 126.

⁵⁴ Shepard, p. 187.

⁵⁵ Wedge, Book 1, p. 88.

former: "The first of these is the fact that the
country is a very poor one, and the people are
all of the same race, and the language is the same.
There are no other people in the country."



The first of these is the fact that the
country is a very poor one, and the people are
all of the same race, and the language is the same.
There are no other people in the country.
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country is a very poor one, and the people are
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There are no other people in the country.
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country is a very poor one, and the people are
all of the same race, and the language is the same.
There are no other people in the country.
The tenth of these is the fact that the
country is a very poor one, and the people are
all of the same race, and the language is the same.
There are no other people in the country.

types of nonharmonic tones, passing tones and suspensions, cannot be too pronounced for no other authors make note of the similarity of effect.

Thompson is the only author who touches on the aspect of duration. According to him the passing tone is ". . . usually of short duration."⁵⁶ Even though no one else mentions the time value that should be allotted to a passing tone, most of the examples used to illustrate the passing tone idea are relatively short.

Probably the most contradictory use of the term passing tone involves non-harmonic tones which do not "pass" between two harmony tones. Some authors permit the use of skips in approaching and leaving a passing tone while others claim that passing tones may be preceded and followed by the same tone. The two passing tone concepts are discussed in detail earlier in this chapter.

Although Giard's treatment of the passing tone idea is not exceptional in any way he does make a statement that would seem to point to exceptional usage of the term: "We shall discuss only the simplest passing tones--those passing tones that move strictly along the scale line of the key."⁵⁷

⁵⁶ Thompson, p. 34.

⁵⁷ Giard, p. 168.

Since he previously used defined passing tones as moving stepwise or by chromatic progression, the phrase "along the scale line of the key" cannot logically be construed as limiting passing tones to diatonic progressions. There is no way of knowing what form Giard would assign to more complex passing tones.

Omitted passing tones are discussed by Bullis. He describes omitted passing tones in these words: "When two passing tones would properly fill a gap between harmonic factors, one of the passing tones is sometimes assumed, leaving the other to function as a skiptone."⁵⁸ In the example used by Bullis the omitted passing tone is indicated by the use of small notes enclosed in parentheses; Bullis uses an arrow to point out the other passing tone which functions as a skiptone:



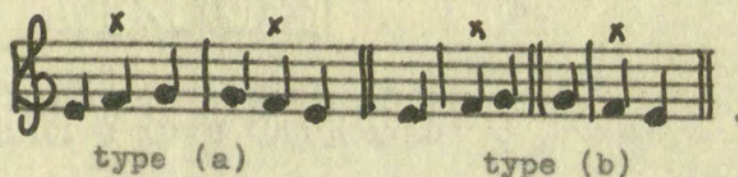
No other harmony textbook has a comparable classification for the types of non-harmonic tones shown in the above example.

II. TERMS USED TO DESIGNATE PASSING TONES

Although passing tones might conceivably be divided into several classifications according to whether they are

⁵⁸ Bullis, p. 218.

accented or unaccented, diatonic or chromatic, and between members of the same or different chords, only two types are considered in this section--unaccented passing tones and accented passing tones. These two types of passing tones conform to the following melodic patterns:



Unaccented passing tones. An examination of Table XIV readily reveals that the most commonly employed terminology for passing tones of type (a) is "passing tone." There are numerous other designations, however. The terms "unaccented passing tone" and "diatonic passing tone" are quite common; but the names "auxiliary tone, Class I", "true passing note", "unaccented diatonic passing note", "simple passing note", "real passing note", "dissonant unaccented passing tone", "unaccented single passing tone", and "regular passing note" are used by only one or two authors of harmony textbooks.

Each of the authors who uses the terms "diatonic passing tone" or "unaccented diatonic passing tone" also refers to the counterpart--chromatic passing tones and unaccented chromatic passing tones. McCoy and Leach do not make the same clearcut differentiation between diatonic and chromatic passing tones. Each of them use "passing tone" for passing

TABLE XIV

TERMS USED TO DESIGNATE UNACCENTED PASSING TONES*

Term	Number of authors using term as pri- mary name	Number of authors using term as al- ternate name
Auxiliary tone, Class I	1	
Diatonic (or chro- matic) passing tone	6	
Dissonant unaccented passing tone	1	
Passing tone	33	
Real passing tone	1	
Regular passing note	1	
Simple passing tone	1	
True passing tone	1	
Unaccented diatonic (or chromatic) passing tone	2	
Unaccented passing tone	7	
Unaccented single passing tone	1	

*Further statistics concerning unaccented passing tone can be found in Appendix VIA.

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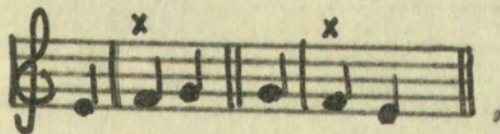
tones in the diatonic scale and the term "chromatic passing tone" for the chromatic passing tones. Verrall has a somewhat similar division of terms: "simple passing tone" versus "chromatic passing tone."

Of the fifty-six authors who mention non-harmonic tones only one of them, Harris, fails to describe the passing tone of type (a). Harris, however, discusses only one type of non-harmonic tone--the suspension.

All but one of the remaining fifty-five authors use the words "passing tone" as all or part of their designation. Strube deviates from the normal procedure and uses the name "auxiliary tone, Class I" to describe type (a) passing tone.⁵⁹

None of the authors use more than a single term to designate this type of passing tone. Even more unusual is the fact that no alternate names are listed.

Accented passing tones. The passing tone that conforms to the following melodic pattern,



is referred to by the following names: "passing tone", "accented neighbor tone", "appoggiatura", "auxiliary tone", and "suspension." Only forty-one of the authors define or

⁵⁹ Strube, p. 92.

illustrate this type of passing tone. It is not mentioned by the following authors: Anderson, Bampton, Campbell-Watson, Dodd, Hall, Hindemith, Lozano, Safranek, Tapper, Textbook of Harmony for High School, Verrall, Waghorne, Welliver, and York. Although Anderson, Bampton, and Dodd do not show any examples like the type (b) passing tone, their definitions for "appoggiatura" are worded in such a way that it is possible that these three authors might classify accented passing tones as appoggiaturas.

Twenty-nine of the authors who discuss the non-harmonic tone exemplified in passing tone type (b) use a different terminology than they did for passing tone, type (a). More than a third substitute the word "accented" for the word "unaccented." Several who referred to passing tone, type (a) simply as "passing tone", use the designation "accented passing tone". Broekhoven, Emery, Sessions, Kaplan, and R. Robinson all refer to the type (b) passing tone as an "appoggiatura" while Jones and Mokrejs each state that it may be called either "appoggiatura" or "accented passing tone." Shepard classifies unaccented and accented passing tones as "regular" and "irregular" passing tones respectively. Strube uses the term "auxiliary tone" in referring to both types. He differentiates between the two types by placing the unaccented passing tone in the Class I category; passing tones, type (b) are classed as Auxiliary Tones, Class II.

Bullis and Otterström each call the accented passing tone a kind of suspension. According to Bullis, if there is no preceeding occurrence of the bytone the suspension is said to have a "free or unprepared entrance." This information is accompanied by the following footnote: "Old term for a free suspension: appoggiatura."⁶⁰ Thus Bullis calls the accented passing tone a suspension with a free or unprepared entrance. Similarly, Otterström shows the following musical example and refers to the three non-harmonic tones as unprepared suspensions:

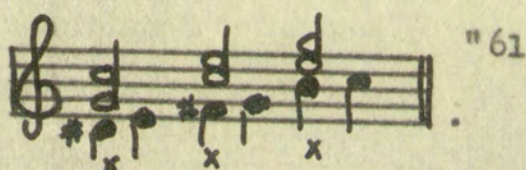


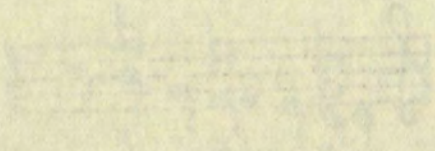
Table XV contains a summary of the terms used to designate passing tones of type (b).

Appendices VIA and VIB have a complete tabulation of terms used by authors of harmony textbooks to describe the two types of passing tones.

⁶⁰ Bullis, p. 115.

⁶¹ Otterström, p. 51.

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TABLE XV

TERMS USED TO DESIGNATE ACCENTED PASSING TONES*

Term	Number of authors using term as pri- mary name	Number of authors using term as al- ternate name
Accented diatonic (or chromatic) passing tone	2	
Accented neighbor tone	1	
Accented passing tone	15	
Accented single passing tone	1	
Appoggiatura	8	2
Auxiliary tone, Class II	1	
Changing tone		1
Diatonic passing tone	2	
Dissonant accented passing tone	1	
Irregular passing- note	1	
Passing tone	8	
Suspension with un- prepared entrance (or unprepared sus- pension)	2	
True passing note	1	

*Further statistics concerning accented passing tone
can be found in Appendix VIB.

UNITED STATES DEPARTMENT OF JUSTICE

INVESTIGATION OF THE ACTS AND OMISSIONS OF THE PRESIDENT OF THE UNITED STATES

IN CONNECTION WITH THE ASSASSINATION OF MARTIN LUTHER KING, JR.

REPORT OF THE JOINT SELECT COMMITTEE ON ASSASSINATIONS

U.S. GOVERNMENT PRINTING OFFICE: 1975

Executive Order

(Re: Assassination)

Section 1

Section 2

Section 3

Section 4

Section 5

Section 6

Section 7

Section 8

Section 9

Section 10

Section 11

Section 12

Section 13

Section 14

Section 15

Section 16

Section 17

Section 18

Section 19

Section 20

Section 21

Section 22

Section 23

CHAPTER VIII

PEDAL (OR ORGAN) POINT CONCEPT

The definitions of four very similar terms (organ point, pedal, pedal point, and pedal tone) are to be considered in the first section of this chapter. No distinction is made between these four terms since so many authors use two or more of them interchangeably. For example, McCoy introduces his remarks on the pedal point concept by saying that "Pedal point, organ point, pedal note, pedal bass or pedal is the use of a note sustained continuously" ¹ The introductory words "A pedal point (or organ point) . . ." ², ". . . PEDAL TONES or ORGAN POINT" ³ and ". . . organ-point or pedal-point" ⁴ occur very frequently.

All but eight of the fifty-six authors discussing non-harmonic tones refer to the pedal point concept. These eight include Dodd, Hall, Harris, Heacox, Hindemith, Horne, Tapper, and Welliver.

Nearly half of the remaining books discuss non-harmonic tones and the pedal point concept separately. Lieberman discusses organ points in the chapter on modula-

¹ McCoy, p. 290.

² Mokrejs, p. 71.

³ Broekhoven, p. 88.

⁴ Emery, p. 97.

1. The first part of the paper is devoted to a general discussion of the problem of the origin of life. It is shown that the problem is one of the most important and most difficult in the history of science. The author discusses the various theories of the origin of life, and shows that the most probable one is the theory of spontaneous generation. This theory is based on the fact that life is a complex of many different parts, and that these parts are all found in the same place. The author also discusses the possibility of life being brought to earth from elsewhere, and shows that this is also a possibility. The paper concludes with a discussion of the future of the study of the origin of life.

2. The second part of the paper is devoted to a detailed discussion of the theory of spontaneous generation. The author shows that this theory is based on the fact that life is a complex of many different parts, and that these parts are all found in the same place. The author also discusses the possibility of life being brought to earth from elsewhere, and shows that this is also a possibility. The paper concludes with a discussion of the future of the study of the origin of life.

3. The third part of the paper is devoted to a detailed discussion of the theory of spontaneous generation. The author shows that this theory is based on the fact that life is a complex of many different parts, and that these parts are all found in the same place. The author also discusses the possibility of life being brought to earth from elsewhere, and shows that this is also a possibility. The paper concludes with a discussion of the future of the study of the origin of life.

4. The fourth part of the paper is devoted to a detailed discussion of the theory of spontaneous generation. The author shows that this theory is based on the fact that life is a complex of many different parts, and that these parts are all found in the same place. The author also discusses the possibility of life being brought to earth from elsewhere, and shows that this is also a possibility. The paper concludes with a discussion of the future of the study of the origin of life.

5. The fifth part of the paper is devoted to a detailed discussion of the theory of spontaneous generation. The author shows that this theory is based on the fact that life is a complex of many different parts, and that these parts are all found in the same place. The author also discusses the possibility of life being brought to earth from elsewhere, and shows that this is also a possibility. The paper concludes with a discussion of the future of the study of the origin of life.

tion; McCoy groups pedal points and sequences together. Giard, however, is one of the few authors who gives a reason for considering the pedal point concept separately from the other non-harmonic tones. It is his contention that "Since the organ point is associated with a group of chords rather than with one chord or with one progression, the organ point may be considered as a characteristic musical effect rather than as an embellishing non-harmonic tone."⁵ The other authors who present the pedal point concept separately from non-harmonic tones are Baumgartner, Broekhoven, Foote and Spalding, Jones, Kaplan, Leach, McKinley, McKinley and Smith, Mitchell, Mokrejs, Otterström, Piston, R. Robinson, Ruger, Strube, Tweedy, Verrall, Wedge, and Weidig.

I. CHARACTERISTIC FEATURES OF THE PEDAL (OR ORGAN) POINT CONCEPT AS DEFINED IN HARMONY TEXTBOOKS

There are several features of the pedal point concept on which the majority of authors agree: the origin of the organ point concept, the structure of the pedal point (either tied or repeated), the tones of the scale most commonly used, the voice parts in which it usually appears, and the relationship of the pedal point and the accompanying chords.

Origin of the pedal (or organ) point concept. It is

⁵ Giard, p. 182.

unanimously agreed that the terms organ point, pedal point, pedal, and pedal tone can be traced to the use of this device in organ music. Baumgartner claims that it "originated in the practice of holding a bass note on the pedal keyboard [of an organ] while the manual parts move about more actively."⁶ Most authors make comparable statements. Abbott, however, believes that this device had its origin in both organ music and the drone bass of Scotch bagpipes.⁷ Although some other authors note the drone bass effect of double pedal points, none of them refer to the Scotch bagpipes as being the prototype of the pedal point concept.

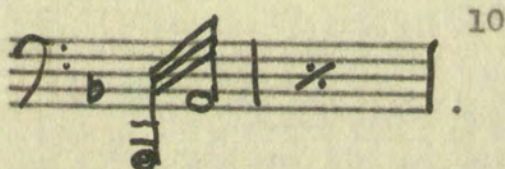
Structure of the pedal point. This feature of the pedal point concept tends to be slightly confusing because definitions and examples do not agree. Nearly every book refers to the pedal point as a "sustained" or "held" note. Yet the actual examples of pedal points include continuously sustained tones, regularly repeated tones, broken octaves, trills, and even more complex figures. Twelve different books, however, refer to the pedal point as being "sustained" and show examples of only sustained tones. Even so, not one of the authors makes any statement to the effect that the pedal tone "must always be tied" or that the pedal

⁶ Baumgartner, p. 79.

⁷ Abbott, p. 156.

point "must be either tied or repeated." Most of the definitions are worded so that a broad interpretation is possible.

A majority of the authors show examples that are either tied or repeated. Bullis lists three possibilities: "The tone may be (a) sustained throughout, (b) broken at points, or (c) reiterated in a rhythmic pattern."⁸ McKinley refers to the pedal point as a ". . . sustained or repeated bass tone"⁹ One of his examples has the following bass line:



Such broken octave patterns are not at all uncommon. Emery apparently feels that the organ point should usually be a sustained tone except in cases of piano or vocal music for he specifies that "In vocal or pianoforte music it is uninterruptedly repeated with greater or less frequency during the continuance of the organ point."¹¹

Leach refers to each of the following as a pedal

⁸ Bullis, p. 217.

⁹ McKinley, p. 132.

¹⁰ Ibid., p. 134.

¹¹ Emery, p. 96.

point:



According to Mokrejs, "Besides being a long drawn out tone, it [a pedal point] may be introduced as a trill, broken octave, or broken chord, and may be ornamented with grace notes, appoggiaturas, or passing notes."¹³ Other authors also mention the embellishment of pedal notes. McCoy shows this example:



which he labels as "an excellent illustration of Tonic pedal with embellishments."¹⁴ Murphy and Stringham say that "In rare cases it [a pedal point] is embellished by neighboring tones."¹⁵ No examples accompany this statement. It is Sessions' contention that the pedal point "... may be varied by ornamentation of varying degrees of simplicity."¹⁶

¹² Leach, p. 93.

¹³ Mokrejs, p. 71.

¹⁴ McCoy, p. 293.

¹⁵ Murphy and Stringham, pp. 426 - 427.

¹⁶ Sessions, p. 386.

He shows the following example:



Verrall says that "The pedal tone itself may be ornamented by alternating with the auxiliary above or below."¹⁸ Weidig claims that "... it is often varied by the use of its upper or lower changing tone which if played with sufficient rapidity creates the trill."¹⁹ "... decorated by other tones" ²⁰ is the way Piston refers to this idea.

Three examples are shown by Lozano to support his contention that "The Pedal tone appears as bass of arpeggios or preceded by appoggiaturas or Ornamental tones."²¹ They are as follows:



Leighton also shows an example in which the pedal point appears as the bass of arpeggios.²³ R. Robinson does not discuss the possibility of embellishing the pedal but he does show an example in which the bass tone is ornamented with an

¹⁷ Ibid., p. 387.

¹⁸ Verrall, p. 17.

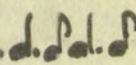
¹⁹ Weidig, p. 415.

²⁰ Piston, p. 244.

²¹ Lozano, p. 38.

²² Ibid., p. 39.

²³ Leighton, p. 207.

upper auxiliary.²⁴ A similar example is used by Foote and Spalding²⁵ and Otterström. Otterström's explanation is slightly confusing: "The organpoint may be interrupted . . . It is then called florid organpoint."²⁶ His only illustration shows a tone on the dominant embellished by its upper auxiliary. Yet the definition also seems to point to a single tone interrupted to form a rhythmic pattern e.g.  etc. The existence of embellished pedals is hinted at by Wood in his statement ". . . it may take the form of broken octaves, a trill [actually a pedal point embellished with auxiliary tones], or even a more complex figure."²⁷ Strube shows the example given below:



Ostinato patterns are also used frequently as pedal points. Usually authors assign a new designation of "basso ostinato", "ostinato", or "ostinato pedal" to such pedal points. According to Piston the "pedal" may attain ". . .

²⁴ R. Robinson, p. 202.

²⁵ Foote and Spalding, p. 245.

²⁶ Otterström, p. 100.

²⁷ Wood, p. 150.

²⁸ Strube, p. 159.

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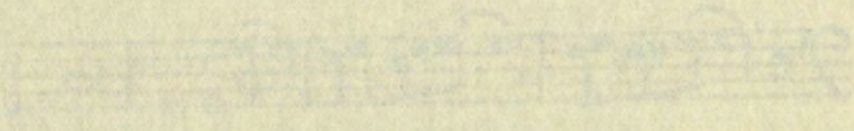
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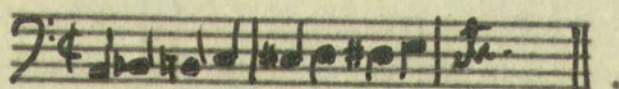
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thematic significance in the ostinato figure."²⁹ Kaplan points out that "The sustaining one tone or a group of tones suggests the possibility of repeating a characteristic figure known as basso ostinato."³⁰ Other authors who either discuss the ostinato idea or show examples of it are Otterström, Martin and Gaburo, Leach, Leighton, Foote and Spalding, Sessions and Weidig. Otterström's interpretation of the ostinato idea differs from that expressed by other authors. The ostinato is generally conceived as a series of tones having melodic or thematic significance. Yet Otterström contends that "... when a third tone is added [to the two tones of a florid organpoint], it ceases to be an organpoint and becomes an ostinato."³¹ He also refers to ostinato as "A motive which is constantly repeated."³² The following bass line is given as an example of ostinato:



Bullis talks about "Figurated Pedal Points" saying "A melodic figure . . . may be reiterated against a succession of harmonies."³³ His two figured pedal points are as follows:



Jones states that "A pedal may be used occasionally as a decorating figure above or below the harmonic progression."³⁴ Since he shows no examples of this, it is impossible to know whether Jones is referring to an ostinato pattern or an embellished tone.

A "pedal figure" is mentioned by Anderson. He describes it as follows: "The pedal chord is broken into a tracery, or a combination of the same notes."³⁵ The bass line of the example he uses to illustrate this idea is given below:



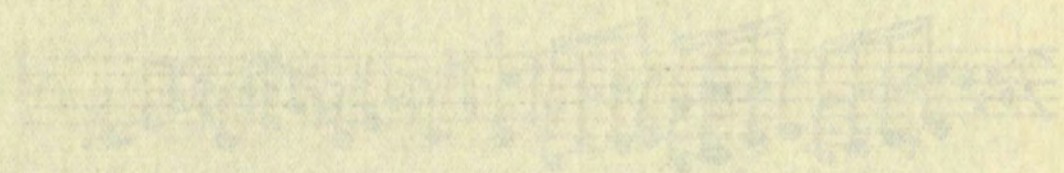
³³ Bullis, p. 218.

³⁴ Jones, p. 184.

³⁵ Anderson, p. 104.

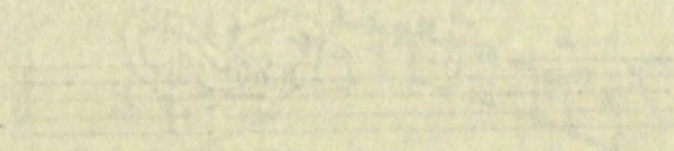
³⁶ Ibid., p. 105.

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Tones of the scale used for pedal points. Five-sixths of the books which define and illustrate the pedal point concept indicate that the tonic and dominant tones of the scale are the tones most commonly used for pedal points. (The books not stipulating which tones of the scales are used for pedal points are written by Bampton, McKinley and Smith, Baumgartner, Bullis, Martin and Gaburo, Fischer, McConathy, and Waghorne.)

Less than a third of the authors admit the possibility of using tones of the scale other than the first and fifth degrees. Leighton, McHose, Mokrejs, and Wedge mention the mediant. According to Leighton, the pedal point "... usually is a scale Dominant or Tonic, occasionally a Mediant, seldom any other. In other words it is usually an inactive scale-step."³⁷ McHose says that "The mediant is extremely rare."³⁸ Apparently Wedge does not consider the use of the mediant as being a rare occurrence for he writes that "The mediant is sometimes used as an organ point."³⁹ Mokrejs makes an unexpected restriction in stating that pedal points are "... sometimes, but not often, on the mediant in minor keys."⁴⁰ Evidently the use of the mediant in major keys is

³⁷ Leighton, p. 207.

³⁸ McHose, p. 139.

³⁹ Wedge, Book II, p. 47.

⁴⁰ Mokrejs, p. 71.

taboo from Mokrejs' viewpoint.

Wood points to the use of "... the less common subdominant Pedal."⁴¹ In this he is unique for no other author specifically points to the subdominant tone as being used for pedal points. There are a few authors, however, who make no limitations as to the tones of the scale which may be employed for pedal points. Leach remarks that "Any tone may be used as a pedal point, but the tonic and dominant notes have been used most commonly."⁴² The same opinion is expressed by McKinley, Heacox and Lehmann, Piston, Strube, Alchin, and Weidig. Chadwick does not make as broad a statement as Leach. Instead of contending that any tone can be used he says that "The sustained note is occasionally on other degrees of the scale."⁴³ He does not stipulate what the "other degrees" may be.

Of course, there are many cases in which an author states that the dominant and tonic are usually (or commonly) used but does not indicate what other tones may be used. Maryott, however, claims that "The sustained tone is always [*italics not in the original*] the tonic or dominant of the key."⁴⁴ Similarly, Jones maintains that the pedal tone is

⁴¹ Wood, p. 149.

⁴² Leach, p. 93.

⁴³ Chadwick, p. 201.

⁴⁴ Maryott, p. 105.

1862-1863

" . . . invariable either the tonic or the dominant" ⁴⁵

Tweedy makes an unusual provision not stated by any other author: " . . . the principal roots of the key (the Tonic and its three Dominants) are the more frequently chosen basses." ⁴⁶

Voice participation. There seem to be two main schools of thought concerning the voice part in which a pedal point may occur: 1) it appears exclusively in the bass part, 2) it may be placed in any part but occurs most commonly in the bass part.

The following authors specify that pedal or organ points should occur in the bass part exclusively: Abbott, Lieberman, McConathy, McKinley and Smith, Mitchell, Safranek, and The Textbook of Harmony for High School. Broekhoven, Emery, Fischer, F. Robinson, and Shepard refer to the same device transferred to a part other than the bass; in each case they assign an entirely different term to the device. For example, Fischer says that "An ORGAN POINT is a tone held through a succession of harmonies to which it may or may not belong . . . When such a held tone is in the Bass, it is called a PEDAL POINT." ⁴⁷ Broekhoven uses the over-all

⁴⁵ Jones, p. 182.

⁴⁶ Tweedy, p. 213.

⁴⁷ Fischer, p. 70.

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classification of "STATIONARY TONES" and claims that, "stationary tones, if employed in the Bass, are called PEDAL TONES or ORGAN POINT."⁴⁸ F. Robinson also uses the designation "stationary tones"⁴⁹ while Emery and Shepard both employ the term "sustained note."^{50, 51}

The contrasting terminology of "pedal point" and "inverted pedal point" is used quite frequently by many authors to differentiate between a sustained tone in the bass part and a sustained tone in a middle or upper voice part. Because the two terms are so similar, the authors who make this distinction are not grouped with the ones in the above paragraph. By comparing pedal points type (a) and type (b) in Appendix VII the reader can determine for himself which authors use contrasting terminology.

A majority of the authors also stipulate that two or more sustained tones may occur simultaneously. Almost invariably they specify that the tonic and dominant tones may be sounded together. Sometimes this use of two and three pedal tones at once is referred to simply as "pedal tones" or "pedal points." Quite frequently it is also called "double pedal

⁴⁸ Broekhoven, p. 88.

⁴⁹ F. Robinson, Part II, p. 206.

⁵⁰ Emery, p. 98.

⁵¹ Shepard, p. 199.

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point." Pedal chords are referred to by a few authors. According to Baumgartner the pedal point concept includes the ". . . holding or repeating of PEDAL CHORDS of three or more tones."⁵² Kaplan says that "The moderns have made daring use of this device [the pedal or organ point] . . . They have extended the principle in the use of "pedal chord".⁵³ Alchin and Bampton both claim that pedal chords occur most commonly in orchestral compositions.^{54, 55} One additional author, Leach, shows an example with a pedal chord even though no mention is made of the term "pedal chord."

Relationship of pedal point to the accompanying chords.

All of the harmony textbooks make at least brief reference to the chords which accompany the pedal or organ point. There are, however, varying opinions on the relationship of the pedal point to the accompanying harmonies. According to some the pedal point may be a tone of all the accompanying chords; others specify that the pedal point should be dissonant to at least some of the chords; a few authors do not list restrictions of any kind. Most authors do agree that the pedal point should be a member of the chord with which it is intro-

⁵² Baumgartner, p. 79.

⁵³ Kaplan, p. 151.

⁵⁴ Alchin, Part I, p. 81.

⁵⁵ Anderson, Part II, p. 103.

duced and also a member of the last chord with which it appears.

Leach is the author who advances the idea that the pedal point may be a tone in all of the chords that accompany the pedal point. In fact he states this idea twice:

1) "When a single tone is held . . . through several chord changes, whether or not it is a tone of all or only part of the chords, it is called a Pedal Point or Organ Point."⁵⁶

2) "A pedal point . . . may be chordic throughout."⁵⁷ One other author refutes this viewpoint. Lozano contends that "It is very important not to confound A Pedal tone with a common tone, which is always a chordal tone and no [sic] foreign to the chord as it [sic] is the case with some chords of the Pedal tone" ⁵⁸ According to Tweedy,

This type of movement [a series of chords pivoting about a given tone] is familiar in its simplest form as the mere retaining of a 'common' tone in the same voice. Prolonged, the effect is like that traditionally associated with organ-music when a deep pedal note is held for several measures while the harmony moves freely above it. This is termed an Organ-Point.⁵⁹

Most of the remaining authors specify that at least some of

⁵⁶ Leach, p. 93.

⁵⁷ Ibid., p. 93.

⁵⁸ Lozano, p. 38.

⁵⁹ Tweedy, p. 212.

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Very truly yours,

Director, Bureau of Census

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the accompanying chords are dissonant in relation to the pedal point. Baumgartner, however, makes the provision that "When a pedal point is placed in an inner part, or when it lies but a small distance above the moving tone lines, it will usually be advisable to make almost every chord one to which the held tone belongs."⁶⁰ No other harmony books recommend this limitation of chords not in harmony with the pedal tone.

For the most part authors of harmony textbooks tend to agree with Verrall's statement that ". . . the other voices continue to form chords which may or may not contain the held tone as a chord tone."⁶¹ Thompson stipulates that "Frequent use . . . of harmonies containing this tone [the Organ Point] is necessary, if the effect is to be satisfactory."⁶² Leighton refers to "A rational need of occasional consonance"⁶³ while Shepard claims that "Chords harmonized with the sustained note should predominate"⁶⁴

There are a few instances in which harmony books list special restrictions on the use of chords consonant and dis-

⁶⁰ Baumgartner, p. 79.

⁶¹ Verrall, p. 17.

⁶² Thompson, p. 106.

⁶³ Leighton, p. 207.

⁶⁴ Shepard, p. 198.

For the purpose of this study, the following data were collected from the records of the Department of the Interior, Bureau of Land Management, for the years 1900 to 1950. The data were obtained from the files of the Bureau of Land Management, which are maintained in the Department of the Interior, Bureau of Land Management, Washington, D. C. The data were obtained from the files of the Bureau of Land Management, which are maintained in the Department of the Interior, Bureau of Land Management, Washington, D. C. The data were obtained from the files of the Bureau of Land Management, which are maintained in the Department of the Interior, Bureau of Land Management, Washington, D. C.

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sonant to the pedal point. Bampton expresses this opinion:

In harmonizing over a sustaining note see that at least every other chord is in harmony with the sustaining note so as not to destroy the feeling for a key. The harmonies are widely separated from the sustained tone or pedal point.⁶⁵

Emery and McKinley indicate that at least half of the chords accompanying the pedal point must be consonant with the pedal point.^{66, 67}

In three additional books (those by McCoy, Foote and Spalding, and Lozano) the authors state that the accompanying voices consist of a succession of alternating consonant and dissonant chords. Lozano says that the chords ". . . should alternate consonant and dissonant to the Bass."⁶⁸

[Italics are not in the original.] The wording used by Foote and Spalding in the book they co-authored is less dogmatic:

"It is well to aim at having approximately every alternate chord such that the pedal tone can form a part of it."⁶⁹

Besides advocating a "succession of alternating consonant and dissonant chords"⁷⁰ McCoy lists the chords which are most commonly used to accompany a pedal point: ". . . the primary

⁶⁵ Bampton, p. 62.

⁶⁶ Emery, p. 97.

⁶⁷ McKinley, p. 133.

⁶⁸ Lozano, p. 38.

⁶⁹ Foote and Spalding, p. 246.

⁷⁰ McCoy, p. 290.

chords of the prevailing key and the directly related keys."⁷¹

Seven authors do not list restrictive factors. It is Bullis' contention that the pedal point may "Be harmonic or non-harmonic to any number of the succeeding harmonies, without restrictions of any kind"⁷² Mokrejs, Ruger, Sessions, and York all refer to the accompanying chords as progressing independently of the pedal point. Campbell-Watson claims that the progression of chords has no particular harmonic relation to the organ point.⁷³ Alchin's reference to the accompanying chords is more ambiguous than it is non-restrictive: "The pedal point is a tone sustained by one part through a succession of harmonies of which it forms no part."⁷⁴ Does this mean that the pedal point is not a member of any of the chords with which it appears? Apparently this is sometimes the case because Alchin claims that ". . . in modern music it [the pedal point] is sometimes the only thread that holds a passage together."⁷⁵ On the other hand, Alchin also seems to imply that the pedal point is sometimes a chord member of the accompanying harmony with the phrase: "when the pedal forms no part of the chord above"⁷⁶

⁷¹ Ibid., p. 290.

⁷² Bullis, p. 217.

⁷³ Campbell-Watson, Part 3, Chapter 9, p. 1.

⁷⁴ Alchin, Part I, p. 81.

⁷⁵ Ibid., Part I, p. 81.

⁷⁶ Ibid., Part I, p. 81.

The phrase "when the pedal forms no part" seems to indicate that it may occasionally be part of the chord above.

Nearly all authors stipulate that the pedal point must begin and/or end as a member of the harmony. The only authors who do not discuss the proper procedure for preparing and leaving a pedal point are as follows: Kaplan, Safranek, Verrall, Weidig, McConathy, F. Robinson, Strube, Tweedy, Abbott, and Bampton. A number of authors (Leighton, McCoy, McKinley and Smith, Mokrejs, Ruger, Sessions, York, Campbell-Watson, Emery, Fischer, Maryott, Otterström, Shepard, Martin and Gaburo, Wedge, Lozano, and Alchin) stipulate that a pedal point should or must enter and close as a harmony note. Several others (Heacox and Lehmann, McKinley, Murphy and Stringham, Giard, Thompson, Foote and Spalding, Jones and Piston) use the qualifying phrases "in general", "nearly always", "usually", "as a general rule" when discussing this same method of approaching and resolving the pedal point. Still others state that pedal points begin and end as chord members; however, these authors (Bullis, Chadwick, Leach, Textbook of Harmony for High School, Mitchell, R. Robinson, and Wood) do not stipulate whether this is an "always" or a "usually" proposition. There are a few variations to the established pattern of preparation and resolution. For example, McHose says that "At the moment the pedal point makes its appearance, the pedal point is a chord

member."⁷⁷ Yet he makes no mention of the relationship of the pedal point to the last chord with which it appears. In similar fashion Baumgartner and Waghorne state respectively that "The pedal point should be a part of the last important chord"⁷⁸ and "The last chord should be consonant"⁷⁹; but neither of them indicate whether or not the pedal point is consonant with the initial chord occurring with the pedal point. Anderson's terminology differs somewhat from that of the majority of the authors; the idea he expresses though, is the same: "The first and last chords of the Pedal Point should be harmonious."⁸⁰ In the book co-authored by McKinley and Smith the authors claim that "The strict rule requires that the last chord over a pedal tone should be one to which that tone rightfully belongs or else, if the pedal tone is dissonant in the last chord, that it move stepwise to the next combination."⁸¹ Waghorne is the only other author who states a rule of this sort. McKinley and Smith qualify their rule somewhat by saying that it is sometimes transgressed in free composition.

⁷⁷ McHose, p. 414.

⁷⁸ Baumgartner, p. 79.

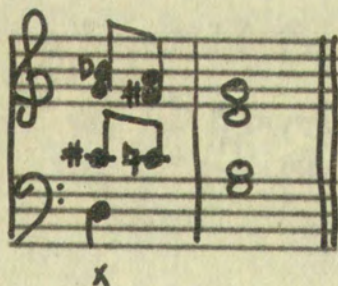
⁷⁹ Waghorne, p. 74.

⁸⁰ Anderson, Book 2, p. 103.

⁸¹ McKinley and Smith, p. 33.

Other considerations. Such considerations as duration, accent, and location of the pedal point are mentioned by a few authors.

Only nine authors are concerned with the duration of the pedal point. Some of these nine do not list any restrictions. York says that the pedal tone ". . . may be held indefinitely."⁸² Otterström states that "There is no restriction to the duration of an organpoint."⁸³ Martin and Gaburo claim that "As a general rule pedal tones should not be employed for too long a time (four to eight measures in moderate tempo)."⁸⁴ According to Thompson the organ point is ". . . sustained through several harmonies"⁸⁵ Each of the five remaining authors permits the use of very short pedal points. The example shown below is shown in Leach's book in conjunction with this statement: "The pedal point may be very short covering only a single chord and its resolution."⁸⁶



⁸² York, p. 102.

⁸³ Otterström, p. 100.

⁸⁴ Martin and Gaburo, p. 14

⁸⁵ Thompson, p. 106.

⁸⁶ Leach, p. 93.

Leighton assigns the name "Short Pedal" to a pedal point that lasts ". . . for but three chords" ⁸⁷ Concerning the duration of organ-point F. Robinson has this to say: "The organ-point is . . . held (at least) over one strong beat, and more often extending through several measures." ⁸⁸ R. Robinson and Wood each stipulate that the pedal passage may consist of only three chords one of which is foreign to the pedal point. According to Wood "The duration of a pedal varies from a single dissonant chord to whole pages of music." ⁸⁹

Five authors stipulate that the first chord of a pedal point passage occurs on the strong beat. Emery says that ". . . the first of these chords usually [comes] on the accented beat." ⁹⁰ According to Alchin, ". . . it is best entered on the accent at the beginning of a phrase." ⁹¹ Lieberman and Shepard assert that organ points "must" or "should" begin on the strong or accented beat. ^{92, 93} Thus they have a slightly more limited concept of the organ point idea than

⁸⁷ Leighton, p. 75.

⁸⁸ F. Robinson, Part II, p. 204.

⁸⁹ Wood, p. 150.

⁹⁰ Emery, p. 97.

⁹¹ Alchin, Part I, p. 81.

⁹² Lieberman, p. 54.

⁹³ Shepard, p. 198.

either Emery or Alchin. Broekhoven is even more emphatic: all stationary tones ". . . must ALWAYS [sic] be introduced at a definite rhythmical division -- at the beginning of a section, phrase, or period."⁹⁴

There is very little discussion of one factor pertaining to pedal points: the location of the pedal point in relation to the composition. Strube states that an organ point is most likely to occur ". . . near or at the very end of a composition."⁹⁵ The definition of organ point used by Lieberman refers to the organ point as a ". . . sustained tone in the bass which produces an extension of the cadence."⁹⁶ He lists two types of organ points: 1) the organ point built on the dominant and representing an extension of the part of the cadence which lies between the second inversion of the tonic chord and the dominant chord, 2) the organ point built on the tonic and representing an extension of the part of the cadence which is enclosed in the final tonic harmony.⁹⁷ Weidig refutes Lieberman's contention that the organ point must be confined to cadence points; Weidig maintains that ". . . pedal points may occur in any place; they are not con-

⁹⁴ Broekhoven, p. 86.

⁹⁵ Strube, p. 157.

⁹⁶ Lieberman, p. 53.

⁹⁷ Ibid., p. 53.

fined to the cadences."⁹⁸ Broekhoven verifies Weidig's position with his statement that organ points ". . . may be employed at the beginning, middle, or end of a composition."⁹⁹ As pointed out on the previous page, he also insists that they be introduced at the beginning of a section, phrase, or period.

Although Leach does not claim that pedal point must always be found in certain definite locations, he does list "three common uses of tonic and dominant pedal points":

1) The dominant is used to widen the space between the tonic 6-4 and its dominant in a cadence, 2) The tonic pedal point is used at the beginning of a phrase to give coherence, and 3) The tonic pedal point is used after the cadence to give a strong feeling of finality.¹⁰⁰

The first and last uses listed by Leach are very similar to the two types of organ points discussed by Lieberman.

The only authors who discuss the location of the pedal point are those already mentioned above. However, it seems safe to assume that most authors of harmony textbooks agree with Weidig's statement that the pedal points may occur in any place. Otherwise the authors would probably have listed this limitation factor regarding the use of pedal points.

⁹⁸ Weidig, p. 416.

⁹⁹ Broekhoven, p. 86.

¹⁰⁰ Leach, p. 93.

II. TERMS USED TO DESIGNATE THE PEDAL (OR ORGAN) POINT CONCEPT

Instead of attempting to classify every conceivable type of pedal or organ point discussed by authors of harmony textbooks, only four different types are going to be considered: 1) type (a) a sustained or repeated tone in the bass part, 2) type (b) a sustained or repeated tone in an inner or upper voice, 3) type (c) the simultaneous use of two pedal points, and 4) type (d) a figured or decorative pattern. Sustained and repeated pedal points are grouped together because most authors considered them as representing exactly the same type of pedal point. For further information on this point the reader can refer back to pages 148 and 149. So many authors differentiate between pedal points occurring in the bass part and those occurring in the upper parts that it seems best to classify pedal points in an upper voice as a separate type. Alternate names are not given for type (b), however, unless the name is unlike the alternate name used for type (a) by the given author. The last two types are both considered without any reference to the voice part in which they appear. Pedal points of these last two types most commonly occur in the lower voice part; the authors who permit use of types (c) and (d) in the upper voices are the same authors who discuss or show examples of

1. The first part of the report is devoted to a general description of the project and its objectives.

2. The second part of the report describes the methodology used in the study.

3. The third part of the report presents the results of the study.

4. The fourth part of the report discusses the conclusions of the study and the implications for future research.

5. The fifth part of the report contains the references used in the study.

6. The sixth part of the report contains the appendices.

7. The seventh part of the report contains the index.

8. The eighth part of the report contains the list of figures and tables.

9. The ninth part of the report contains the list of abbreviations.

10. The tenth part of the report contains the list of symbols.

11. The eleventh part of the report contains the list of acronyms.

12. The twelfth part of the report contains the list of footnotes.

13. The thirteenth part of the report contains the list of references.

14. The fourteenth part of the report contains the list of appendices.

15. The fifteenth part of the report contains the list of figures and tables.

16. The sixteenth part of the report contains the list of abbreviations.

17. The seventeenth part of the report contains the list of symbols.

18. The eighteenth part of the report contains the list of acronyms.

19. The nineteenth part of the report contains the list of footnotes.

20. The twentieth part of the report contains the list of references.

21. The twenty-first part of the report contains the list of appendices.

22. The twenty-second part of the report contains the list of figures and tables.

23. The twenty-third part of the report contains the list of abbreviations.

24. The twenty-fourth part of the report contains the list of symbols.

25. The twenty-fifth part of the report contains the list of acronyms.

26. The twenty-sixth part of the report contains the list of footnotes.

27. The twenty-seventh part of the report contains the list of references.

28. The twenty-eighth part of the report contains the list of appendices.

pedal points in the upper voices. Therefore, it seems unnecessary to subdivide types (c) and (d).

Pedal points, type (a): a single tone sustained or repeated in the bass part. All of the authors who define or illustrate the pedal point concept in which a single tone is sustained or repeated in the bass part while the other voice parts move independently above it, refer to this single tone by one of the following names: pedal point, organ point, pedal, pedal tone (note), or bass pedal point. Exactly half of the books use the term "pedal point" while nearly a third refer to type (a) as "organ point." Table XVI on the following page shows the breakdown of figures relating to the terminology employed in designating this type of pedal (or organ) point concept. The reader will note that the most commonly used alternate terms are pedal point and organ point. It is noteworthy that Maryott consistently uses a duo-designation. Whenever Maryott refers to type (a) pedal (or organ) point concept he calls it "Organ or Pedal Point."¹⁰¹ All but thirteen of the textbooks list at least one term in addition to their primary designation. Five terms are given in the book co-authored by Foote and Spalding: pedal, pedal tone, point d'orgue, pedal point, and organ point. McCoy lists an equal number of terms [See page 146];

¹⁰¹ Maryott, p. 105.

TABLE XVI

TERMS USED TO DESIGNATE PEDAL POINT TYPE (A):

A SUSTAINED OR REPEATED TONE IN THE BASS PART

Term	Number of authors using term as pri- mary name	Number of authors using term as alter- nate name
Bass ostinato		1
Bass pedal point	1	
Organ point	15	24
Pedal	6	2
Pedal bass		2
Pedal point	26	12
Pedal tone (note)	4	4
Point d'orgue		1

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CONSIDERATION.
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J. D. LONG

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JAN 10 1900
NAVY DEPARTMENT
WASHINGTON, D. C.

Safranek uses the terms pedal point, organ point, pedal bass, and bass ostinato.

The term "organ point" as used in the book by Broekhoven is actually a subdivision of a larger over-all classification--stationary tone. Similarly, Fischer uses the term "pedal point" to refer to "organ points" which occur in the bass part, and Verrall prefers to classify pedal points in the bass part as "bass pedal points."

A large number of authors make use of the phrases "tonic pedal", "dominant pedal", "mediant pedal", etc. to indicate on which degree of the scale a given pedal point occurs. None of these authors seem to consider any of the above as being a separate type of pedal point.

Pedal points, type (b): a single tone sustained or repeated in an inner or upper part. Table XVII on the following page summarizes the information presented in Appendix VIIB. Forty-one authors define or illustrate type (b) of the pedal (or organ) point concept. Approximately half of this number use the same terminology for types (a) and (b). An additional fourteen authors vary their terminology by prefixing the word "inverted" to the term they used to designate type (a). Only eight authors use terms that are noticeably different from the terms applied to pedal points in the bass part. Broekhoven, McConathy, and F. Robinson each use the term "stationary tone" to designate a pedal point that is used

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TABLE XVII

TERMS USED TO DESIGNATE PEDAL POINT TYPE (B):
 A SUSTAINED OR REPEATED TONE IN AN INNER OR UPPER PART

Term	Number of authors using terms as pri- mary name	Number of authors using term as alter- nate name*
Internal pedal	1	
Inverted organ point	1	
Inverted pedal	8	2
Inverted pedal point	6	3
Organ point	7	
Pedal	2	
Pedal point	10	
Pedal tone (note)	2	
Stationary tone	3	
Sustained tone	3	

*Alternate terms are not included in this table unless the primary designation used by a given author differs radically from the designation used for type (a).

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JAN 10 1901

in an inner or upper voice. "Sustained tone" is the term employed in the books by Emery, Maryott, and Shepard.

Verrall differentiates between the pedal point that occurs in the uppermost part and the one which is found in an inner part. The former is referred to as an "inverted pedal point" while the latter is called an "internal pedal point."¹⁰² Foote and Spalding say that the inverted pedal is in the soprano part; but they do not mention whether or not a "pedal" may occur in one of the inner parts.¹⁰³

In one sense the term "stationary tone" as used by Broekhoven does not contrast with the term "organ point" used for type (a) pedal point concept since the "organ point" is actually a special type of "stationary tone." The same is true with respect to the terms "pedal point" and "organ point" used by Fischer. Similarly, Verrall's "internal pedal point" and "inverted pedal point" are subdivisions of the over-all classification, "pedal points."

Pedal points, type (c): simultaneous use of two pedal points. Many of the books which discuss pedal points stipulate that the tonic and dominant tones are often used together to form a pedal point. Others state that the pedal point may appear in two voices but do not specify whether these two

¹⁰² Verrall, p. 17.

¹⁰³ Foote and Spalding, p. 245.

voices must be the tonic and dominant tones of the scale. In either case the authors usually call these two continuously sustained or repeated tones "double pedal point", "double pedal", or "double organ point." There are ten authors, however, who continue to use the same term for type (c) pedal point as they did for types (a) and (b). These authors are Alchin, Chadwick, Emery, Kaplan, Lozano, Maryott, R. Robinson, Safranek, Strube, and Thompson. It is quite probable that many of the authors who assign the name "double pedal point", et al., to the simultaneous use of two tones do not consider this as a special type or species of the pedal point concept; the "double" is merely a simple way of indicating that two tones are being used simultaneously.

Many authors allude to the "pastorale" or "drone-bass" effect of the tonic and dominant tones when they are sounded together. Reference to the table on the following page will make it very evident that few authors use these expressions as terms for designating this type of pedal point concept. The word "pastorale" (or pastoral) is used by only five authors, and only two of the five use it as a primary designation. "Drone bass" is used by only Mokrejs. It is Mokrejs who subdivides type (c) pedal points into two distinct classes: 1) "When two tones are sustained together, it is called a Double Pedal Point."¹⁰⁴ and 2) "A Drone Bass is a

¹⁰⁴ Mokrejs, p. 72.

TABLE XVIII

TERMS USED TO DESIGNATE PEDAL POINTS TYPE (C):

SIMULTANEOUS USE OF TWO PEDAL POINTS

Term	Number of authors using term as a primary name	Number of authors using term as al- ternate name
Double organ point	4	
Double pedal	5	
Double pedal point	11	
Drone bass	1	
Multiple pedal tones	1	
Musette bass		1
Organ point	4	
Pastoral		1
Pastoral pedal	1	
Pastoral (e) organ point	1	1
Pastorale pedal point		1
Pedal	1	
Pedal point	5	
Pedal tone	1	1

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species of pedal point in which the incessant sounding of the . . . Tonic and Dominant tones together forms the distinct feature of the accompaniment."¹⁰⁵ Tweedy uses the contrasting terms "double organ-point" and "pastoral" but from his discussion of the two terms it is difficult to determine wherein they differ. He says that "Both tonic and dominant notes may be used as a double Organ-Point."¹⁰⁶ Later he explains that "From its effect of a drone-bass, long associated with rustic instruments, the double Organ-Point on tonic and dominant is frequently called 'pastoral'."¹⁰⁷

Most of the authors who refer to the simultaneous use of two tones avoid this controversy by stipulating that the tonic and dominant tones are used together.

Pedal point, type (d): a figured or decorative pattern. There are actually two kinds of pedal points embodied in type (b): 1) the pedal point that consists of a single tone that is decorated or ornamented, and 2) the pedal point that achieves melodic and thematic significance. No distinction is made between these two kinds because few authors make the distinction. However, use of the word "ostinato" can usually be interpreted to mean that the author is referring

¹⁰⁵ Ibid., p. 73.

¹⁰⁶ Tweedy, p. 214.

¹⁰⁷ Ibid., p. 214.

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to a pedal point that has thematic significance. For further information on this subject the reader can refer again to pages 152 and 153.

Relatively few harmony textbooks mention pedal points of type (d). Six of the seventeen books use the word "ostinato" in discussing this particular pedal point concept. Seven books use the same term for type (d) pedal point as they did for type (a); these seven books are by Jones, Leach, Foote and Spalding, Leighton, Lozano, Mokrejs, and Wood. A summary of the terms used to designate type (d) pedal point is shown in Table XIX. Little mention is made by the authors of the voice part in which this type of pedal point is most likely to occur. Two authors, however, specify that the terminology varies depending on the voice part in which the pedal point occurs. Mokrejs uses the designations "pedal point" and "inverted pedal point" for the bass part and upper voice respectively. Otterström prefers the term "basso ostinato" for a motive constantly repeated in the bass; he uses the term "parte ostinato" when the motive is in a part other than the bass.¹⁰⁸

The four remaining authors describe the fourth type of pedal point concept as a "fugurated pedal point"¹⁰⁹, "pedal

¹⁰⁸ Otterström, p. 103.

¹⁰⁹ Bullis, p. 218.

to a great extent, the same as the
first, but the second is a more
general one, and the third is a more

specific one, and the fourth is a more
general one, and the fifth is a more
specific one, and the sixth is a more

general one, and the seventh is a more
specific one, and the eighth is a more
general one, and the ninth is a more

specific one, and the tenth is a more
general one, and the eleventh is a more
specific one, and the twelfth is a more

general one, and the thirteenth is a more
specific one, and the fourteenth is a more
general one, and the fifteenth is a more

specific one, and the sixteenth is a more
general one, and the seventeenth is a more
specific one, and the eighteenth is a more

general one, and the nineteenth is a more
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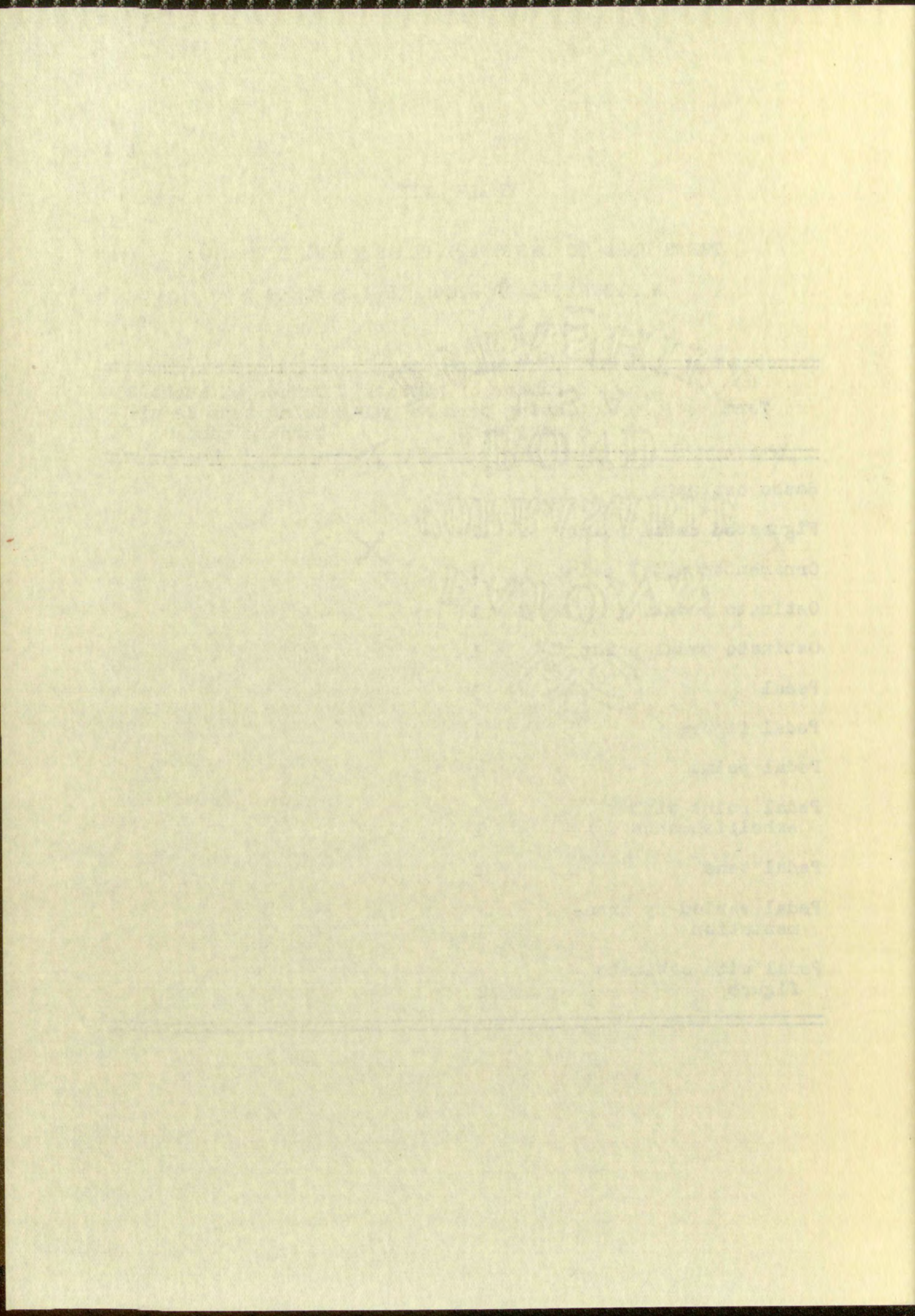
general one, and the twenty-fifth is a more
specific one, and the twenty-sixth is a more
general one, and the twenty-seventh is a more

TABLE XIX

TERMS USED TO DESIGNATE PEDAL POINT TYPE (D):

A. FIGURATED OR DECORATIVE PATTERN

Term	Number of authors using term as pri- mary name	Number of authors using term as al- ternate name
Basso ostinato	3	
Figurated pedal point	1	
Ornamented pedal point	1	
Ostinato pedal	1	
Ostinato pedal point	1	
Pedal	3	
Pedal figure	1	
Pedal point	4	
Pedal point with embellishments	1	
Pedal tone	2	
Pedal varied by orna- mentation	1	
Pedal with ostinato figure	1	



figure"¹¹⁰, "pedal point with embellishments"¹¹¹, and "pedal varied by ornamentation."¹¹²

Summary. Considering all four types together, the terms used to designate pedal points are remarkable uniform. Almost invariable the terms "pedal point", "organ point" or "pedal tone" are used to designate the four types. The only other terms found employ the words "ostinato", "sustained" or "stationary" tones, and "pastorale."

¹¹⁰ Anderson, p. 103.

¹¹¹ McCoy, p. 293.

¹¹² Sessions, p. 386.

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The following is a list of the names of the persons who have been
admitted to the membership of the Society since the last meeting.

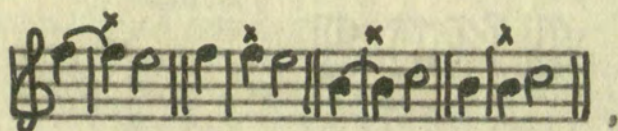
MEMBERS
The following persons have been admitted to the membership of the Society since the last meeting:
Alfred J. Smith, Esq., of the City of New York.
John D. Jones, Esq., of the City of New York.
Robert L. Brown, Esq., of the City of New York.
William H. Green, Esq., of the City of New York.
Charles E. White, Esq., of the City of New York.
The following persons have been admitted to the membership of the Society since the last meeting:

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Charles E. White, Esq., of the City of New York.
The following persons have been admitted to the membership of the Society since the last meeting:

CHAPTER IX

SUSPENSIONS AND RETARDATIONS

The term "suspension" and the following non-harmonic devices,



are found in nearly every harmony textbook that discusses non-harmonic tones. Horne is the only author who does not refer to this term. Suspensions are referred to very casually in the book by Weidig. The word is used only once in the entire book: "The second [example contains] some suspensions and appoggiaturas."¹ Unfortunately, Weidig does not designate which tones are suspensions and which are appoggiaturas. As a consequence it is impossible to include his use of the suspension in this chapter.

Half of the authors who discuss suspensions also refer to the word "retardation." Since the term is always used in reference to one of the non-harmonic devices shown above, it is included for discussion in this chapter.

¹ Weidig, p. 235.

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CONSIDERATION
AND ACTION
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MAY REQUIRE
YOUR COOPERATION
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VERY TRULY
YOURS
THE SECRETARY OF THE NAVY

Very truly yours,
The Secretary of the Navy

I. CHARACTERISTIC FEATURES OF SUSPENSIONS AS DEFINED IN HARMONY TEXTBOOKS

In general, authors of the textbooks that mention the word "suspension" agree that it is a non-harmonic tone which is present in the same voice as a harmony tone of the preceding chord. Bampton expresses this idea in an easy-to-understand way: "The suspension is a rhythmic device in which a tone is prolonged or held over into a harmony to which it does not belong."² There is also general agreement on three other facts: 1) the suspension occurs on the stronger beat or part of a beat than the tone of resolution, 2) the suspension resolves by moving stepwise to the next chord tone, and 3) it follows the harmonic formula of "Preparation -- Suspension -- Resolution."

There are considerable differences of opinion, however, as to what really constitutes a suspension, how the preparation tone should be treated, how the suspension should resolve, and which voices participate in the suspension.

Harmonic and consonant suspensions. The idea of an harmonic or consonant suspension is contrary to the basic concept of non-harmonic tones. Yet there are authors who define such suspensions. Here is Leighton's comment on the

² Bampton, p. 52.

1. The first of these is the fact that the

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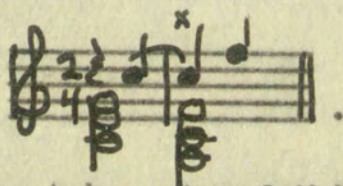
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subject: "Suspensions sometimes appear to be legitimate chord-tones, getting their character as suspensions only from the rhythm, voice-leading or chord connection . . . These are called Harmonic Suspensions."³ Mitchell calls this same phenomena a "consonant suspension" -- ". . . those [suspensions] that form consonant relationships with the other voices"⁴ It should be noted that Mitchell's "consonant suspension" need not resolve stepwise:



Four other authors also take note of this harmonic suspension idea. Thompson seems to feel that such a progression might be classified two different ways; he says that ". . . many authorities prefer to treat such cases as separate chords. This seems open to debate, and either interpretation [suspension or separate chords] is admissible."⁵ Otterström prefers to use the term "pseudo-suspension" to describe ". . . suspensions which form regular fundamental chords."⁶ Møkrejs contends that, "When a note, held over from one chord into

³ Leighton, p. 194.

⁴ Mitchell, p. 138.

⁵ Thompson, p. 91.

⁶ Otterström, p. 52.

another, is a member of both chords, it ceases to be a suspension and becomes merely a tied note."⁷ The viewpoint expressed by York is probably the same as that of the many authors who make no mention of consonant and harmonic suspensions: "If a delayed tone does not become a dissonance in the second chord, but simply forms a new chord, it is not regarded as a suspension."⁸

Method of preparation. All but nineteen of the authors either state or show through their examples that the preparation tone may be tied to the suspension or re-struck. The situation is confused by authors who say that "... the preparation tone is tied over into the following chord ..."⁹ and then show an example in which the preparation tone is not tied to the suspension.¹⁰

Some authors are quite emphatic about the difference between a preparation note being tied to the suspended tone and merely being re-struck. Piston claims that "The tied note is characteristic of the suspension"¹¹ Kaplan maintains that "... it is the tie which distinguishes the

⁷ Mokrejs, p. 69.

⁸ York, p. 105.

⁹ Verrall, p. 16. Mokrejs and Sessions are also guilty of making contradictory statements [See Mokrejs, p. 69 and Sessions, pp. 132-133].

¹⁰ Verrall, p. 48.

¹¹ Piston, p. 109.

suspension from the appoggiatura."¹² Although Emery and Mokrejs do not make statements comparable to those of Piston and Kaplan, they do show examples of type (b) suspension which they designate as "appoggiatura."^{13, 14} Thus it is quite certain that they agree with the contentions of Piston and Kaplan. In ten additional textbooks (Textbook of Harmony for High School plus the books by Dodd, Giard, Hall, Jones, Ruger, Safranek, Shepard, Tapper, and York) the authors specifically state that the note of preparation is to be tied to the suspended tone; usually they use such expressions as "tied over" and "held over" to convey this information. All of the examples of suspensions given in the books by Anderson, Broekhoven, Hindemith, Lozano, and Waghorne are also tied to the preparation tone. Two other authors say that suspensions are usually tied: Harris states that "Suspensions . . . are usually tied to the note which prepares them;"¹⁵ McConathy claims that "In instrumental music the suspension is usually indicated by a tie."¹⁶

The duration of the preparation tone as compared to

¹² Kaplan, p. 76.

¹³ Emery, p. 96.

¹⁴ Mokrejs, p. 68.

¹⁵ Harris, p. 36.

¹⁶ McConathy, p. 68.

the length of the suspension itself is a matter of concern to twenty-two of the authors. Heacox and Lehmann express an opinion about the relative length that seems to summarize quite well the statements of the other authors: "When tied it [the preparation] should be as long or longer than the suspension, but when not tied it may be shorter."¹⁷ Foote and Spalding claim that "... the academic rule [that the preparation must not be shorter than the suspension] is too sweeping, and is not justified by the practice of composers."¹⁸ Thus, instead of propounding the "academic rule" for the students to memorize and practice using, they explain that "In the majority of cases the tone of preparation is at least as long as that of the suspension."¹⁹ Strube contends that "The most euphonious suspensions are those in which the preparation is at least as long as the suspension."²⁰ One author says, "The suspension is irregular when the suspended tone is longer than the preparation tone."²¹ Piston is the only author who gives a reason for making the preparation tone at least as long as the suspension. According to him, "If the first of

¹⁷ Heacox and Lehmann, p. 102.

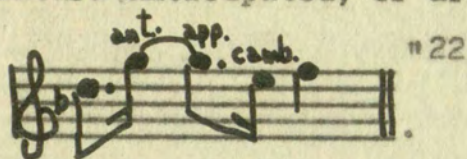
¹⁸ Foote and Spalding, p. 200.

¹⁹ Ibid., p. 200.

²⁰ Strube, p. 82.

²¹ Maryott, p. 108.

two notes tied is shorter than the second, its effect is rather of an appoggiatura anticipated, or arriving too early.



It is interesting to note that McHose considers the question of the time value assigned to the preparation note and the suspension note as one of the most important factors in connection with the suspension.²³ Apparently the preparation tone should never be shorter than the suspension; McHose states that "The time value assigned to the preparation note is never less than the time value of the suspension note. Normally the time value assigned to the preparation is the same or twice that of the suspension note."²⁴ (Of course, it must be remembered that this book refers to the harmonic technique of the eighteenth century.) F. Robinson contradicts the last part of this statement by claiming "The preparation tone is never longer than the suspended tone;"²⁵ this contrasts to McHose's contention that it may be twice as long. Robinson, however, is the only author who does not permit the

²² Piston, p. 110.

²³ McHose, p. 121.

²⁴ Ibid., p. 121.

²⁵ F. Robinson, p. 203.

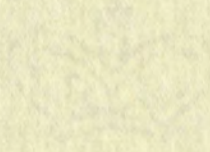
preparation to be either as long or longer than the suspension. Only one other author is as strict as McHose about keeping the preparation tone as long or longer than the suspended tone; Lieberman stipulates that it ". . . must not be shorter in time value than the suspension itself."²⁶

The other fourteen books that discuss the duration of the preparation tone are written by Alchin, Broekhoven, Campbell-Watson, Chadwick, Emery, Jones, Leighton, Lozano, McCoy, McKinley and Smith, R. Robinson, Shepard, Thompson, and Wood. In general, these authors share the opinion stated by Heacox and Lehmann (See p. 187). Some suggest the other possibilities mentioned above.

Method of resolution. While all authors agree that the suspension resolves by stepwise motion to a chord tone, they do not agree on the direction in which it may resolve. There seem to be two principal views concerning the direction in which the suspension may resolve: 1) it always resolves downward, and 2) it may resolve either up or down one step. (Frequently the term "retardation" is used with reference to suspensions resolving upwards.) A few authors also mention the possibility of delaying the normal resolution by inserting extra tones between the suspension and its tone of resolution.

More than a third of the textbooks state that the term

²⁶ Lieberman, p. 63.



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also. Only one...
keeping the...
painted...
shorter...
the...
the...
Campbell...
Moby...
Wood...
Hess...
possible...
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the...
they...
There...
in...
down...
(...)
...
the...
extra...
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"suspension" implies a downward progression. Many of these same books show examples of suspended tones resolving upward but stipulate that progressions resolving upward are technically not suspensions at all. The following authors state that the suspension always resolves downward but also allow for the upward resolution of a suspended tone by assigning another name to it: Bampton, Emery, Fischer, Heacox, Heacox and Lehmann, McCoy, McKinley and Smith, Maryott, Martin and Gaburo, Mokrejs, Ruger, Thompson, and Verrall. A few textbooks do not show any examples of suspended tones resolving upward. The authors of these books specify unequivocally that the resolution of a suspended tone is by downward motion. These books include: The Textbook of Harmony for High School, and books written by Dodd, Hall, Harris, Welliver, and York. Four additional books (those by Abbott, Murphy and Stringham, Kaplan, and Tapper) do not actually stipulate the direction in which the suspended tone should resolve; but the examples they use in illustrating the suspension concept all resolve downward.

The remaining authors support the view that suspensions may resolve either direction. Several of them (Baumgartner, Campbell-Watson, Hindemith, McConathy, Piston, F. Robinson, and Shepard) point out that the suspended tone usually resolves downward. The statements made by Campbell-Watson, Chadwick, and Giard concerning the suspension's

"unpleasantly" feeling a very slight touch of cold.

Some books are a little bit better than others.

but still, the best thing is to have a good one.

only one of the books is a very good one.

that the collection of books is very good.

for the books are all very good.

another one is a very good one.

and is very good.

books are all very good.

upward.

that the collection of books is very good.

These books are all very good.

and books are all very good.

For the books are all very good.

Books are all very good.

In some of the books.

very one is all right.

downward.

The books are all very good.

like my mother's books.

(The books are all very good.)

Books are all very good.

Books are all very good.

resolution are somewhat inconsistent. Each of them provides that the suspension may resolve in either direction: 1) Campbell-Watson makes this statement: "... the suspended tone resolves degree-wise (usually downward) . . ." ²⁷ 2) Chadwick says "[The suspension] is caused by delaying the diatonic downward or upward progression of any voice . . ." ²⁸; and Giard calls the suspension "... a non-harmonic tone whose resolution is upward or downward one degree . . ." ²⁹ In spite of this provision each of these three authors assigns a new name to the suspension when it resolves upward. Alchin and Broekhoven also make contradictory statements concerning the direction of resolution. Alchin initially refers to the suspension as "... resolving down by step . . ." ³⁰ Then only a few lines later she contradicts this with the phrase "When a suspension resolves upward . . ." ³¹ Broekhoven is even more emphatic about the direction in which the suspension should resolve; he states that it must resolve downward. ³² Then almost immediately he reverses this rule by stating that the suspension "... may resolve one degree UPWARD if the

²⁷ Campbell-Watson, Part 3, Chapter 7, p. 1.

²⁸ Chadwick, p. 180.

²⁹ Giard, p. 149.

³⁰ Alchin, p. 77.

³¹ Ibid., p. 78.

³² Broekhoven, p. 71.

suspended tone has a natural inclination to ascend one diatonic half-step."³³

In general the authors seem to feel that the suspensions should resolve diatonically, following the scale line. Broekhoven expresses the general trend of thinking about suspensions resolving upward; nearly every author who permits the upward resolution of a suspension also stipulates that it most commonly resolves by a half step. A most unusual opinion is voiced by Leach who states that "Suspensions resolving upward occur only when the resolution is a half-step up."³⁴ When the progression is by whole step Leach uses a different name to describe it (See "Delayed Progression" in chapter ten).

Approximately half of the books discussing suspensions sanction the use of interpolated tones between the suspension itself and the tone of resolution. Such a practice is variously referred to as "ornamental resolution", "interrupted resolution", "delayed resolution", "decorated resolution", "florid resolution", and "melodic decoration." Some authors mention the idea only casually: Fischer says that suspensions resolve, ". . . sometimes after embellishment . . ."³⁵;

³³ Ibid., p. 71.

³⁴ Leach, p. 43.

³⁵ Fischer, p. 69.

Mokrejs makes this brief mention -- "A suspension may have a florid resolution . . ." ³⁶; Shepard indicates that this is done ". . . by use of interpolated notes." ³⁷ Most of the authors are a little more specific than this. If they do not elaborate on the nature of the interpolated tones, they at least show examples which indicate the type of tones which may be inserted. Mitchell makes note of a fact which most authors apparently take for granted: "The relationship between the dissonant suspension and its resolution is so strong that a decorative skip or neighbor may be interpolated without creating a disruptive effect." ³⁸ No one else comments on the strength of this relationship between the suspended tone and its resolution.

Three authors comment on the time considerations involved in ornamental resolutions. McKinley's book asserts that "Ornamental resolutions are made by shortening the time value of the suspended discord and interpolating between it and the note of resolution one or more ornamental notes." ³⁹ Strube states that the ". . . embellishment is taken from the value of the suspension." ⁴⁰ The reason for subtracting

³⁶ Mokrejs, p. 70.

³⁷ Shepard, p. 189.

³⁸ Mitchell, p. 144.

³⁹ McKinley, p. 105.

⁴⁰ Strube, p. 113.

the time value of the ornamentation from that of the suspension is given by R. Robinson: "The time value of the ornamentation should, as a rule, be taken out of that of the suspension tone, so that the resolution will take place exactly when it would without the embellishing tones."⁴¹

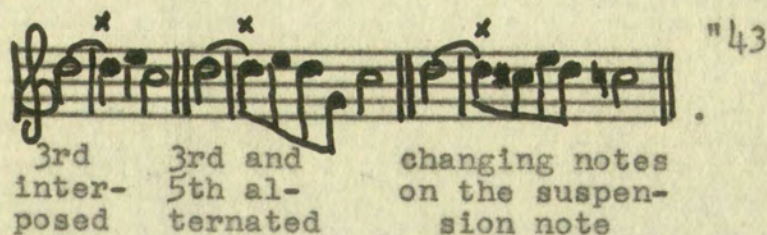
Most authors discussing ornamental resolutions indicate two general classes of interpolated tones: 1) tones that are members of the chord to which the suspension resolves, and 2) tones foreign to the chord in which the suspension occurs. Strube says that "If this ornamentation consists of only one tone, it is usually a member of the prevailing harmony or a diatonic neighbor . . ."⁴² Although no other author makes this observation, they do use examples which would justify Strube's statement. The examples shown in the textbooks of McCoy and Piston are typical of those shown by other authors. Piston and McCoy each label their examples so as to indicate the exact nature of the interpolated notes. McCoy shows the following examples of suspensions resolved ornamentally:



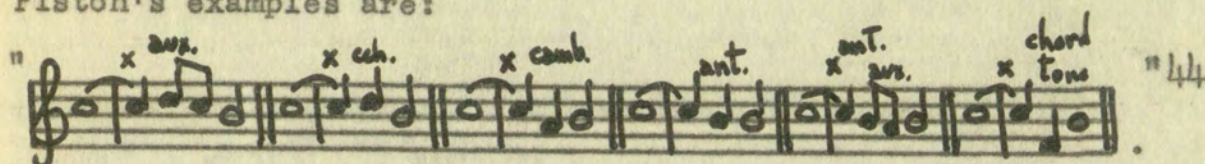
5th of the chord above and
below is interposed

⁴¹ R. Robinson, p. 153.

⁴² Strube, p. 113.



Piston's examples are:



McHose places a restriction on ornamental resolutions that is not mentioned by the other authors. He says "Occasionally the suspensions of the 4th and 9th are given a decorative melodic line . . ." ⁴⁵ thus seeming to imply that other suspensions are not resolved ornamentally. Another slightly out-of-the-usual interpretation of ornamental resolution is expressed by Anderson. Anderson refers to the ornamental resolution of a suspension as ". . . a small tone-group of 8th and 16th notes interpolated between the suspension and resolution notes. This tone-group is in the nature of a 'turn' either upward or downward . . ." ⁴⁶

⁴³ McCoy, p. 255.

⁴⁴ Piston, p. 111.

⁴⁵ McHose, p. 126.

⁴⁶ Anderson, p. 97.

REPORT

Presented to the Board of Directors of the
American Red Cross Society

for the year ending December 31, 1917

Submitted by the Executive Committee

of the American Red Cross Society

for the year ending December 31, 1917

and for the year ending December 31, 1918

and for the year ending December 31, 1919

and for the year ending December 31, 1920

and for the year ending December 31, 1921

and for the year ending December 31, 1922

and for the year ending December 31, 1923

Other authors, not previously mentioned, who also talk about ornamental resolutions are: Alchin, Baumgartner, Broekhoven, Campbell-Watson, Chadwick, Heacox and Lehmann, Hindemith, Jones, Lozano, McKinley and Smith, Ruger, Thompson, Verrall, Wood, and York.

Voice participation. The expression "voice participation" is used to include the voice part in which the suspension most commonly occurs, the number of parts in which it may occur, and the conditions under which the note of resolution may appear in another voice part.

Most authors permit the use of suspensions in any part. R. Robinson expresses the opinion that "While the suspension may occur in any voice, it is most frequent in the soprano. It is good in the alto or tenor but less common in the bass."⁴⁷ This matter of most frequent occurrence is not specifically mentioned by other authors; however, a perusal of the examples used to illustrate the suspension idea reveals the fact that it appears most commonly in the soprano part. One author does agree with R. Robinson's comment about the bass suspension; Leighton says "The suspension may occur in any voice but is less good in the bass."⁴⁸

⁴⁷ R. Robinson, p. 149.

⁴⁸ Leighton, p. 194.

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The simultaneous use of two and three suspensions is sanctioned in many of the textbooks. In general the authors who discuss the suspension quite extensively mention the possibility of using two, three, or more suspensions at once while the authors who devote very little space to the discussion of suspensions seldom mention their simultaneous use. This simultaneous use of two and three suspensions is usually referred to as "Double and Triple Suspensions."

Several textbooks also specify that entire chords may be suspended. Alchin shows a full dominant seventh chord suspended over the tonic⁴⁹; Broekhoven says that double, triple, and even quadruple suspensions are possible;⁵⁰ Leach states quite simply that "A whole chord may be suspended."⁵¹ Leighton's comment is as follows: "To suspend all voices is to repeat or syncopate a chord. When this is done so as to create an obvious rhythmic retardation the suspended tones form a Suspension Chord."⁵² McCoy remarks that "Chord suspensions are also to be found occasionally when all voices are included."⁵³ According to Piston, "When several tones

⁴⁹ Alchin, p. 79.

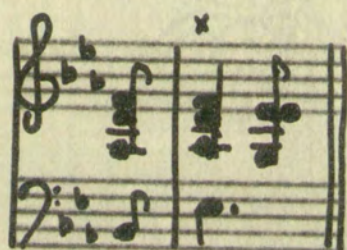
⁵⁰ Broekhoven, p. 76.

⁵¹ Leach, p. 43.

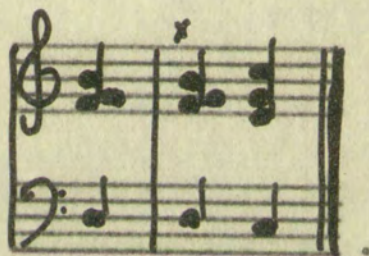
⁵² Leighton, p. 194.

⁵³ McCoy, p. 120.

are suspended at once they will constitute a suspended chord."⁵⁴ Safranek shows one example in which three parts in a four part harmony are suspended; he designates this as a "triple or chord suspension."⁵⁵ This designation is in agreement with Verrall's definition of suspended chords: ". . . chords in which all tones are held except the bass. Most common is the suspended V₇ chord in which the third, fifth, and seventh are suspended while the bass moves to the tonic."⁵⁶ Note the difference between the examples of Verrall and McCoy:



Verrall



McCoy

What Wood calls a "suspension chord" falls into the "most common" category expressed by Verrall. One other author refers to multiple suspensions: Otterström says "Suspensions may be single, double, triple, quadruple, quintuple, sextuple."⁵⁷ He then shows an example of a

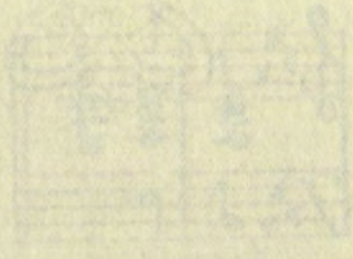
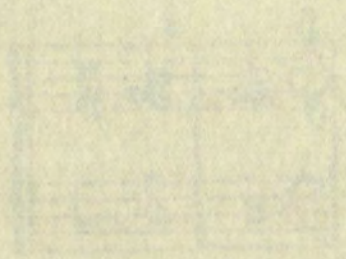
⁵⁴ Piston, p. 110.

⁵⁵ Safranek, p. 48.

⁵⁶ Verrall, p. 16.

⁵⁷ Otterström, p. 51.

and engaged as a ...
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quadruple suspension in which all four voices in a four-part harmonization are suspended.

From the above paragraph it should be evident that the terms "suspension chord" and "quadruple suspension" can be interpreted in two different ways: 1) the suspension of only three members of a chord, 2) the suspension of an entire chord. Alchin, Piston, Safranek, and Verrall prefer the first interpretation while Broekhoven, Leach, Leighton, McCoy, and Otterström sanction the suspension of an entire chord. It is evident that the terms "suspension chord" and "quadruple suspension" are sometimes misnomers since no tone is foreign to the harmony; instead they are deceptive devices in harmonic rhythm.

The question of doubling the note to which the suspension resolves is discussed in many of the textbooks. According to some textbooks the resolution tone is never doubled; others permit doubling under certain circumstances. Martin and Gaburo say that "Very often a more satisfactory effect is produced if the resolution note of the suspension is not already present in another voice at that time."⁵⁸ Safranek makes the following claim: "The general rule is that the note into which the suspended note resolves should not appear in another voice if it can be avoided."⁵⁹ Sessions

⁵⁸ Martin and Gaburo, p. 13.

⁵⁹ Safranek, p. 49.

voices the same idea when he says "Generally speaking, the tone of resolution should not double a tone already present in the chord."⁶⁰ Bampton prohibits doubling also with the comment that ". . . the resolving note is not anticipated in any other voice."⁶¹ Lieberman states that the tone of resolution ". . . must not occur in any other voice of the chord."⁶² Almost immediately he makes an exception to his rule saying that the resolution can double the root of the chord if the distance is not less than an octave.

Several additional authors say that the bass part can double the note of resolution. Harris claims that the most important rule governing the use of suspensions is that ". . . the note upon which a suspension resolves should not be heard in any other voice part except the bass."⁶³ Lozano makes the same comment on doubling.⁶⁴ Each of the following authors relegates the doubling tone to the bass part and makes the additional stipulation that it must be at least an octave below the suspension: Emery⁶⁵, McCoy⁶⁶, and Shepard.⁶⁷

⁶⁰ Sessions, p. 135.

⁶¹ Bampton, p. 53.

⁶² Lieberman, p. 64.

⁶³ Harris, p. 36.

⁶⁴ Lozano, p. 37.

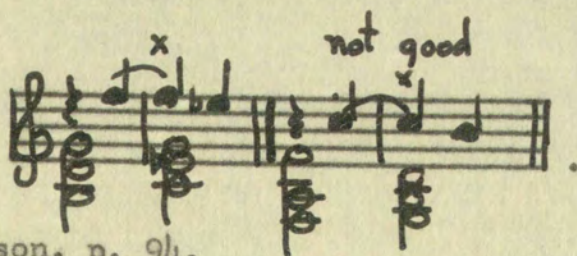
⁶⁵ Emery, p. 81.

⁶⁶ McCoy, p. 105.

⁶⁷ Shepard, p. 187.

Anderson makes only one allowance for doubling: "The note of resolution in a 9-8 suspension may be doubled, but only in the bass."⁶⁸ He does not sanction doubling in any other suspension.

Still other authors permit doubling of the resolution tone if the doubling takes place an octave or more below the suspension. These authors are: R. Robinson, Strube, Thompson, and York. Chadwick, Foote and Spalding, and Mokrejs do not place any limitations on the location of the doubled tone. Foote and Spalding express the general sentiment with the statement that, "... the two tones should never appear within the same octave."⁶⁹ Both McKinley and Hindemith express concern about doubling the resolution tone if it resolves into the third of a chord. Hindemith contends that there is no objection to the doubling of the third in a minor triad but that "... such doubling can be disturbing, however, in a major triad; and it should always be avoided when the third involved is the leading tone (third of the dominant triad)."⁷⁰ He shows the following examples to illustrate his point:



⁶⁸ Anderson, p. 94.

⁶⁹ Foote and Spalding, p. 204.

⁷⁰ Hindemith, p. 39.

...of resolution ... in the ...

...and ...

...the ...

...there is ...

...over ...

...the ...

...to ...

McKinley agrees with Hindemith; he says "If a resolution note is a major third, and especially if it is a leading tone, it should not be doubled." He concludes with the contention that "Suspensions are always more effective if the resolution note is not sounded against the discord of the suspension."⁷¹ Nearly every other author who discusses doubling of the resolution tone expresses this same feeling--the suspension is most effective if the tone to which it resolves is not heard first in another part.

Exceptional use of the term "suspension." Jones subdivides suspensions into two main types: direct suspensions and inverted suspensions. It is his claim that "When the octave, third, fifth or root of a triad in root position is suspended, it is termed a Direct Suspension."⁷² Conversely, "When suspensions are employed with inverted triads they are termed INVERTED SUSPENSIONS."⁷³ This usage of the term "inverted suspension" is completely out of line as compared with other authors' use of the term. Chadwick, McKinley and Smith, Giard, and Emery all use "inverted suspension" to designate the suspension that resolves upward. Jones' use of the two terms "direct suspension" and "inverted suspension"

⁷¹ McKinley, p. 104.

⁷² Jones, P. 53.

⁷³ Ibid., p. 54.

is most unusual because no other author makes a similar distinction when discussing suspensions.

Probably the most common "irregularity" concerns the question of preparation. Several different authors discuss the possibility of "unprepared" or free suspensions." Bullis maintains that there are two types of approaches to suspensions: 1) "Prepared entrance -- the bytone having been sounded in the preceding chord. . ." and 2) "Free or unprepared entrance -- no preceding occurrence of the bytone (old term for free suspension: appoggiatura)."⁷⁴ Maryott's conception of a free or unprepared suspension differs from Bullis' in one detail: the suspended tone is heard in the preceding chord. Maryott says that "A free suspension occurs when the suspended tone is not retained in the same voice from the previous chord."⁷⁵ He gives the following example to illustrate the unprepared or free suspension:

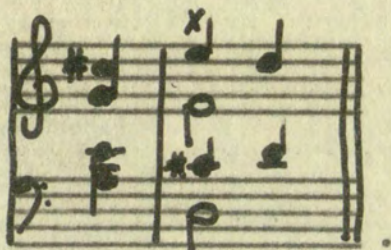


Mokrejs describes the same phenomena using different words:

⁷⁴ Bullis, p. 115.

⁷⁵ Maryott, p. 107.

"When the harmony is suspended and the chord notes rearranged . . . it is called an Unprepared Suspension or Double Appoggiatura."⁷⁶ The example he uses to illustrate the "unprepared suspension" is like the example used by Maryott:

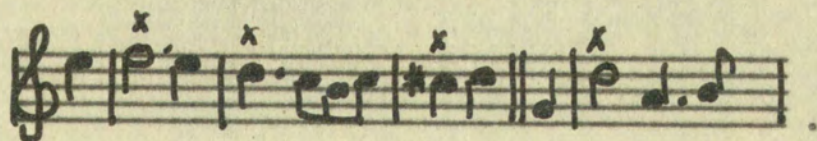


Mitchell's "indirect suspension"⁷⁷ is comparable to the "unprepared suspension" described by Maryott and Mokrejs.

Strube contrasts "real suspensions" and "free (unprepared) suspensions" as follows:

Real suspensions have a pronounced harmonic character . . . Free suspensions, which appear without change of harmony, have a melodic character. They are merely auxiliary-tones which may enter stepwise or by a skip . . . Free suspensions which enter simultaneously with the change of harmony are treated in the same manner.⁷⁸

He shows an example with the following melodic line to illustrate his concept of free suspensions:

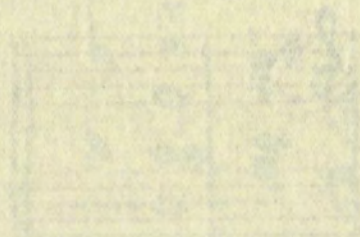


⁷⁶ Mokrejs, p. 70.

⁷⁷ Mitchell, p. 144.

⁷⁸ Strube, p. 119.

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The comment made in the book by Foote and Spalding is well worth noting. According to them,

It is obvious that the suspended tone must invariably be prepared in the same voice in which it is to be sounded as the dissonance; e.g. if we write (a) instead of (b) [See example below] we have no suspension at all, but an appoggiatura. This effect is sometimes called an unprepared suspension, although such a paradoxical term is unquestionable.⁷⁹

Examples (a) and (b) referred to in the above quotation are as follows:



Although few other authors actually express this same viewpoint, it seems logical to assume that they must agree with Foote and Spalding since relatively few of them subscribe to the idea of "unprepared" suspensions.

Otterström's use of the word "suspension" is much broader than that of most other authors. He defines the suspension as ". . . an upper or lower second before any chordic tone delaying the entrance of that chordic tone . . . Suspensions may be either prepared (like the seventh in a seventh chord) or unprepared."⁸⁰ In illustrating his conception of

⁷⁹ Foote and Spalding, p. 200.

⁸⁰ Otterström, p. 50.

The Council has been informed of the results of the investigation.

Very respectfully,
 Your obedient servant,

It is requested that you will be good enough to forward the enclosed to the Council, and to inform them of the results of the investigation. The Council has been informed of the results of the investigation, and it is requested that you will be good enough to forward the enclosed to the Council, and to inform them of the results of the investigation.

Very respectfully,
 Your obedient servant,

as follows:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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Although the results of the investigation are not yet final, it is requested that you will be good enough to forward the enclosed to the Council, and to inform them of the results of the investigation.

Very respectfully,
 Your obedient servant,

Very respectfully,
 Your obedient servant,

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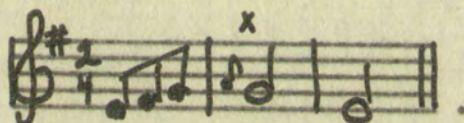
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1900

the suspension he shows examples of accepted suspension form plus appoggiaturas and passing tones on the accented beat. Otterström also has an odd category which he calls "two suspensions." He says that "Two suspensions denote one voice having two suspensions -- upper and lower:



Three authors claim that suspensions need not resolve. Bullis states that "The resolution of a suspension is sometimes elided . . . The soprano is the most usual voice for unresolved suspensions."⁸² He uses the following example:



Leach does not expand on his statement that "A suspension may be unresolved."⁸³ He does, however, show several examples:



Broekhoven is equally brief; he indicates that a tone of the melody appears as a suspension but is not resolved,



⁸¹ Ibid., p. 52.

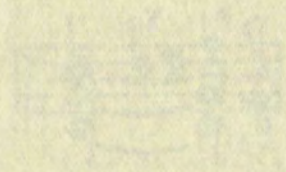
⁸² Bullis, p. 219.

⁸³ Leach, p. 44.

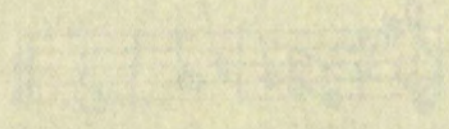
⁸⁴ Broekhoven, p. 78.

1917
1917

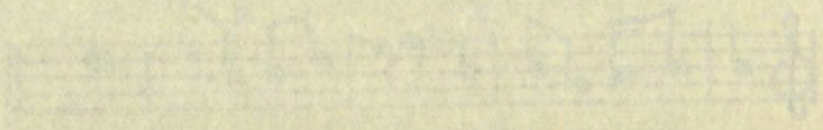
The following is a list of the names of the persons who have been appointed to the various positions in the various departments of the Government of the United States of America, for the year 1917.



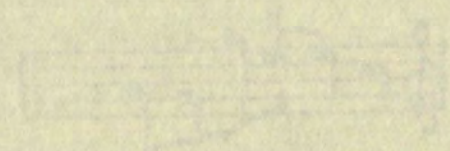
These names are given in alphabetical order, and are subject to change at any time.



These names are given in alphabetical order, and are subject to change at any time.



These names are given in alphabetical order, and are subject to change at any time.



1917
1917
1917

Almost every author refers to the suspension as a non-harmonic tone that occurs on the stronger part of a beat or measure. There are a few authors who permit the use of an unaccented suspension. The statement in Foote and Spalding's book, "Suspensions generally occur on an accented beat . . ." ⁸⁵, can be interpreted to mean that Foote and Spalding sanction the use of suspensions on an unaccented beat. In fact, they show the following example which verifies this interpretation:



McCoy also states that "Suspensions generally occur on the accented part of a bar or the stronger part of a beat." ⁸⁶ This time no examples are shown. "Suspensions occur mostly on the accented beat" according to Otterström ⁸⁷ but he, too, neglects to show any examples of suspensions on an unaccented beat. The most liberal approach to the matter of accentuation of suspensions is expressed by Martin and Gaburo. They contend that "It doesn't matter on what beat of the measure the complete movement [of preparation -- suspension -- release] starts as long as at least three beats are involved." ⁸⁸

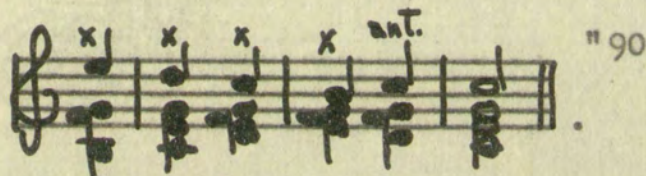
⁸⁵ Foote and Spalding, p. 20.

⁸⁶ McCoy, p. 105.

⁸⁷ Otterström, p. 50.

⁸⁸ Martin and Gaburo, p. 11.

Chain suspensions are mentioned by McHose and Otterström. McHose says that, "A succession of two or more single suspensions is called a chain suspension . . . Chain suspensions occur on successive beats . . . The resolution note of the first suspension will become the preparation note of the next suspension."⁸⁹ Otterström expresses it in this way: "Sometimes the resolution chord does not wait for the suspension to resolve but moves to another chord which in turn produces another suspension . . . We . . . have a chain suspension:



Since Otterström's definition of the suspension is radically different from that of McHose, it is not unnatural that they should use the term "chain suspension" to designate two unlike harmonic progressions.

Two textbooks allow the suspended tone to be prolonged beyond its normal time allotment. According to Leach, "A suspended note may be held through a succession of chords before resolving. This is called a delayed resolution."⁹¹

⁸⁹ McHose, p. 217.

⁹⁰ Otterström, p. 52.

⁹¹ Leach, p. 44.

Under the provisions of the Act of March 3, 1879,

approved March 3, 1879, the following

Commissioners of the General Land Office

have the honor to acknowledge the receipt of

the first of the above mentioned

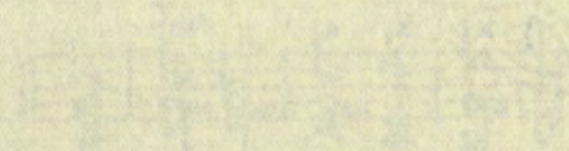
and to inform you that the same

has been forwarded to the proper

authorities for their consideration

and that the same will be

replied to as soon as possible.



Very respectfully,
John W. Foster,
Secretary.

Enclosed for the Commissioner of the General Land Office

is one copy of the report of the

Commissioner of the General Land Office

for the year ending June 30, 1880.

Very respectfully,
John W. Foster,
Secretary.

Enclosed for the Commissioner of the General Land Office

is one copy of the report of the

Commissioner of the General Land Office

for the year ending June 30, 1880.

Very respectfully,
John W. Foster,
Secretary.

Enclosed for the Commissioner of the General Land Office

is one copy of the report of the

Commissioner of the General Land Office

for the year ending June 30, 1880.

He uses the following example to illustrate this idea:



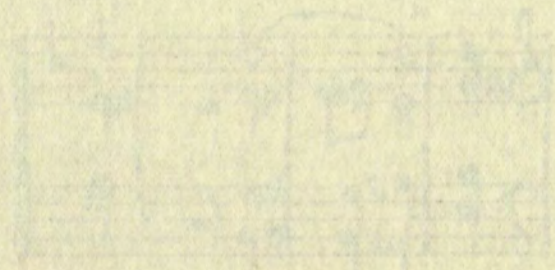
In the book by Martin and Gaburo this idea of prolonging the time value of the suspension is referred to as "extending." The co-authors claim that the "devices of tension" (i.e. non-harmonic tones) can be extended by prolonging any one of the three phases of a tension tone: the preparation, the tension tone itself, or the resolution.

It is desirable to maintain some chord movement during the prolonged tension tone. This can be effected by changing the position of the chord or by introducing new chords which the tension tone would not be part of harmonically. In extending the preparation or the resolution, the preparation or resolution should be a harmonic part of the chords moving against them . . . Two or three times the normal value of the extended note is enough to produce the prolonged tension effect desired . . . These three possible extensions may occur in any tension device.⁹²

The examples shown by Martin and Gaburo are of 1) an appoggiatura figure with the tension tone extended, 2) a suspension with the preparation extended, and 3) an anticipation with the resolution extended. The example involving the use of a suspension is as follows:

⁹² Martin and Gaburo, p. 20.

By order of the Board of Directors, this 10th day of January, 1900.



In the year of our Lord one thousand nine hundred and
the year of the Independence of the United States the
seventy-second, the Board of Directors of the
Company do hereby certify that the following is a
true and correct copy of the original as the same
exists in the files of the Company.

It is further certified that the same is a
true and correct copy of the original as the same
exists in the files of the Company.

The undersigned Secretary of the Company do hereby
certify that the foregoing is a true and correct
copy of the original as the same exists in the
files of the Company.

Witness my hand and the seal of the Company this
10th day of January, 1900.

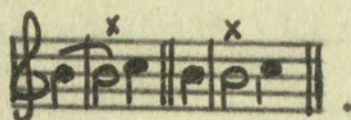
Secretary



It is probable that Martin and Gaburo would illustrate the extension of the suspension tone itself using an example like Leach's.

II. CHARACTERISTIC FEATURES OF RETARDATIONS AS DEFINED IN HARMONY TEXTBOOKS

Twenty-seven of the harmony books examined use the word "retardation" [One of these uses the spelling "ritardation."]. An additional book illustrates the retardation idea without specifically naming it; Waghorne merely says that, "Resolutions are often SUSPENDED, RETARDED, or ANTICIPATED."⁹³ All of the authors except Shepard and York [the definitions of these two authors will be considered later in the chapter] indicate that the retardation is a suspended tone which resolves upward,



In fact, most of the books define retardations by using phrases which relate them directly to the suspension: ". . .

⁹³ Waghorne, p. 74.

an upward resolving suspension"⁹⁴, "rising suspensions"⁹⁵, "suspensions which resolve upwards"⁹⁶, and "similar to suspensions except that they resolve by ascending one staff degree."⁹⁷ The fact that most retardations are defined as suspensions resolving upward makes it logical to assume that the rules stated for suspensions should also apply to retardations. Yet only three textbooks (those by Emery, Heacox and Lehmann, and Thompson) specifically acknowledge that the retardation requires substantially the same rules as the suspension.

Retardation as an alternate name. Several authors refer to retardations in a "sometimes called" sense. For example, McKinley states that, ". . . upward-resolving suspensions [are] sometimes called retardations"⁹⁸ Baumgartner says that rising suspensions are ". . . called retardations by theorists."⁹⁹ In a footnote reference Bullis calls the retardation an "Old contrapuntal term for a prepared

⁹⁴ Fischer, p. 69.

⁹⁵ Baumgartner, p. 74.

⁹⁶ Foote and Spalding, p. 200.

⁹⁷ McCoy, p. 115.

⁹⁸ McKinley, p. 105.

⁹⁹ Baumgartner, p. 74.

suspension from below"100 McHose's only reference to retardations also occurs in a footnote: "If the resolution of a suspension note ascends, it is frequently referred to as a retardation."¹⁰¹ Three additional authors (Foote and Spalding, Jones, and R. Robinson) refer to retardations in the "sometimes called" sense. The comment made by Foote and Spalding represents a most logical approach to the use of the terms "retardation" and "suspension": "By some theorists those suspensions which resolve upward are called Retardations but this term is an unnecessary fineness in classification [*italics not in the original*]."¹⁰²

Best form of retardation. Many authors are concerned with the best form for retardations. There seems to be fairly general agreement that the retardation most commonly resolves upward by half-steps. Campbell-Watson, Emery, Giard, Heacox, McCoy, McKinley, Maryott, R. Robinson, and Thompson all specify that the most effective (also most important, agreeable, common, popular, or acceptable) retardation resolves upward a half step. Sometimes this idea of resolving upward a half step is expressed in terms of the leading tone: "The leading tone is often suspended"¹⁰³,

¹⁰⁰ Bullis, p. 115.

¹⁰¹ McHose, p. 100.

¹⁰² Foote and Spalding, p. 200.

¹⁰³ McKinley, p. 195.

"... especially when prepared by the leading tone . . ."¹⁰⁴, and comparable expressions. Mokrejs has the same idea but he expresses it using the words: "best when chromatic."¹⁰⁵

The definition in Ruger's book is unique because it restricts retardations to leading tone progressions. According to Ruger, "When the leading tone is suspended it usually resolves up and is known as a 'retardation'."¹⁰⁶ In a similar vein is Heacox and Lehmann's insistence that "There are only two satisfactory retardations--those prepared by the leading tone and those resolving to the third of the chord."¹⁰⁷ It is interesting to note that all examples of retardations used by authors of harmony textbooks conform to the requirements of the "two satisfactory retardations" listed by Heacox and Lehmann. An overwhelming percentage of these examples are of the leading tone type.

Three authors contend that retardations are often used in combination with suspensions. According to Emery, "To be effective, it [the retardation] should generally be used in combination with a suspension."¹⁰⁸ Maryott states

¹⁰⁴ Heacox, p. 140.

¹⁰⁵ Mokrejs, p. 70.

¹⁰⁶ Ruger, p. 40.

¹⁰⁷ Heacox and Lehmann, p. 187.

¹⁰⁸ Emery, p. 89.

that "A retardation occurs most frequently in connection with a suspension."¹⁰⁹ Thompson's statement parallels that of Maryott.¹¹⁰

There is one other opinion regarding the form of retardations that has not been previously mentioned. It is expressed by only one author, Chadwick. He is of the opinion that a retardation may ". . . be formed on any degree of the scale, provided that the tone to which it progresses is not presented at the same time in some other voice and in the same octave."¹¹¹ No musical examples are given by Chadwick to illustrate this idea.

Preparation and resolution of retardations. Most information about the preparation of retardations has to be obtained either from the musical examples given or from each author's discussion of suspensions. Emery and Ruger are the only authors who indicate that the tone of preparation is tied to the retardation. All others either state or show by example that the preparation tone can be tied to the retardation or re-struck.

The idea of ornamental resolution is mentioned by only three authors: Alchin, Fischer, and Thompson. Alchin

¹⁰⁹ Maryott, p. 107.

¹¹⁰ Thompson, p. 92.

¹¹¹ Chadwick, p. 186.

that "A... of the... which is... of...

... that a... provided... presented... same... to...

... information... obtained... author's... only... then... example... instance...

... only... THE... OF...



says that retardations often resolve ornamentally,¹¹² while Fischer states that the resolution of a retardation may be embellished.¹¹³ Neither one gives an example. Thompson, however, lists three examples in conjunction with his statement that "Retardations may be resolved ornamentally."¹¹⁴ From the melodic line of these examples one can observe that both chord tones and non-chord tones are used for ornamental resolution:



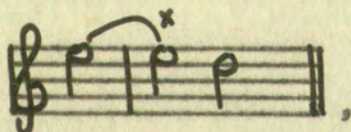
The preparation -- suspension -- resolution formula mentioned by nearly every author in connection with suspensions is applied to all retardations as well. It is noteworthy, however, that not a single author actually mentions this formula even though the examples given conform to the principles of the formula.

Exceptional use of the term "retardation." York's use of the term retardation is exceptional because he refers to the melodic pattern,

¹¹² Alchin, p. 78.

¹¹³ Fischer, p. 69.

¹¹⁴ Thompson, p. 93.

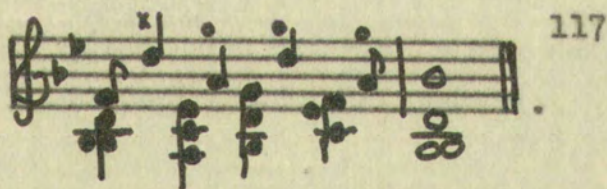


as a "suspension or retardation."¹¹⁵ The suspended non-harmonic tone moves downward instead of upward.

The definition used by Shepard differs radically from that given by all other authors.

Ritardations [note the unusual spelling] are the opposite of anticipations. A tone of the chord is held over while the remaining tones progress to the next chord. Ritardations differ from suspensions in being treated freely like anticipations; i.e. they require no preparation, but may enter by skips; and they are allowed to progress by skips.¹¹⁶

In the example which he uses to illustrate the "ritardation" he marks the retarded notes with an "o" while the "x" designates a syncopation:



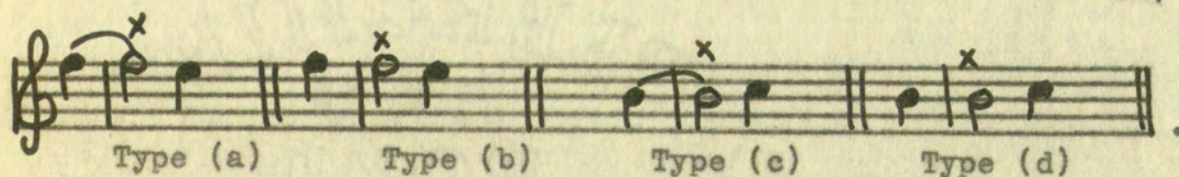
III. TERMS USED TO DESCRIBE SUSPENSIONS

Suspensions are classified into four different types in accordance with 1) the holding over or repetition of the preparation tone, and 2) the direction of their resolution:

¹¹⁵ York, p. 105.

¹¹⁶ Shepard, p. 192.

¹¹⁷ Ibid., p. 193.



Suspensions, type (a). Table XX shows very clearly that "suspension" is the accepted term for

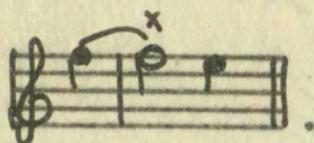


TABLE XX

TERMS USED TO DESIGNATE SUSPENSIONS, TYPE (a)

Term	Number of authors using term as pri- mary name	Number of authors using term as al- ternate name
Dissonant suspen- sion	1	
Retardation		1
Suspended resolution	1	
Suspension	51	
Syncope	1	

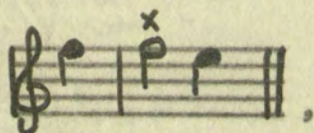
The term "syncope" is unusual enough to require some explanation. When Bullis is discussing the prepared entrance of a suspension he says that, "If the tone [preparation tone] has

been sustained, a syncope is formed."¹¹⁸ From his example,



and statement it seems probable that the term is to be used to designate the suspended tone.

Suspension, type (b). Most authors still use the term "suspension" to designate,



even though the preparation tone is re-struck instead of being tied to the suspension, as in type (a). Whereas fifty-four authors talked about type (a) suspension, only thirty-nine define or illustrate type (b). Five of these assign some name other than suspension to type (b) [See Table XXI]. Not a single author indicates an alternate name. The terminology used by Mokrejs is somewhat confusing. He makes the statement that "A suspension may be struck again . . ." ¹¹⁹ and shows two examples; yet he includes examples of the same type in his discussion on appoggiaturas and designates them as appoggiaturas. This discrepancy can be attributed partially to

¹¹⁸ Bullis, p. 115.

¹¹⁹ Mokrejs, p. 69.

been thinking, a little, in terms of the

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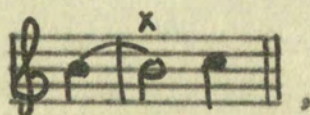
TABLE XXI

TERMS USED TO DESIGNATE SUSPENSIONS, TYPE (b)

Term	Number of authors using term as pri- mary name	Number of authors using term as al- ternate name
Appoggiatura	4	
Changing tone	1	
Dissonant suspension	1	
Struck suspension	1	
Suspension	33	

contradictory statements made about suspensions. Mokrejs initially defines the suspension as a note ". . . formed by tieing [sic] over a note from the preceding chord."¹²⁰ This does not jibe with his other statement that the suspension can be struck again (See above).

Suspension, type (c). Of the forty-five authors who refer to the suspension, type (c) twenty-five use the term "suspension." In contrast,



¹²⁰ Ibid., p. 69.

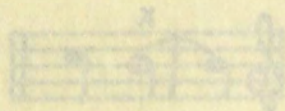
TABLE XII

TERMS USED TO DENOTATE SUSPENSIONS, TYPE (b)

Term	Number of words using term as part of name	Number of words using term as part of name
Apogee	1	1
Changing tone	1	1
Dissonant suspension	1	1
Struck suspension	1	1
Suspension	22	22

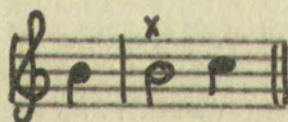
contradictory statements made about suspensions. He also
intentionally defines the suspension as a note " . . . formed by
staying [also] over a note from the preceding chord." This
does not fit with his other statement that the suspension
can be struck again (see above).

Suspension, type (a). Of the forty-five authors who
refer to the suspension, type (a) twenty-five use the term
"suspension." In contrast,



is called a retardation in seventeen books and an additional nine books use the term "retardation" as an alternate name. Table XXII on the following page contains a tabulation of the various terms that are used for type (c) suspension. The table does not bring out the fact that there is one author who would call the above type of non-harmonic tone a "delayed progression" if it resolved upward a whole step instead of a half step.¹²¹ Nor does it show the fact that still another author gives examples of "syncopated tones" which are like type (c); this author previously referred to this type of non-harmonic tone as a "suspension."¹²²

Suspension, type (d). "Suspension" is the term most commonly used to designate



but the term "retardation" also occurs very frequently. "Ascending suspension", "inverted suspension", and "retardation" occur quite often as alternate names. Table XXIII gives the exact figures on the number of authors using each term as a primary name and as an alternate name. Emery, Kaplan, and Piston do not show examples conforming to type (d).

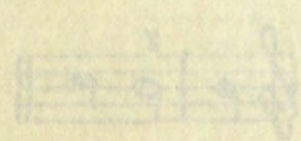
¹²¹ Leach, p. 44.

¹²² Lozano, pp. 37, 40.

is called a "recessive" in genetics books and an additional
 nine books in the same "recessive" as an alternative name.
 Table XIII on the following page contains a tabulation of the
 various forms which will occur in the "recessive" group.
 Table does not print the "recessive" form in the column
 who would read the same form of the "recessive" form. I believe
 "recessive" is a "recessive" form of a "recessive" form of a
 "recessive" form. It is not a "recessive" form of a "recessive"
 form. It is not a "recessive" form of a "recessive" form.
 Table gives examples of "recessive" forms which are of the
 type (a) this subject is usually referred to in the type of
 non-recessive form as a "recessive" form.

Recessive, Type (b). "Recessive" in the form of

usually used to designate



But the term "recessive" also occurs very frequently.
 "Ascending recessive", "inverted recessive", and "recessive"
 form" occur quite often in the same sense. Table XIII
 gives the exact figures on the number of subjects using each
 term as a primary name and as an alternative name. Table
 shows, and shows the various examples corresponding to type (b).

Table XIII, p. 10.

122 pages, pp. 1, 2.

TABLE XXII

TERMS USED TO DESIGNATE SUSPENSIONS, TYPE (c)

Term	Number of authors using term as pri- mary name	Number of authors using term as al- ternate name
Ascending suspension		2
Dissonant suspension	1	
Inverted suspension		4
Retardation	17	9
Retarded resolution	1	
Rising suspension		1
Suspension	25	
Suspension upward		1
Syncope	1	
Upward suspension		1

TABLE XXIII

TERMS USED TO DESIGNATE SUSPENSIONS, TYPE (d)

Term	Number of authors using term as pri- mary name	Number of authors using term as al- ternate name
Ascending suspension		2
Inverted suspension		3
Retardation	14	7
Rising suspension		1
Suspension	17	
Upward suspension		1

If they did, they would undoubtedly refer to them as appoggiaturas just as they did with suspension type (b).

Summary. The term "suspension" is used almost exclusively for designating types (a) and (b). In addition, it occurs most commonly as the name for types (c) and (d). The reader should bear in mind that the term "retardation" is usually defined as a suspension which resolves upward; thus, even though that term may be used instead of suspension, the distinction between the two terms is small enough that the difference in terminology is negligible. The only decisive difference of terminology concerns the use of the term "appoggiatura" to designate type (b) suspension.

The person who is interested in determining which terms are used by different authors should refer to Appendices VIIIA, VIIIB, VIIIC, and VI IID. Each author who discussed or illustrated one of the four given types is listed together with the term he used in designating the given type.

It may be, that some authorities refer to them as being
stagnant just as they did when stagnation was (a).

Summary. The term "stagnation" is used in a
variety of different senses (a) to (d). In (a) it
is used to denote a state of affairs in which
the power of the state is such that the term "stagnation"
is usually defined as a condition in which stagnation
exists, even though that term may be used in a different
the distinction between the two terms is easily made from
the difference in the meaning of the word. The only
absolute difference of meaning between the two terms is
that "stagnation" is usually used in a different
The period in which it is defined is determined by
terms are used by different authors should not be taken
these terms, VILLO, VILLO, and VILLO. These authors are
discussed or illustrated one of the four types in
listed together with the term in each of the following
given type.

CHAPTER X

OTHER TERMS USED TO DESIGNATE TYPES OF NON-HARMONIC TONES

In chapters three through seven and chapter nine the only terms that are discussed in detail are those terms that appear in the chapter headings. Chapter ten has been set up to furnish detailed information about the many other terms used to designate non-harmonic tones in textbooks of traditional harmony. Most of these terms have already been referred to previously either in tables showing the terms used to describe various types of non-harmonic tones or in the context of the preceding chapters. For example, alternating tones, embellishments, neighboring tones, ornamental tones, and returning tones are referred to in chapter five while free tones, after-beats, elisions, and skiptones are mentioned in chapter six. Whereas these and other terms were previously mentioned only superficially, they will now be given more exhaustive treatment. Like terms are grouped together throughout the chapter.

I. ACCIACCATURA

Acciaccaturas are mentioned in four harmony textbooks--the books by McConathy, Maryott, Murphy and Stringham, and R. Robinson. Robinson gives the origin of the word as ". . . a nearly obsolete term from the Italian acciaccare, to crush,

to pound."¹ Maryott is the only other author who acknowledges this derivation;² the two others make no reference to the source of the term. Robinson is alone, however, in his contention that the study of harmony is concerned only with the long appoggiatura, not the short appoggiatura (or acciaccatura).³

Maryott defines the acciaccatura as "... a short grace note one degree above or below the chordal note, which receives no accent as the accent falls upon the chordal tone."⁴ His grace note idea is expressed in somewhat different terms by McConathy and R. Robinson. According to McConathy,

The appoggiatura, when written as a small note, should not be confused with the acciaccatura, which is performed as briefly as possible, and which may be distinguished by a stroke through the stem of the small note.⁵

R. Robinson states that, "It [the acciaccatura] was indicated by various signs, only one of which has survived, a small eighth note with a diagonal line through the stem ()."⁶

¹ R. Robinson, p. 158.

² Maryott, p. 105.

³ R. Robinson, p. 158.

⁴ Maryott, p. 105.

⁵ McConathy, p. 75.

⁶ R. Robinson, p. 158.

to point.¹ Hayford is the only other author who mentions
 edge this derivation. The two others who are referred to
 the source of the term. Robinson is also, however, in his
 conclusion that the study of history is concerned only with
 the long perspective, not the short perspective (or
 conclusion).²

Hayford defines the conclusion as "... a short
 time one degree above or below the central axis, which
 receives no action as the source falls upon the central
 axis."³ His time axis is suggested in statement 11-
 form terms of Robinson and E. Robinson. According to
 Robinson,

The perspective, then, is a small area
 which is not connected with the conclusion, which
 is performed at a point of view, and which may
 be distinguished by a small area through the axis of
 the small area.⁴

E. Robinson states that "the [conclusion] was indicated
 by various signs, only one of which has survived, a small
 sign near a diagonal line through the area (1.6)

- 1 E. Robinson, p. 128.
- 2 Hayford, p. 105.
- 3 E. Robinson, p. 128.
- 4 Hayford, p. 105.
- 5 Robinson, p. 12.
- 6 E. Robinson, p. 128.

Thus he and McConathy agree as to the exact method of notating the acciaccatura.

The word "acciaccatura" is mentioned only once in the book by Murphy and Stringham: ". . . such a non-chord tone, entered by a skip and resolved stepwise, is called an appoggiatura, or, if very brief, an acciaccatura."⁷ The reader is left to puzzle out for himself just how brief "brief" is.

II. ALTERNATING TONE

Three of the seven authors who use the terms "alternating tone", "alternating note", or "alternate tone" mention them as alternate names. Abbott refers to "alternating note" as another name for "passing note."⁸ McKinley says that "A returning tone [is] also called embellishment, auxiliary, or alternating tone."⁹ Otterström considers "alternate tone" as another name for the changing tone.¹⁰

Leach's definition of an alternating tone as a non-chordic tone proceeding by step from and returning to a chordic note¹¹ is essentially the same as the definitions stated by Broekhoven, Bullis, and Dodd. All four either show

⁷ Murphy and Stringham, pp. 170-171.

⁸ Abbott, p. 151.

⁹ McKinley, p. 103.

¹⁰ Otterström, p. 67.

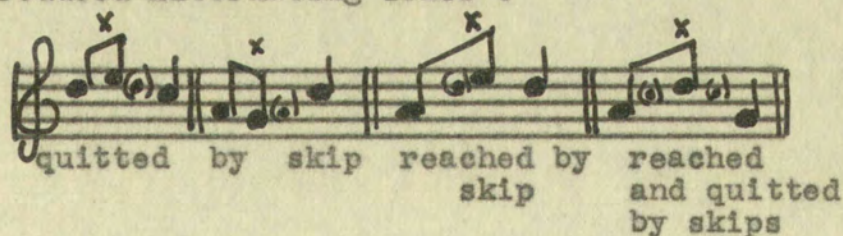
¹¹ Leach, p. 41.

There are several other points of interest in the study of the
ancient Egyptian religion. The most important of these are the
belief in the immortality of the soul, the belief in the
existence of a god of the dead, and the belief in the
existence of a god of the living. The first of these beliefs
is the most important, and it is the basis of the entire
religion. The second belief is the belief in the existence of
a god of the dead, and the third belief is the belief in the
existence of a god of the living. The first of these beliefs
is the most important, and it is the basis of the entire
religion. The second belief is the belief in the existence of
a god of the dead, and the third belief is the belief in the
existence of a god of the living.

1. The first of these beliefs is the most important, and it is the basis of the entire religion.
2. The second belief is the belief in the existence of a god of the dead.
3. The third belief is the belief in the existence of a god of the living.
4. The fourth belief is the belief in the existence of a god of the dead.
5. The fifth belief is the belief in the existence of a god of the living.
6. The sixth belief is the belief in the existence of a god of the dead.
7. The seventh belief is the belief in the existence of a god of the living.
8. The eighth belief is the belief in the existence of a god of the dead.
9. The ninth belief is the belief in the existence of a god of the living.
10. The tenth belief is the belief in the existence of a god of the dead.

by example or state very specifically that the alternating tone is unaccented. All except Leach also mention the possibility of using alternating tones in two or more voices at once.

Broekhoven, Bullis, and Leach all expand on their initial definition of alternating tones. Broekhoven discusses a type of dissonance that he calls ". . . interrupted progression of the alternating tone." In each of the examples that illustrate this idea the alternating tone is approached from below by step; then it resolves downward by either a major or minor third instead of returning to the original chord tone.¹² Bullis' "Unresolved and Unintroduced Alternating Tones" have a similar structure. According to him the harmonic member before or after an alternating tone may be omitted leaving a "skiptone."¹³ "Skiptones" will be discussed in greater detail later in this chapter. Bullis uses the following melodic line to illustrate "Unresolved and Unintroduced Alternating Tones":

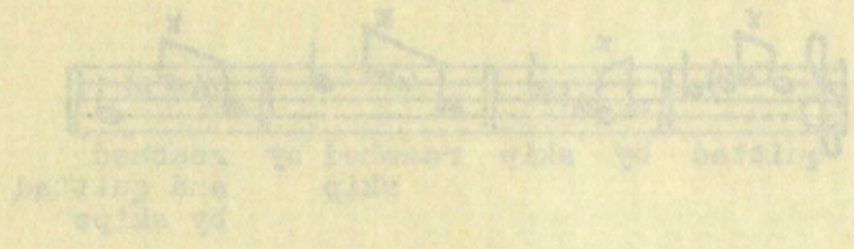


¹² Broekhoven, p. 81.

¹³ Bullis, p. 219.

by example to show that the following
 form is acceptable. The example shows also that the possi-
 bility of using the following form in the same way as
 case.

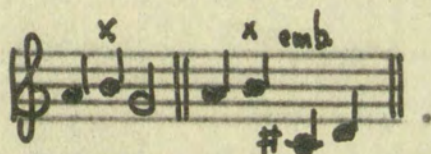
Prothuber, Müller, and Lohr all expand on this
 initial definition of alternating tones. Prothuber dis-
 tinguishes a type of dissonance that he calls "dissonant
 intervals of the alternating tone." In each of the exam-
 ples that illustrate this the alternating tone is
 approached from below by step; then it remains constant for
 either a major or minor third instead of returning to the
 original chord tone. 12 Müller, "Unreduzierte und Unreduzierte
 Alternierende Töne," have a similar statement. According to
 him the harmonic number below or above an alternating tone
 may be either leaving a "step" or "half-step" (13) will be
 discussed in greater detail later in this chapter. Müller
 uses the following notation for the intervals "Unreduzierte
 and Unreduzierte Alternierende Töne":



12 Prothuber, p. 31.
 13 Müller, p. 119.

The tiny notes in parentheses are used by Bullis to indicate omitted tones.

Leach expands his initial definition of alternating tones to include "interrupted alternating tones." According to him, an interrupted alternating tone, instead of returning to the chordic tone from which it started, moves beyond it to another chordic tone or to another embellishment.



He notes that some theorists call the interrupted alternating tone a free anticipation when it is a note of the next chord.¹⁴ One other treatment for the alternating tone is brought out in Leach's textbook--the possibility of having alternating tones on other embellishments, such as passing tones and appoggiaturas.¹⁵ The examples below illustrate his idea:



Taken as a whole the terms "alternating tone", "alternating note" and "alternate note" are closely allied to the "auxiliary tones" discussed in chapter five. All seven

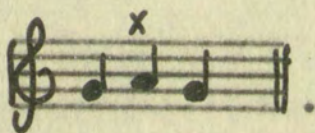
14 Leach, p. 42.

15 Ibid., p. 42.

authors define the terms so that they conform to the basic definition of "auxiliary" used as the basis of classification in chapter five.

III. EMBELLISHMENTS

Sixteen different authors use the term "embellishment" in referring to non-harmonic tones. Most of them consider the embellishment as being a non-harmonic tone occurring between repetitions of a chord tone,



Thus the term embellishment usually is used to designate auxiliary tones. Four, however, consider it as an over-all group classification; and one author even assigns a double meaning to the word "embellishment."

Chadwick, Giard, Heacox, Heacox and Lehmann, Leighton, McKinley and Smith, Thompson, Waghorne, and Welliver all agree that the embellishment resolves stepwise to the same harmony tone that preceded it. To be sure, none of the definitions are worded exactly the same. According to the musical examples of embellishments shown in the books of Giard, McKinley and Smith, Waghorne, and Welliver the embellishment is unaccented. Thompson stipulates that embellishments occur most frequently on a weak beat, or the weak portion of a

beat.¹⁶ Thus he implies that they may occasionally be accented. The books written by Heacock, Heacock and Lehmann, and Leighton specify that embellishments may be either accented or unaccented. Chadwick is not as specific. His intent as to accentuation can only be guessed from his definitions of the terms embellishment and passing tone. He defines the embellishment as "The passing tone, which, instead of proceeding to the next harmonic tone above or below, returns to the same one."¹⁷ The definition is somewhat ambiguous since Chadwick discusses passing tones in two different places; the first time they are regarded as unaccented non-harmonic tones, the second time as accented tones. It is probable that he means the embellishment as an unaccented tone for two reasons: 1) embellishments are discussed prior to any mention of accented passing tones, and 2) the musical illustrations of embellishments are unaccented.

Such features as duration, voice part, and method of resolution are also discussed by some of the authors mentioned above. Thompson is the only one who mentions duration of the embellishment. His comment: "... embellishments are usually of short duration."¹⁸ He also states that embellish-

¹⁶ Thompson, p. 34.

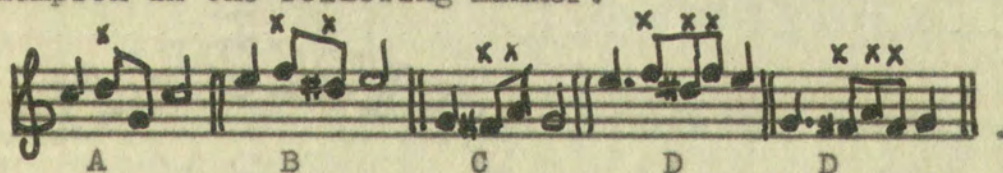
¹⁷ Chadwick, p. 195.

¹⁸ Thompson, p. 34.

ments occur most frequently in the soprano part.¹⁹ No other author makes a comparable statement. Instead, most authors indicate that embellishments may be introduced in any part and may occur in two or more parts simultaneously. The idea of embellishments being resolved ornamentally is mentioned in three books. Heacox, and Heacox and Lehmann simply state the possibility of ornamental resolutions without amplifying on the statement; Thompson, however, discusses it in considerable detail:

The ornamental resolution of the embellishment takes three forms. First a skip to some note of the chord (A). Second, when the embellishment is above the chord tone, it skips down a third before resolving (b). Third, when below the chord tone it skips up a third before resolving (C). Examples B and C are sometimes extended by a return to the embellishment before resolving (D).²⁰

These three forms of ornamental resolutions are illustrated by Thompson in the following manner:



The definition used by McCoy is very broad and inclusive:

An embellishment is a note used in connection with a chord of which it does not form a part. The list of embellishments includes: suspensions, retardations, passing notes and auxiliaries of various species, arpeggios, etc. . . .²¹

¹⁹ *Ibid.*, p. 34.

²⁰ *Ibid.*, p. 98.

²¹ McCoy, p. 103.

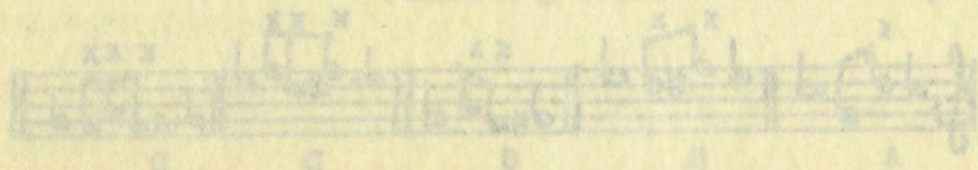
ments occur most frequently in the soprano part. In other
 parts a suspensive ornament, instead, must be used
 to indicate that embellishments may be introduced in any part
 and may occur in two or more parts simultaneously. The idea
 of embellishments being received ornamentally is mentioned
 in three books. Gordon, and Hanson and Johnson clearly state
 the possibility of ornamental resolutions without applying
 on the statement; Thompson, however, discusses it in con-

siderable detail:

The ornamental resolution of the embellishment takes
 three forms. First a step to some note of the chord
 (A). Second, when the embellishment is some note
 of the chord, it skips down a third before resolving
 (B). Third, when below the chord some is skip as a
 third before resolving (C). Examples 1 and 2 are
 sometimes extended by a return to the embellishment
 before resolving (D). 20

These three forms of ornamental resolutions are illustrated

by Thompson in the following manner:



The definition used by Kodály is very broad and inclu-

sives:

An embellishment is a note used in connection with
 a chord of which it does not form a part. The first
 of embellishments includes suspensions, mordents,
 grace notes, passing notes and auxiliary notes of various
 species, appoggiatura, etc. . . . 21

- 1) 1815, p. 25.
- 2) 1815, p. 25.
- 3) Kodály, p. 103.

McKinley and Piston refer to the embellishment very briefly. McKinley says that a returning tone is "... also called embellishment, auxiliary or alternating note."²² Piston mentions the word embellishment as an alternate name for the auxiliary tone.²³

One author, Wood, seems to have assigned a double meaning to the word "embellishment." When non-harmonic tones are first introduced he states that "... nonchordal or inharmonic tones are variously known as 'Embellishments', 'Neighboring Tones', and 'Bytones'."²⁴ Then just one page later he says that an auxiliary tone is sometimes called a turning tone or an embellishment.²⁵ It could be, of course, that Wood is pointing up the varying terminologies used for different types of non-harmonic dissonances. He does not indicate, however, that this is his aim.

There are three other books which refer to non-harmonic tones as embellishments. Leach says that "A melodic embellishment is a note or group of notes outside the harmony, definitely related to the chordic note."²⁶ Ruger refers to

²² McKinley, p. 103.

²³ Piston, p. 105.

²⁴ Wood, p. 89.

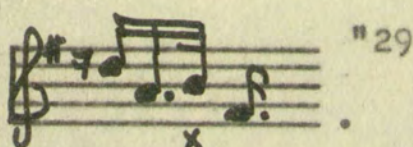
²⁵ Ibid., p. 90.

²⁶ Leach, p. 41.

non-harmonic tones as "Non-Chordal or Embellishment Tones"²⁷ while the Textbook of Harmony for High School defines the embellishment as ". . . any tone foreign to the chordic structure."²⁸

IV. FREE TONES

The authors who discuss the term "free tone" are quite divided in opinion as to the meaning of the term. Alchin defines it as follows: "A bytone left by leap and foreign to the following harmony . . .



The example of free tones shown in the textbook of Heacox and Lehmann,



also fits Alchin's definition. This pair of authors state that free tones are,

Non-harmonic tones that are left by a skip, but do not resolve ornamentally . . . Their use is so infrequent, and the problem of using them so difficult, that the student is asked not to use them.³⁰

²⁷ Ruger, p. 23.

²⁸ Textbook of Harmony for High School, p. 22.

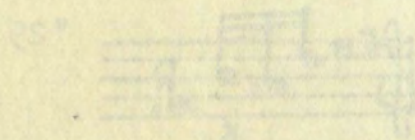
²⁹ Alchin, Part I, p. 75.

³⁰ Heacox and Lehmann, p. 208.

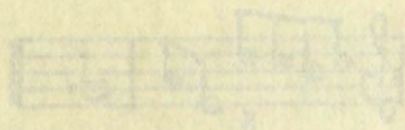
non-sensical terms as "non-sensical or meaningless terms" while the Language of the Future is defined as "the language of the future" and the Language of the Future is defined as "the language of the future".

THE FUTURE

The author also defines the term "Future" and gives divided in a number of the meaning of the term. It is defined as follows: "A system of laws and feelings in the following manner: . . ."



The example of these notes shows in the context of the notes and feelings.

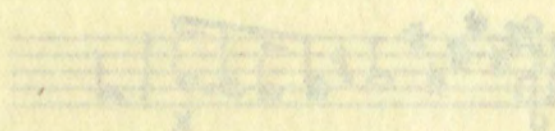


also the Language of the Future. This part of the notes shows that these notes are.

Non-sensical terms are not of a type, but do not have any meaning. . . . It is not a type of feeling, and the feeling of being is different. This the author is not at all clear.

- 21. Language of the Future, p. 22.
- 22. Language of the Future, p. 23.
- 23. Language of the Future, p. 24.
- 24. Language of the Future, p. 25.
- 25. Language of the Future, p. 26.

The only reference to this source is in the text of the following example which is preceded by a melodic line:

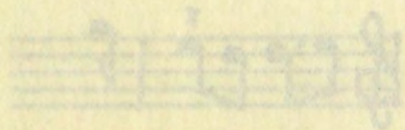


The authors say that, "If the A-sharp were not a member of the next chord, it would be called a free tone."³²

Murphy and Stringham's treatment of free tones is extremely limited. Free tones are first mentioned in a footnote:

"... the last tone in measure 2 is a 'free' non-harmonic tone and need not be discussed at present."³³ The melodic

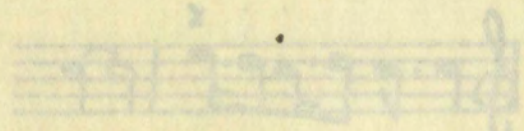
content of measure 2 is



Note that there is no change of direction in the last three notes of the example. A few pages later Murphy and Stringham

note the comment that "The A at the end of measure 7 is a free tone..." anticipating the C chord in measure 8.³⁴

The following example accompanied the above statement:



³² Murphy and Stringham, p. 15.

³³ Murphy and Stringham, p. 15.

³⁴ Ibid., p. 16.

The fact that the free tone in this last example is a member of the succeeding harmony sets it apart from free tones as defined by other authors. No further mention of free tones is made anywhere in the book. It is interesting to note that the two examples of "free" tones used by Murphy and Stringham conform to the authors' description of *échappées*.

The definition of free tones voiced by Wood agrees generally with those given above. He stipulates that "... a free tone proper is found in neither of the chords between which it stands."³⁴ Every free tone he shows is approached by step and resolved by a skip of a third or more in the opposite direction. It is Wood's contention that "The first of two changing tones is a 'free tone' strictly speaking, but the leap is only a third and the figure is so conventional that it no longer seems in any way irregular."³⁵

Fischer, Hindemith, and McKinley each define and/or illustrate free tones along the same lines. According to them the free tones are approached and left by skip. Hindemith's only comment is that

Exceptionally, tones may occur which cannot be considered chord tones, and yet do not fit into any of the foregoing categories [of non-harmonic tones]. These are to be considered free tones.³⁶

³⁴ Wood, p. 148.

³⁵ *Ibid.*, p. 148.

³⁶ Hindemith, p. 41.

His definition is flexible enough that it might conceivably cover several possibilities. The only example given shows a non-chord tone approached by an upward skip of a minor sixth and left by a downward leap of a minor third. The "free tone" is not a member of either of the chords that it lies between. The definition given by McKinley is more detailed than Hindemith's: "Occasionally a tone which is not a member of either chord may be found, approached and left by a leap."³⁷ Fischer makes brief reference to free tones:

Some books have another classification called FREE TONES to account for occasional non-chord tones which are both entered and left by leap, but such tones are rare and great skill and judgement are required in handling them.³⁸

When the definitions given above are summarized, the following facts emerge: 1) free tones are always left by a leap, 2) free tones are usually foreign to the two chords which surround them, 3) they may be approached by step or skip--depending on which author is considered as the authority. There is one additional fact which was not brought out in any of the definitions--accentuation. The free tone is always shown as an unaccented tone.

V. NEIGHBORING TONES

The terms "neighboring tone", "neighboring note", and

³⁷ McKinley, p. 107.

³⁸ Fischer, p. 70.

in the preceding paragraph. The other four are Abbott, Leach, Bullis, and Wood. Abbott refers to neighboring note as another name for passing note.⁴⁴ Leach lists it as a substitute name for alternating tone.⁴⁵ Bullis and Wood both mention neighboring tones as the alternate name for "bytones."^{46, 47}

Of the fourteen remaining books, six define neighboring tones as any non-harmonic tone which is one step above or below the chord tone that precedes and follows it. Horne, McHose, Murphy and Stringham, and Wedge each stipulate that a neighboring tone may be either accented or unaccented. The book by Martin and Gaburo and The Textbook of Harmony for High School make no mention of accent; however, in all their musical examples of the neighboring tone, the neighboring tone is unaccented.

Sessions and Mitchell agree that the type of non-harmonic dissonance discussed in the above paragraph is called a neighboring tone. However, they expand the definition to include a wider range of neighboring tones. In a section titled "Freer use of neighboring tones" Sessions

⁴⁴ Abbott, p. 151.

⁴⁵ Leach, p. 41.

⁴⁶ Bullis, p. 110.

⁴⁷ Wood, p. 89.

sanctions the following procedures: 1) combining upper and lower neighboring tones successively, 2) interpolating a neighboring tone between a passing tone and its destination resulting in the *Nota Cambiata* formula, 3) letting a neighboring tone be preceded or followed, or both, by another neighboring tone, 4) allowing a neighboring tone to follow a chord tone without returning, and vice versa, and 5) introducing a consonant tone or a dissonant neighboring tone between a suspension and its resolution.⁴⁸ The melodic portion of Sessions' examples are shown below to illustrate each of these procedures:



Example 3) shown above resembles a device used by McCoy under the name of "Successive Auxiliaries" [See pages 95-96].⁴⁹

Mitchell's expanded concept of the neighboring tone is expressed in the following statement:

It [the neighboring tone] exists in two general forms, complete and incomplete: complete when the motion is from a principal note to its neighbor and back to the same principal tone; incomplete when the motion is either from a principal tone to its neighbor followed by a leap, or a leap to a neighbor followed by its principal tone.⁵⁰

In principle Mitchell's incomplete neighboring tone is

⁴⁸ Sessions, p. 186.

⁴⁹ McCoy, p. 140.

⁵⁰ Mitchell, p. 6.

comparable to the fourth type of "freer use of the neighboring tones" expressed by Sessions. Mitchell and Sessions do not agree, however, on matters of accentuation. Mitchell states that neighboring tones may be accented as well as unaccented;⁵¹ Sessions defines the neighboring tone as being unaccented.⁵² A large number of different terms are used by Mitchell in his discussion of neighboring tones: 1) complete upper neighbor, 2) complete lower neighbor, 3) incomplete neighbor reached by a skip, 4) incomplete neighbor followed by a skip, 5) unaccented complete neighbor, 6) accented complete neighbor, 7) accented incomplete neighbor, 8) unaccented incomplete neighbor, 9) double neighbor. All of the examples used by Mitchell in illustrating neighboring tones involve a change of direction in keeping with the basic form of neighboring tones.

Leighton's treatment of the term "neighbor" is so broad that it covers virtually every type of non-harmonic tone except suspensions, anticipations, and the pedal point concept. From his discussion of upper and lower neighbors in the first part of his book, one assumes that all appoggiaturas and embellishments [auxiliary tones] are special types of neighbors.⁵³ Later in the books Leighton discusses

⁵¹ Mitchell, p. 131.

⁵² Sessions, p. 130.

⁵³ Leighton, p. 73.

THE HISTORY OF THE CITY OF BOSTON

From the first settlement of the city in 1630 to the present time. The city of Boston was founded by a group of Puritan settlers who came to the Massachusetts Bay in 1630. The city grew rapidly and became one of the most important cities in the New England colonies. It was the site of the Boston Tea Party in 1773 and the Battle of Boston in 1775. The city was the center of the American Revolution and played a key role in the founding of the United States. The city has a rich history and is one of the most important cities in the United States.

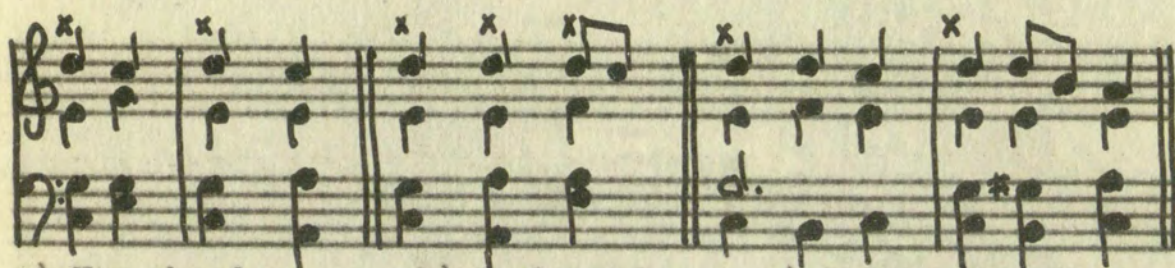
accented neighbors. From his definition, this category would seem to be a "catch-all" classification: "If a neighbor is not prepared, if it is approached diatonically, chromatically, or by a leap and occurs with the chord entrance it is an Accented Neighbor. All paragraphs applying to suspension, except as they refer to preparation, govern Accented Neighbors as well."⁵⁴ In all the examples of accented neighbor the dissonance occurs on the second beat in a three beat measure. Leighton also has a detailed discussion of "irregular treatment of neighbors":

An accented neighbor is subject to a variety of irregular resolutions . . . (a) New Chord or Position with Resolving Tone - The resolution may be harmonized with a chord or position different from the one heard with the substitute tone. (b) Prolonged suspension - A substitute may be carried through several chord changes, provided each chord contains the tone substituted for. (c) Passive Resolution - a substitute may be held or repeated into a chord of which it is a legitimate interval. It usually then resolves to the tone for which it originally substituted, but may move as its place in the new chord directs or permits. (d) Interpolated Tones - Between a substitute and its resolution may be interpolated the other substitute or any tone or tones of the prevailing chord. (e) Successive Neighbors - A substitute of one chord-tone may skip to the substitute of another chord-tone. The resolving tones of both must be heard successively. (f) Transferred Resolution - The substitute may be transferred to another voice and then resolved. (g) Exchange of Neighbors - If substitutes are used in several voices simultaneously, they may exchange places with each other resolving when last heard.⁵⁵

⁵⁴ Leighton, pp. 193.

⁵⁵ Ibid., pp. 201-202.

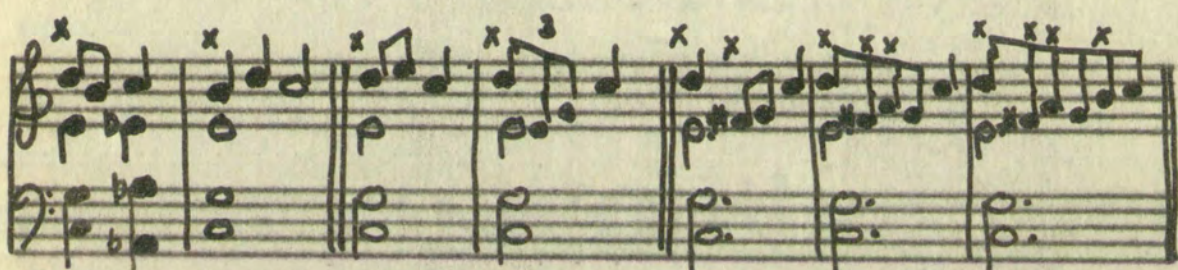
Leighton uses the following examples in illustrating his "irregular treatment of neighbors." The complete harmonization is shown so that the reader will be able to follow Leighton's reasoning more readily.



a) New chord or position with resolving tone

b) Prolonged Suspension

c) Passive Resolution



d) Interpolated substitute tones

d) Interpolated Chord Tones

e) Successive Neighbors



f) Transferred Resolution

g) Exchange of Neighbors

Leighton's ideas on prolonged suspension, passive resolution, transferred resolution and exchange of neighbors seem to be peculiar to Leighton alone. All in all, it is very difficult

to determine the exact meaning of "neighbor" as used in Leighton's harmony textbook. This can be partially attributed to the fact that there is no clear-cut definition of that term.

McKinley carries the idea of neighboring tones to even greater lengths than Leighton. According to him "Except for the so-called 'free' tones, they [non-chord tones] are all neighboring tones, that is, they are not more than a whole step from the nearest chord tone which they precede or follow."⁵⁶ In the book that McKinley wrote in collaboration with Smith the neighboring tone is never defined; however, it is mentioned frequently whenever non-harmonic tones are discussed. By inference from these references neighboring tones would seem to have the same meaning as in the book by McKinley alone. In Textbook of Harmony for High School there is one reference to the words neighboring tone: "A suspension is an upper neighboring tone to a chord tone"⁵⁷ From this quotation it seems probable that neighboring tones are meant to be non-harmonic tones a step away from the chord tones that precede or follow them.

One author, Wood, even uses the term "neighboring tone" in referring to the over-all group classification of non-harmonic tones: ". . . nonchordal or inharmonic tones

⁵⁶ McKinley, p. 103.

⁵⁷ Textbook of Harmony for High School, p. 22.

are known as 'Embellishments', 'Neighboring tones', and 'By-tones'."⁵⁸

In all of the books previously mentioned that discuss neighboring tones, the term encompasses the type of non-harmonic tone which appears stepwise between a chord tone and its repetition. Three authors (Maryott, F. W. Robinson, and Hindemith) have a completely different concept of the meaning of neighboring tones. In Maryott's definition the words neighboring tone and changing tone are used interchangeably, a fact which leaves the reader rather confused as to the exact meaning of the term:

This tone is sometimes substituted for a chordal tone; this neighboring tone must be on a staff degree next above or below the chordal tone. Some authors call this a changing tone. Sometimes the changing tone is considered a non-chordal tone on the unaccented part of a chord to or from which a skip is made.⁵⁹

Both examples of neighboring tones shown in Maryott's book are approached stepwise from below and resolve by skipping downward a third.

F. W. Robinson is much more specific. He defines the neighboring tone as

. . . an inharmonic tone introduced by a leap upward or downward and (generally) progresses to the harmonic tone to which it is attached in the opposite

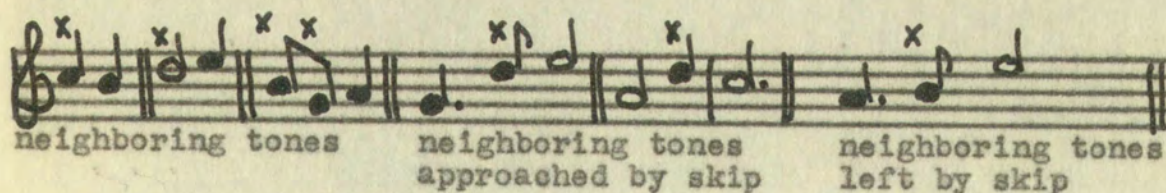
⁵⁸ Wood, p. 89.

⁵⁹ Maryott, p. 104.

direction from its introduction . . . resolving a whole or half step downward . . . and resolving a half step upward.⁶⁰

One page later he stipulates that ". . . they are often introduced in the same direction in which they progress to the harmonic tone . . ." and that "Neighboring tones never appear on the strong pulse of the measure."⁶¹

According to Hindemith, "The Neighboring Tone is a suspension without preparation."⁶² The musical illustrations shown have accented non-harmonic tones as the initial note of each example. Hindemith then mentions two other types of neighboring tones: 1) "The Neighboring Tone Approached by Skip precedes its chord tone at the interval of a second, being separated from the previous chord tone by a skip."⁶³ 2) "The Neighboring Tone Left by Skip follows its chord tone at the interval of a second, proceeding to another chord tone by skip. It occurs in weaker metric position than the chord tones."⁶⁴ The melodic content of Hindemith's examples are shown below:



⁶⁰ F. W. Robinson, p. 200.

⁶¹ Ibid., p. 201.

⁶² Hindemith, p. 40.

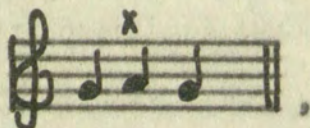
⁶³ Ibid., pp. 40-41.

⁶⁴ Ibid., p. 40.

Note that examples of the neighboring tones approached or left by skip are all unaccented.

The term "neighboring tone" also appears in the book by Shepard. Here, however, it appears only as part of a quoted excerpt from Goetschius' Musical Composition.⁶⁵

In summarizing the information about neighboring tones it is evident that nineteen of the twenty-three authors call the non-harmonic device,



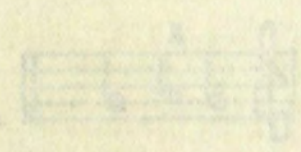
a neighboring tone. Eight use the term as an alternate name, six use the term to refer to the above type of non-harmonic device and no other, two authors discuss expanded usage of neighboring tones, and three authors use the term neighboring tone as a very broad and inclusive term. Of the four remaining authors, one refers to neighboring tones indirectly [Shepard] while the other three classify neighboring tones as non-harmonic tones approached and/or left by a leap.

VI. OTHER TERMS

There are several other terms used for various types of non-harmonic tones. Since these remaining terms are used by only a very limited number of authors [in most cases only

⁶⁵ Shepard, pp. 197-198.

There are several other things that are important in the study of the history of the United States. The first is the study of the people. The second is the study of the government. The third is the study of the economy. The fourth is the study of the culture. The fifth is the study of the foreign relations. The sixth is the study of the military. The seventh is the study of the science. The eighth is the study of the art. The ninth is the study of the literature. The tenth is the study of the religion. The eleventh is the study of the philosophy. The twelfth is the study of the law. The thirteenth is the study of the medicine. The fourteenth is the study of the agriculture. The fifteenth is the study of the industry. The sixteenth is the study of the commerce. The seventeenth is the study of the transportation. The eighteenth is the study of the communication. The nineteenth is the study of the education. The twentieth is the study of the social sciences. The twenty-first is the study of the natural sciences. The twenty-second is the study of the physical sciences. The twenty-third is the study of the biological sciences. The twenty-fourth is the study of the chemical sciences. The twenty-fifth is the study of the earth sciences. The twenty-sixth is the study of the atmospheric sciences. The twenty-seventh is the study of the ocean sciences. The twenty-eighth is the study of the space sciences. The twenty-ninth is the study of the environmental sciences. The thirtieth is the study of the interdisciplinary sciences.



The study of the history of the United States is a very broad and complex task. It requires a deep understanding of the various factors that have shaped the nation. The study of the people is essential, as it is the people who have created the nation. The study of the government is also important, as it is the government that has shaped the nation. The study of the economy is crucial, as it is the economy that has shaped the nation. The study of the culture is also important, as it is the culture that has shaped the nation. The study of the foreign relations is also important, as it is the foreign relations that have shaped the nation. The study of the military is also important, as it is the military that has shaped the nation. The study of the science is also important, as it is the science that has shaped the nation. The study of the art is also important, as it is the art that has shaped the nation. The study of the literature is also important, as it is the literature that has shaped the nation. The study of the religion is also important, as it is the religion that has shaped the nation. The study of the philosophy is also important, as it is the philosophy that has shaped the nation. The study of the law is also important, as it is the law that has shaped the nation. The study of the medicine is also important, as it is the medicine that has shaped the nation. The study of the agriculture is also important, as it is the agriculture that has shaped the nation. The study of the industry is also important, as it is the industry that has shaped the nation. The study of the commerce is also important, as it is the commerce that has shaped the nation. The study of the transportation is also important, as it is the transportation that has shaped the nation. The study of the communication is also important, as it is the communication that has shaped the nation. The study of the education is also important, as it is the education that has shaped the nation. The study of the social sciences is also important, as it is the social sciences that have shaped the nation. The study of the natural sciences is also important, as it is the natural sciences that have shaped the nation. The study of the physical sciences is also important, as it is the physical sciences that have shaped the nation. The study of the biological sciences is also important, as it is the biological sciences that have shaped the nation. The study of the chemical sciences is also important, as it is the chemical sciences that have shaped the nation. The study of the earth sciences is also important, as it is the earth sciences that have shaped the nation. The study of the atmospheric sciences is also important, as it is the atmospheric sciences that have shaped the nation. The study of the ocean sciences is also important, as it is the ocean sciences that have shaped the nation. The study of the space sciences is also important, as it is the space sciences that have shaped the nation. The study of the environmental sciences is also important, as it is the environmental sciences that have shaped the nation. The study of the interdisciplinary sciences is also important, as it is the interdisciplinary sciences that have shaped the nation.

THE HISTORY OF THE UNITED STATES

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one or two] they are all grouped together in this section. Each term is defined and/or illustrated so that its meaning may be as clear as possible.

Added sixth. Alchin is the only author who mentions added sixth in conjunction with non-harmonic tones. According to her, "Another species of bytone is the added sixth, first introduced by Rameau. Without the presence of the chord sixth, a tone cannot be considered an added sixth . . . [It is] used with the tonic or subdominant chord."⁶⁶ The following examples are used to illustrate the added sixth species of bytone:

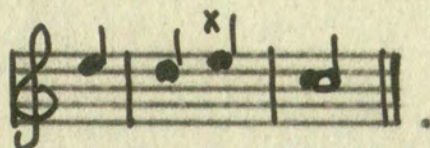


Afterbeat (or after beat). Both authors who refer to this term compare it with the anticipation. Otterström says that "The afterbeat is the reverse of the suspension; it is a non-chordic tone following a chordic tone by degree or by leap. The afterbeat occurs mostly on the unaccented beat."⁶⁷

⁶⁶ Alchin, Part I, p. 81.

⁶⁷ Otterström, p. 50.

He illustrates this with the following example:



Ten pages later he remarks that most anticipations are after-beats.⁶⁸ York defines the after beat as follows: "A voice may take a dissonant tone on the last part of a beat, leaving it by skip, if such dissonant tone is a part of the following chord. This is a kind of anticipation and is called an After Beat."⁶⁹ The explanation is accompanied by the following example:

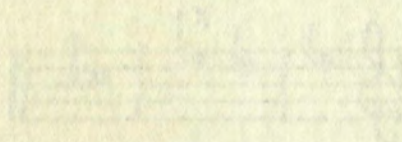


Broderie. Piston mentions the term "broderie" as an alternate name for auxiliary tone. None of the other authors of harmony textbooks refer to the term.

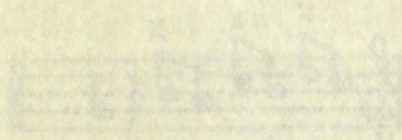
Delayed progression. Use of the expression "delayed progression" is peculiar to Leach. In connection with suspensions he has this to say: "Suspensions resolving upward occur only when the resolution is a half-step up. When the voice movement is a whole-step up it is called a delayed

⁶⁸ Otterström, p. 60.

⁶⁹ York, p. 101.



The first part of the paper is devoted to a discussion of the importance of the study of the history of medicine. It is pointed out that the study of the history of medicine is not only a matter of interest to the physician, but also a matter of importance to the public. The author then discusses the various methods of studying the history of medicine, and concludes that the most effective method is the study of the original sources.



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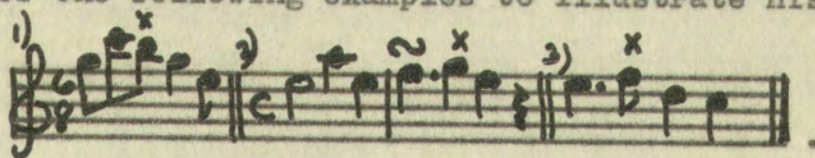
progression."⁷⁰

Elisions (and elliptical progressions). Two different authors use the term "elision" while a third author refers to "elliptical progressions." Bullis titles one chapter of his harmony text with the word "Elision." He treats it as one of the three main divisions of his nonharmonic ornamental tones. In turn, "Elisions" is subdivided into three categories: 1) omitted passing tones, 2) unresolved and unintroduced alternating tones, and 3) unresolved suspensions.⁷¹

Lozano uses the term as a means of designating a type of non-harmonic tone:

Elision is an unaccented tone foreign to the chord with which it appears and not necessarily a part of the following chord. It usually moves over a skip of a third (The word elision means omission [sic]). The elisions omit the middle tone in order to make the skip of a third.⁷²

Lozano uses the following examples to illustrate his point:



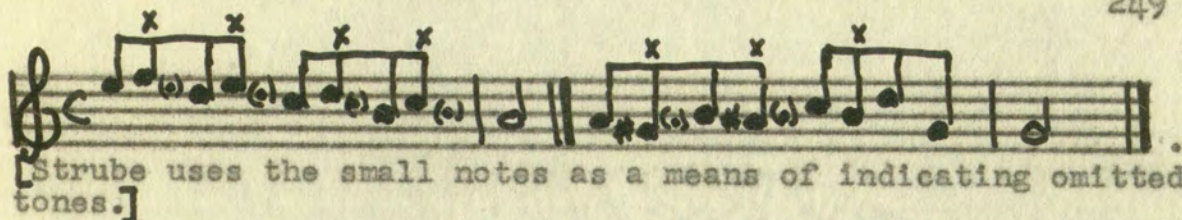
While discussing Auxiliary Tones, Class II, Strube makes several references to "elliptical progressions." The first reference follows the musical example shown below:

⁷⁰ Leach, p. 43.

⁷¹ Bullis, pp. 218-219.

⁷² Lozano, p. 40.

[The text on this page is extremely faint and illegible. It appears to be a multi-paragraph document, possibly a letter or a report, with several lines of text visible across the page. The content is too faded to transcribe accurately.]



"Here the skip of a third is from an auxiliary-tone to a chord-tone . . . These are elliptical progressions in which the auxiliary-tone does not return to the chord tone."⁷³

A few lines later Strube says that "Even auxiliary-tones may be left by a skip (larger than a third) to reach either a chord-tone or auxiliary-tone. These are also elliptical progressions and should be used very carefully."⁷⁴ This last statement is illustrated with the following examples:

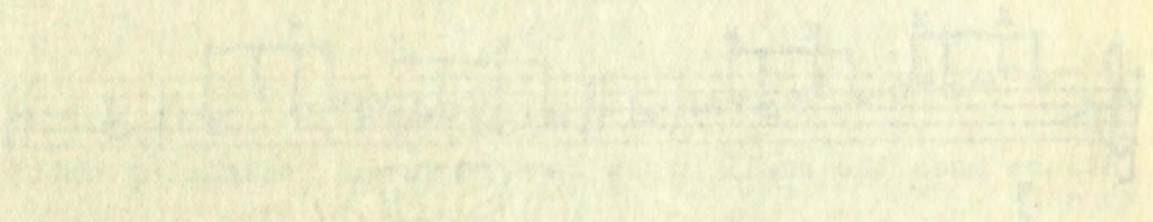


Mixed Tones. This unique category of non-harmonic tones is a rather mystifying one. It is difficult to see why such a category should even exist. However, according to Lozano

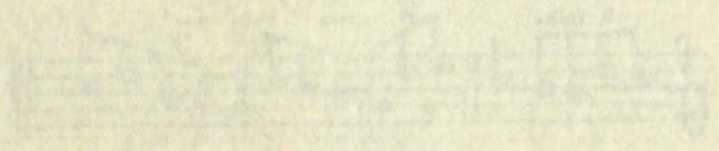
There are some foreign tones, that cannot be classified neither [sic] as appoggiaturas nor as ornamental tones, because of the participation of both in quality, makes them resemble as [sic] appoggiaturas as well as ornamental tones; to these tones I call

⁷³ Strube, pp. 106-107.

⁷⁴ Ibid., p. 107.



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... the ... of ...
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... the ... of ...
... the ... of ...

them mixed tones.⁷⁵

He then gives several examples of mixed tones, ornamental tones, and appoggiaturas. The melodic content of these examples is shown below:

ornamental appoggiatura mixed ornamental

appoggiatura mixed ornamental appoggiatura

mixed ornamental appoggiatura mixed

Following the examples is this statement: "Examine carefully the preceding example, and this will be enough to understand Mixed Tones (Those that participate of the quality of Ornamental and Appoggiaturas)."⁷⁶

Ornamental tones. Lozano uses this term to define a tone foreign to the chord which "... returns to the tone from which it departs."⁷⁷ The type of dissonance is orthodox enough--it is an auxiliary tone. Lozano's treatment of the

⁷⁵ Lozano, p. 36. The grammar throughout Lozano's book is incredibly bad.

⁷⁶ *Ibid.*, p. 36.

⁷⁷ *Ibid.*, p. 35.

When a man is in a state of mind
as a man is in a state of mind
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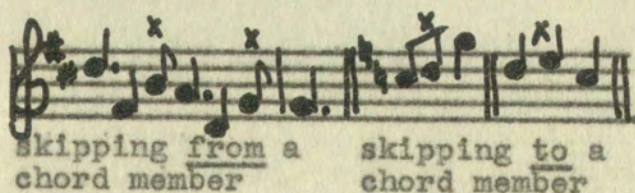
tone is also quite orthodox: all examples are unaccented, the "ornamental tones" occur in all parts and in two or more parts simultaneously, and the upper and lower "ornamental tones" may be heard successively before returning to the chord of departure.

Returning tone. Only McKinley makes use of the term "returning tone." He calls it ". . . a neighbor tone introduced between a chord tone and its repetition."⁷⁸ The definition puts it in the category of an auxiliary tone. It is rather surprising that such a logical term as "returning tone" is not used by more authors.

Skiptones (or skip-note). Two authors employ this descriptive term in referring to tones approached or left by a skip. Bullis says that,

Certain non-harmonic after beats skip from or skip to chord members. These are classified as skip-tones. They are less prevalent than the other ornaments and . . . this text waives detailed consideration of them. Satisfactory skiptones can usually be explained as arising from elisions of some other factors.⁷⁹

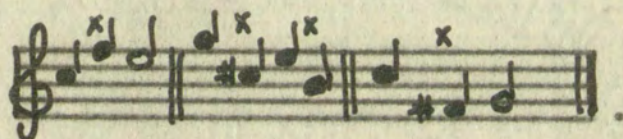
He includes the following example:



⁷⁸ McKinley, p. 103.

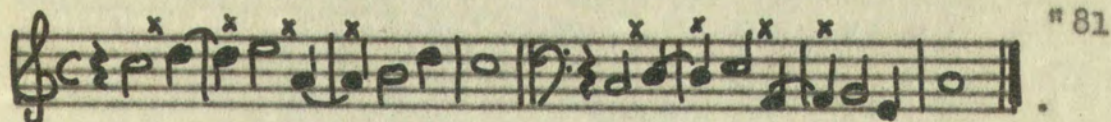
⁷⁹ Bullis, p. 114.

The "skip-note" discussed by Emery includes non-harmonic tones approached by a leap but does not encompass non-harmonic tones that are left by a leap. Emery defines his "skip-note" as "... a variety of passing-note to which, but not from which, a voice may skip. It differs from the appoggiatura in coming after the chord, or accent, while the appoggiatura comes on the chord or accent."⁸⁰ He lists the following examples:



Syncopated tones (or syncopation). All of Lozano's so-called "syncopated tones" conform to his suspension idea. He says that,

Syncopated tone is an unaccented foreign tone to the chord in its second half of its value. The syncopated tones can be practiced on the upper voices as well as on the bass and in two parts at the same time. See the following example.

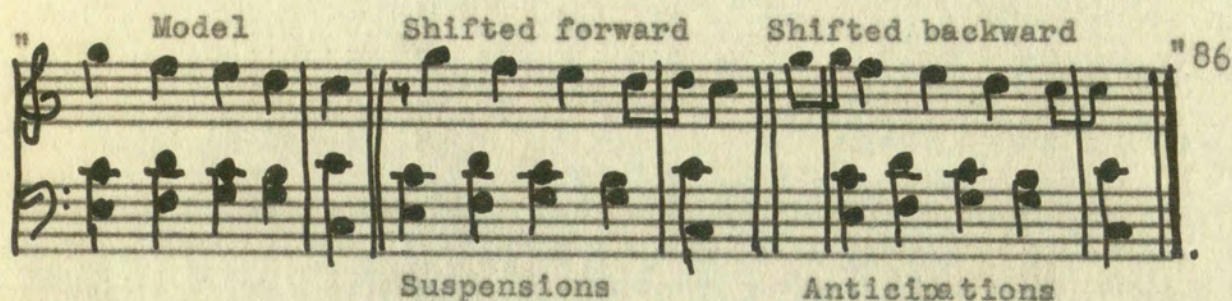


" 81

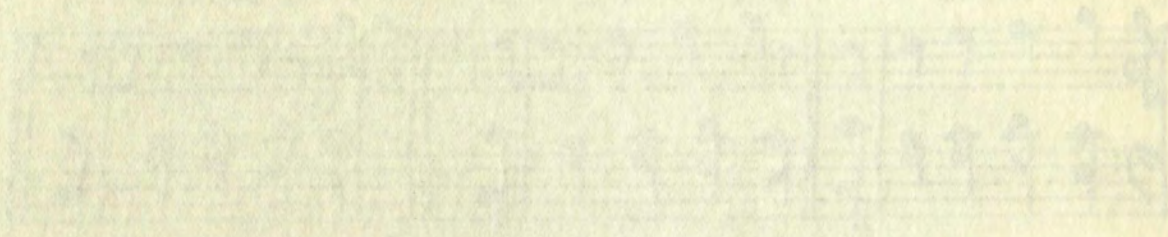
Lozano also notes the fact that although syncopated tones are usually used successively there are cases of isolated syncopated tones:

⁸⁰ Emery, p. 96.

⁸¹ Lozano, pp. 40-41.



Turn, turning tone, trill, etc. In the books by Wood and Martin and Gaburo the terms "turning tone" and "turn" are used as alternate names for the auxiliary tone and the neighboring tone respectively. Such use of this term is quite contrary to normal usage. Many authors mention the terms as "turn", "trill", and "mordent." They are referred to as the common keyboard embellishments. Usually these keyboard embellishments are described as devices employing the principal tone and the auxiliary note above and/or below. Since they are clearly regarded as a multiplied auxiliary tone figure, they are not discussed as a separate type of non-harmonic tone.

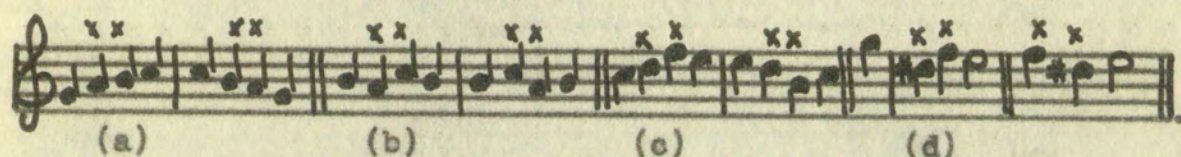


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CHAPTER XI

NON-HARMONIC TONE GROUPS

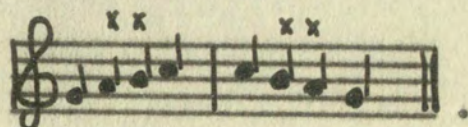
Many authors of harmony textbooks suggest the possibility of two or more non-harmonic tones being used successively. The most common resultant patterns include:



The designation "non-harmonic tone groups" is not found in any of the textbooks examined. Rather it is a term coined for the purpose of grouping together these various patterns that result when two or more non-harmonic tones are used in succession. The terminology used to designate each of these types is discussed in the succeeding paragraphs. For even more complete information on the designation used by each author, the reader is referred to Appendices IXA, IXB, IXC, and IXD.

I. TYPE (a) NON-HARMONIC TONE GROUP

The first non-harmonic tone group consists of two non-harmonic tones inserted scalewise between two chord tones,



1

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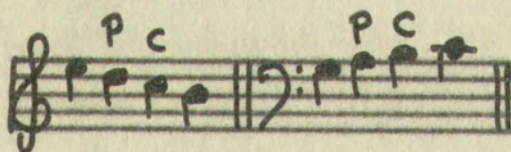
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For the most part these two non-harmonic tones are referred to as passing tones.

Some authors while illustrating the passing tone principle include examples of two or more passing tones used successively but do not comment on their use. Other authors explain their use with such phrases as: "One or several passing tones may be used (successively) depending on the size of the interval to be filled . . ."¹, "Passing tones may succeed one another. . ."², "Passing notes may fill in gaps larger than a third . . ."³, "Two passing tones may be used in succession between chord tones a fourth apart . . ."⁴, and "Between the fifth and the root above it two diatonic passing tones may occur."⁵ The last of these five authors later shows the following example:



in which "P" stands for passing tone and "C" for changing tone.⁶

¹ Dodd, p. 21.

² Heacox and Lehmann, p. 194.

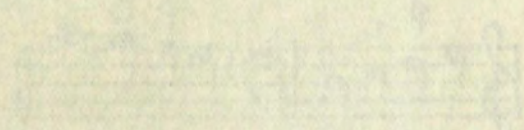
³ Kaplan, p. 72.

⁴ R. Robinson, p. 94.

⁵ McKinley, p. 103.

⁶ Ibid., p. 106.

The first part of the report is devoted to a general description of the work done during the year. It is followed by a detailed account of the various projects which have been carried out, and a summary of the results obtained. The report concludes with a list of references and a statement of the author's acknowledgments.

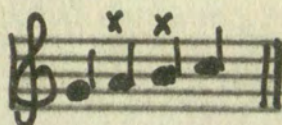


In view of the fact that the work has been carried out during the year, it is necessary to state that the results obtained are preliminary and subject to further investigation.

-
1. Report on the work done during the year.
 2. Report on the work done during the year.
 3. Report on the work done during the year.
 4. Report on the work done during the year.
 5. Report on the work done during the year.
 6. Report on the work done during the year.

The term "successive passing notes" is used by Baumgartner, Leighton, and McCoy while Mokrejs and Verrall prefer to call this non-harmonic tone group "compound passing notes."

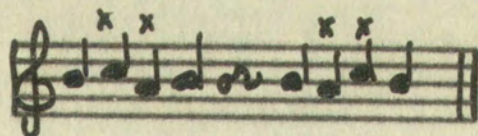
There are, of course, variants of the basic pattern



which are also designated as passing tones, successive passing tones, and compound passing notes; several chromatic passing tones may be used successively or there may be a change of harmony making possible three or more successive diatonic passing tones.

II. TYPE (b) NON-HARMONIC TONE GROUP

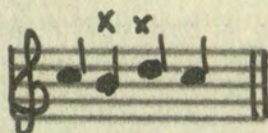
The designation most commonly used for the following non-harmonic tone group



is "changing tones." However, there is not the same unanimous agreement as there is in the naming of the type (a) non-harmonic tone group. This is attested by the fact that only eight of the twenty-five authors who show examples like type (b) use the expression "changing tones." A variety of other names are used, such as "double embellishment", "compound

neighbor group", "double auxiliary", "surrounding notes", "double embellishment", and "compound embellishment." In fact, some authors even indicate that two different terminologies may be used in reference to type (b) non-harmonic tone group.

Giard shows the example



and explains that "The term changing note or changing notes is frequently applied to the . . . surrounding notes of a chord tone."⁷ Earlier in the book Giard says that "If the first of two surrounding notes enters without skip, the surrounding notes may be designated as a double embellishment."⁸ The definition and the examples he gives apply equally to types (b) and (c). The confusion could have been eliminated if Giard had referred to them simply as "surrounding notes." Two other authors (Anderson and Fischer) do use this classification of "surrounding tones."

Piston refers to the melodic group, type (b), as a "double auxiliary."⁹ Yet his definition of the term "cambiata" is worded in such a way that the pattern

⁷ Giard, p. 181.

⁸ Ibid., p. 165.

⁹ Piston, p. 106.

...the ...
...the ...
...the ...
...the ...

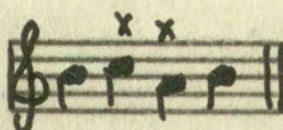
...the ...
...the ...
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could also be considered as an auxiliary tone succeeded by a cambiata. Piston says that "The commonest use of the cambiata is as an interpolated tone between a dissonant tone or tendency tone and its resolution."¹⁰ It is certain that if the note "a" were not present the "c" would be an auxiliary tone. Thus the "a" can be interpreted as a cambiata interpolated between an auxiliary tone and its resolution.

Lieberson's references to the type (b) non-harmonic tone group are also somewhat contradictory. In one instance he refers to it as "A movement from an upper to a lower auxiliary-tone, and vice versa, with the chord tone following immediately."¹¹ On the very same page he also refers to it as being a "Skip from an auxiliary tone to an unprepared suspension"¹²

In the book by McKinley and Smith this non-harmonic tone group is called a "compound embellishment." McKinley and Smith explain it in this way:

The upper and lower neighbor-tones of a given tone may be used successively and followed by the tone they ornament. If the principal tone is heard both

¹⁰ Piston, p. 112.

¹¹ Lieberson, p. 71.

¹² Ibid., p. 71.

before and after the neighbor tones, the device may be called the compound embellishment.¹³

In the book by McKinley alone the designation "compound neighbor group" has a slightly different meaning from that of "compound embellishment." According to McKinley,

An expressive device often used for ornamentation is the skip from one neighbor tone to the other before resolving to the principal tone . . . we call this treatment a compound neighbor group, without regard for the way in which it is approached.¹⁴

From the last sentence and the examples used to illustrate the compound neighbor group it is apparent that this term encompasses the non-harmonic tone groups (b), (c), and (d).

Although F. Robinson does not use a specific term to designate the various non-harmonic tone groups he does indicate that these non-harmonic tones are appoggiaturas. He states that "Appoggiaturas are sometimes formed in groups where two appoggiaturas are made to relate themselves to one harmonic tone."¹⁵ The examples he gives include types (b), (c), and (d) of the non-harmonic tone groups being discussed in this chapter.

Verrall describes the use of type (b) without actually assigning a special name to it; "Sometimes both the auxiliary

¹³ McKinley and Smith, p. 16.

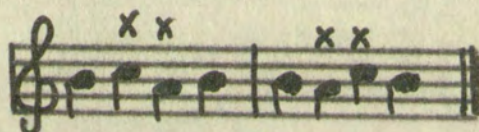
¹⁴ McKinley, p. 107.

¹⁵ F. Robinson, p. 192.

notes above and below the principal are sounded in succession."¹⁶ This corresponds to Baumgartner's pairs of upper and lower auxiliaries¹⁷ and Lozano's combining of upper and lower ornamental tones.¹⁸ It should be noted that Lozano calls this same melodic pattern "Mixed tones" when the first non-harmonic tone is accented.¹⁹

Two other authors (Heacox and Thompson) refer to this pattern as the ornamental resolution of an embellishment.

For further information regarding type (b) of the non-harmonic tone groups the reader should refer to Appendix IXB which contains a complete list of all authors who either refer to the melodic pattern



or show examples of it.

III. TYPE (c) NON-HARMONIC TONE GROUP

This third type of non-harmonic group is very similar to the second type. The basic difference lies in the chord tones that precede and follow the two non-harmonic tones. In type (b) the non-harmonic tones lie between repetitions of the

¹⁶ Verrall, p. 15.

¹⁷ Baumgartner, p. 70.

¹⁸ Lozano, p. 35.

¹⁹ Ibid., p. 36.

same chord tone; in type (c) the non-harmonic tones lie between two different chord tones,



Because these two types are so similar it is not surprising that a majority of the authors who mention both types use the same or very similar terms to designate each type. Heacox and Thompson each refer to the tone group as an ornamental resolution of a passing tone; Type (b) was referred to as ornamental resolution of an embellishment. Giard, Leach, McCoy, McHose, R. Robinson, and Tweedy all use the term "changing tones." The first five authors mentioned immediately above also used "changing tones" as the designation for type (b) non-harmonic tone group. Lieberman's terminology differs only slightly; he refers to the first non-harmonic tone in the group as a passing tone skipping to an unprepared suspension not an auxiliary tone as in type (b). Strube continues to use the term "Auxiliary tones class II" and F. Robinson still refers to them as appoggiaturas (See page 260). McKinley and Mokrejs also use the same terms to refer to both types; McKinley calls both types a "compound neighbor group" while Mokrejs uses the expression "double or compound passing notes."

From Piston's discussion of the term *cambiata* (See

There is a very large number of people who are not

aware of the fact that the government is not

interested in the welfare of the people.

It is a very common mistake to think that

the government is not interested in the welfare of the people.

It is a very common mistake to think that

the government is not interested in the welfare of the people.

It is a very common mistake to think that

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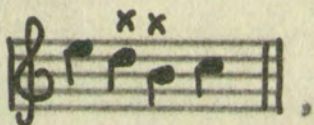
pages 102-103 and 258-259) it seems probable that he would call the two non-harmonic tones in the melodic pattern,



a passing tone and cambiata respectively.

York's reference to type (c) as an irregular progression of passing tone is not too unusual since four other authors (Heacox, Lieberman, Mokrejs, and Piston) also mention it in reference to passing tones.

Fischer and Sessions refer to the melodic figure



as a "nota cambiata", a rather unique designation used by none of the other authors who illustrate type (c) non-harmonic tone group. The "nota cambiata" designation is used by Fischer, however, as applying only to the melodic pattern in which there is a characteristic downward leap of a third.²⁰

IV. TYPE (d) NON-HARMONIC TONE GROUP

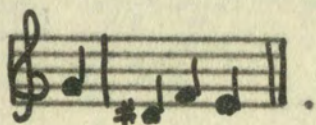
In type (d) the first of the two non-harmonic tones occurs on an accented beat of the measure; the non-harmonic tones may enter directly or by skip thus resulting in one of the two following patterns:

²⁰ Fischer, p. 70.



Since the last three notes of the progression are the same as the last three notes of types (b) and (c) it is not too surprising that four authors apply the same term to all three types. These authors are Anderson ("surrounding notes"), Leach ("changing tones"), McKinley ("compound neighbor group"), and F. Robinson ("appoggiaturas formed in groups").

The word "appoggiatura" occurs frequently in the terms used to designate type (d). "Double appoggiatura" is a designation used by Giard, Foote and Spalding, Maryott, Heacox and Lehmann, R. Robinson, Thompson (who uses it as an alternate name), and Wood. Mokrejs refers to this type of non-harmonic tone group as a "double or compound appoggiatura." Piston would evidently designate the two non-harmonic tones as an appoggiatura with a cambiata interpolated between the appoggiatura and its tone of resolution. Chadwick considers the non-harmonic tones to be two appoggiaturas for he says that an appoggiatura may move ". . . upward or downward to another appoggiatura of the same harmonic tone."²¹ He illustrates this idea with the following example:



²¹ Chadwick, p. 188.

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

R. Robinson stipulates that "The first tone of a double appoggiatura should be accented."²² He explains that the similar unaccented figure is a form of changing-tone. No other author makes any reference to the accentuation of the non-harmonic tones although most of them give examples in which the first of the non-harmonic tones is accented.

Although Thompson mentions the term "double appoggiatura" he prefers to call the second non-harmonic tone an ornamental resolution of an appoggiatura.²³

Otterström's term "two suspensions" is not quite as startling as it might seem at first glance. Since Otterström's suspensions may be either prepared or unprepared (See page 205), the expressions "two suspensions" is comparable to "two appoggiaturas."

V. OTHER TYPES OF NON-HARMONIC TONE GROUPS

There are numerous other non-harmonic tone groups that are shown in the different harmony textbooks. Relatively few authors discuss these remaining types, however. Nonetheless, some of these other types are discussed briefly in the following paragraphs.

The pattern,

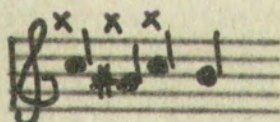
²² R. Robinson, p. 159.

²³ Thompson, pp. 100, 107.



is referred to by five authors. Piston calls it a "double auxiliary" (See page 89). Lozano and Jones use similar terms; Lozano says that "Upper and lower ornamental tones are combined . . ." ²⁴ while Jones refers to the pattern as auxiliary tones above and below a harmony tone. ²⁵ Mitchell uses the same designation that he did for type (b) -- a "double neighbor" while Wood calls this melodic pattern a "turn." Wood defines the turn as ". . . a combination of both upper and lower auxiliaries." ²⁶

The three textbooks which show examples of the non-harmonic tone group



all use different names. In the textbook by McKinley and Smith it is called a "compound appoggiatura with one of the tones repeated." ²⁷ Heacock and Lehmann use the designation "triple appoggiatura" in their textbook. In explaining the

²⁴ Lozano, p. 35.

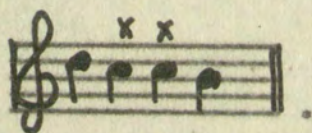
²⁵ Jones, p. 50.

²⁶ Wood, p. 91.

²⁷ McKinley and Smith, p. 16. If the principal tone is heard both before and after the neighbor-tones, this pattern is then called a "compound appoggiatura" (p. 17).

phenomena they say that "Passing tones, Embellishments, and Appoggiaturas, which resolve ornamentally by skipping to the opposite neighbor are sometimes called "Double Appoggiaturas"; and when the ornamentation comes back again before resolving, "Triple Appoggiaturas."²⁸ Thompson's explanation is similar to that of Heacox and Lehmann--he calls the above pattern an ornamental resolution of an embellishment.²⁹ Unlike Heacox and Lehmann he does not assign a special name to it.

A few authors show the melodic example



McKinley designates it as the anticipation of a changing note³⁰ while Baumgartner uses the expression "repeated diatonic passing note."³¹ McCoy uses two different designations. In the discussion of passing notes he states that "Passing notes may be repeated."³² He shows an example that corresponds to the one given above. Much later in the book he shows a similar example with the accompanying remark that "Anticipations of passing notes are occasionally employed

²⁸ Heacox and Lehmann, p. 202.

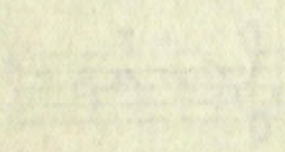
²⁹ Thompson, p. 98.

³⁰ McKinley, p. 106.

³¹ Baumgartner, p. 70.

³² McCoy, p. 129.

The present study is a continuation of the work of the author in the field of the history of the development of the human mind. It is a study of the development of the human mind from the earliest stages of life to the present. The study is based on the work of the author and the work of other scholars in the field. The study is a study of the development of the human mind from the earliest stages of life to the present. The study is based on the work of the author and the work of other scholars in the field.



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2. The study is based on the work of the author and the work of other scholars in the field.
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9. The study is a study of the development of the human mind from the earliest stages of life to the present.
10. The study is based on the work of the author and the work of other scholars in the field.

with excellent effect."³³

Some of the other less common non-harmonic tone groups have already been mentioned in previous chapters. For this reason the non-harmonic tone group referred to as "successive neighbors" by Leighton (See pages 240-241), "freer use of neighboring tones" by Sessions (See pages 237-238), and another group designated as "successive auxiliaries" by McCoy (See pages 95-96) are not discussed here.

Summary. This chapter points up the variance in terminology as applied to successive non-harmonic tones. The non-harmonic tones in these groups are designated in one of three ways: 1) as one of the basic types of non-harmonic tones (*appoggiatura*, auxiliary, etc.), 2) as an ornamental resolution of one of these basic types, or 3) with a name applicable only to two or more successive non-harmonic tones (*e.g.* compound neighbor group, double embellishment, or compound *appoggiatura*).

³³ Ibid., p. 255

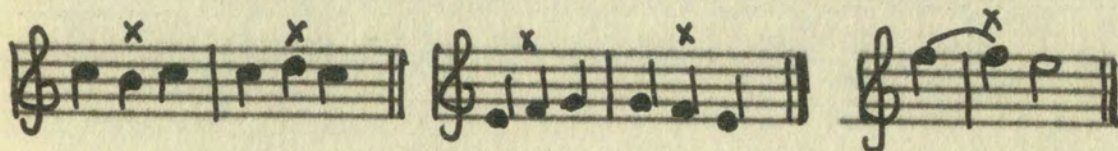
CHAPTER XII

SUMMARY AND CONCLUSIONS

Most of the preceeding chapters in this thesis have been devoted to discussions of the different kinds of non-harmonic tones. In this chapter an attempt is made to summarize the findings of this study and to present conclusions based on the summary.

I. SUMMARY


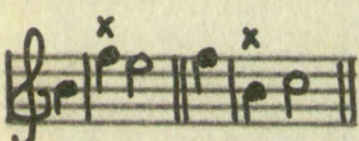
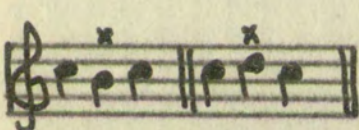
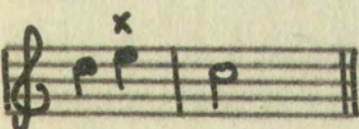
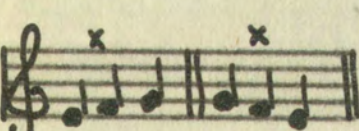
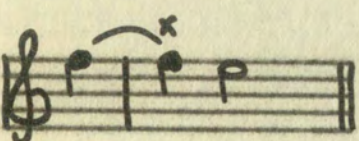
The picture of non-harmonic tones presented in previous chapters is one of confusion and conflict. No two authors express complete agreement on the meanings of every term discussed. Similarly, there is much difference of opinion concerning the terms used to describe the different patterns of non-harmonic tones. In spite of these wide divergencies of opinion there are some relatively broad areas of agreement. Table XXIV on the following page lists the seven non-harmonic tone patterns that are most frequently mentioned by the fifty-six authors who discuss one or more types of non-harmonic tones. More than ninety-five per cent of the authors mention the three following patterns:



A sustained tone in the bass and the additional patterns

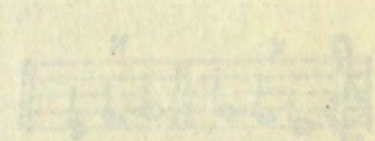
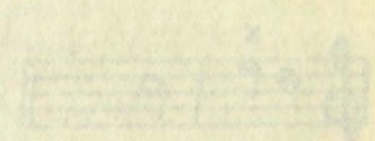
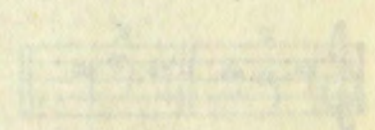
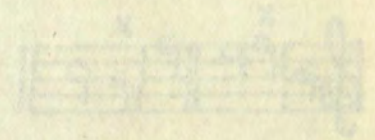
TABLE XXIV

THE PER CENT OF AUTHORS DISCUSSING THE
MOST COMMON TYPES OF NON-HARMONIC TONES

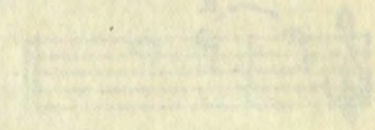
Type of non-harmonic tone	Number of authors mentioning the given type of non-harmonic tone	Per cent of authors mentioning the given type of non-harmonic tone
	48	85.7%
	46	82.1%
	54	96.4%
	36	64.3%
	55	98.2%
a sustained tone in the bass part	48	85.7%
	54	96.4%

THE GREAT GATSBY
PART I

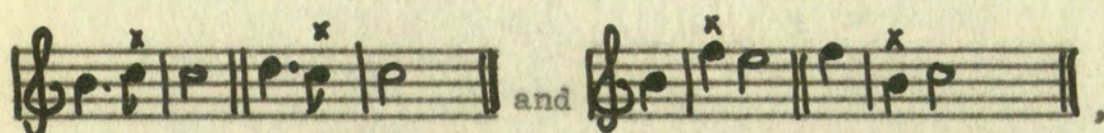
THE GREAT GATSBY
PART I
CHAPTER I



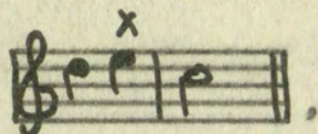
THE GREAT GATSBY
PART I



shown below,



are mentioned by more than four-fifths of the authors who discuss non-harmonic tones. The escape tone pattern,



is referred to by fewer authors than the other types shown above.

The terminology applied to these most common types of non-harmonic tones is much more uniform than the reader might have inferred from preceding chapters. Statistics relating to the terms designating each common type are given in Table XXV.

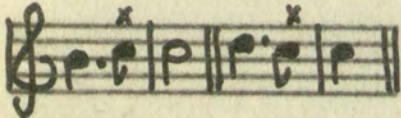
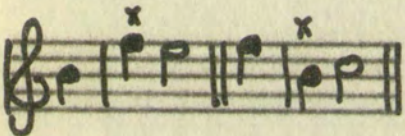
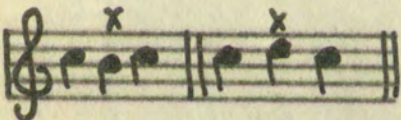

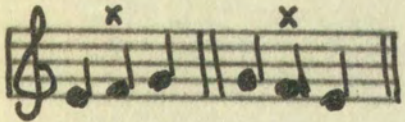
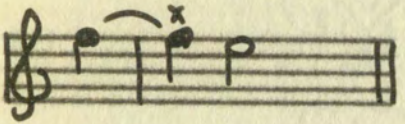
All forty-eight authors who discuss the non-harmonic tone which is defined as an anticipation in chapter one use terms that express the anticipation idea--anticipation, regular anticipation, tone of anticipation, anticipated resolution, and anticipated progression. The pedal (or organ) point concept is described by all but one author as being a pedal point, organ point, or pedal.

The tied suspension resolving downward and the unaccented passing tone patterns are described by nearly every author as being "suspensions" and "passing tones" respectively.

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TABLE XXV

TERMS USED TO DESCRIBE THE MOST COMMON TYPES OF
NON-HARMONIC TONES AS SUMMARIZED IN TABLE XXIV

Type of non-harmonic tone	Term used to describe the given type of non-harmonic tone	Per cent of authors using the term
	anticipation	100%
	appoggiatura	80.4%
	auxiliary*	35.2%
	anticipation ¹	88.2%
	free tone ²	40.0%
	changing tone, escape tone, (or echappee) ³	30.0%
		25.0%
	passing tone	98.2%
a sustained tone in the bass part with changing harmonies in the upper voice	pedal point	54.0%
	suspension	94.0%

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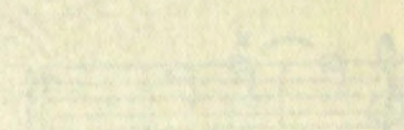
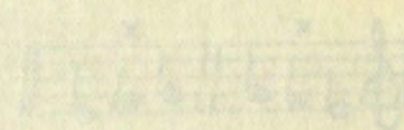
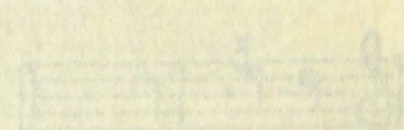
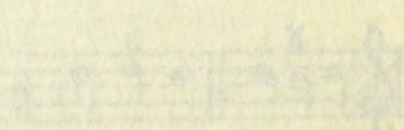
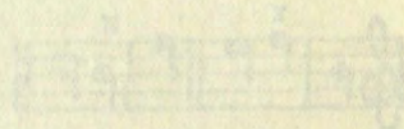
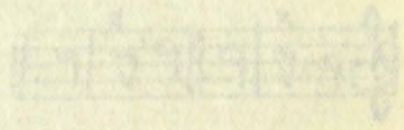


TABLE XXV CONTINUED

*The other terms frequently applied to this type of non-harmonic tone are embellishment (17%), neighboring tone (15%), and changing tone (13%).

¹This term is applicable only when the non-harmonic tone is a member of the succeeding harmony.

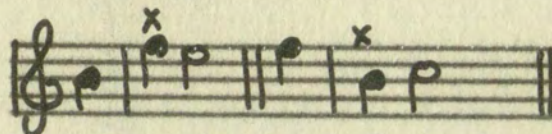
²This term is applicable only when the non-harmonic tone is foreign to the succeeding harmony.

³These terms are used when the non-harmonic tone is not classified with reference to the succeeding harmony.

98% of the authors discussing non-harmonic tones refer to a sustained note in the bass by one of three names: pedal point, organ point, or pedal.

To be sure, some authors affix qualifying adjectives to the words "suspension" and "passing tone" but an unanimity of terminology still prevails.

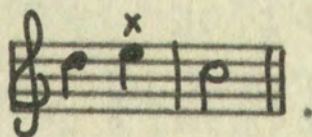
Only four-fifths of the authors who discuss the pattern



call it an "appoggiatura." The last half of chapter four points out that there is even less agreement on the naming of the other three non-harmonic patterns classified as "appoggiaturas" in chapter one of this thesis.

There is relatively little agreement among authors as to the correct designation for the auxiliary tone pattern. Approximately one-third of the textbooks use the term "auxiliary." Other terms used less frequently include: embellishment, neighboring tone, and changing tone.

There is also a noticeable lack of agreement on the terminology best suited for the non-harmonic pattern shown below:



It is most commonly referred to as: 1) a form of anticipation, 2) a "free tone", and 3) a changing tone or escape tone. The choice of terminology in this case is dependent on the relationship existing between the non-harmonic tone and the chord

which follows it. The only one of the three terms that might be labelled as accepted by the majority of authors who mention the changing tone pattern is the "anticipation" idea for tones that anticipate a note of the coming harmony.

The last two types mentioned illustrate the general confusion in terminology that exists in describing most types of non-harmonic tone.

II. CONCLUSIONS

In this investigation it was a foregone conclusion that there was a wide discrepancy in the use of terms pertaining to non-harmonic tones. The extent of these discrepancies was even greater than anticipated. There was, however, a degree of uniformity in the nomenclature used to describe a few of the most common forms of non-harmonic tones.

Sessions makes a statement that is very pertinent to the topic of non-harmonic nomenclature: "It will be seen fairly early that only the most basic types [of non-harmonic tones] can be classified and that a point is rapidly reached where minute classification and terminology are impossible."¹ The results of this study substantiate Mr. Sessions' contention. In all of the basic types but two (the auxiliary tone and the escape tone) most of the authors agree on the term

¹ Sessions, p. 128.

that describes the given type. The minute these basic types are altered by a change of accent or a change in the method of preparation and resolution, many of the authors alter the terminology.

Probably the most sensible approaches to the subject of non-harmonic tones are given in the books of Sessions and Lieberman. Sessions discusses the basic types of non-harmonic tones in a section titled "Accessory Tones." Somewhat later he has a discussion on "Extended Use of Accessory Tones." Lieberman's approach parallels that of Sessions. The more common types are classified under "Strict Style of Figuration" while exceptional use of the more common types is called "Free Style of Figuration."

Confusion in terminology can be traced to two opposite extremes: 1) an attempt to classify every possible type of non-harmonic dissonance which inevitably results in confusion, 2) an attempt to make the definitions very concise and to the point (as in Hindemith's text) which leaves too many unanswered questions in the mind of the reader.

Some confusion in terms arises when an author attempts to classify music that deviates from strict chorale style with a definite number of parts. This difficulty is by-passed in the book by McHose because of the musical material that serves as a basis for the book. Most of the harmony textbooks, however, are not based on as limited a period of music.

There are several additional problems that pertain to the subject of non-harmonic nomenclature which require research beyond the limits of this investigation. One is the possibility of tracing schools of thought. For example, Regina Hall acknowledges indebtedness to Adolph Weidig.² Thus it might be assumed that the textbook by Hall has the same basic concepts as that by Weidig. Similarly, Ann Robertson indicates that the material in her book follows the reasoning presented by F. Robinson in Aural Harmony.³ Since most of the authors of harmony textbooks do not acknowledge indebtedness to any other writer it would be difficult to trace the different schools of thought without very intensive research into the thinking of earlier writers of harmony textbooks as well as the textbooks of non-Americans.

A very practical problem would be to determine which of the harmony books studied are most commonly used by conservatories and schools of music throughout the United States and compare these books to discover if the non-harmonic nomenclature in them is more nearly uniform than that of the larger group of books included in this study.

Many of the books eliminated from the study (See Section II of Bibliography) have information on non-harmonic

² Hall, Foreword.

³ Robertson, p. 31.

tones.⁴ It would have made an interesting study to contrast the terminology used by authors of harmony textbooks with the terminology used in music books that were not designed for use as textbooks.

One further possibility would be to trace the growth of non-harmonic terminology by comparing the terms used in books since a given date with those written prior to that date.

III. RECOMMENDATIONS

It is impossible as well as impractical to suggest that every harmony textbook be re-written so that they will agree on the definitions and meaning for each type of non-harmonic tone.

Much of the confusion arising from conflicting non-harmonic nomenclature can be overcome if every teacher of conventional harmony becomes aware of the two aspects of non-harmonic terminology that cause confusion: 1) the varying definitions assigned to the same term by different authors, and 2) the different terms used to designate a given type of non-harmonic tone. If the harmony teacher himself is aware of these discrepancies in terminology he will be able to point out the most common nomenclature variations to his

⁴ The reasons for eliminating certain books from the study can be found in chapter one.

harmony students. Thus, the student whose experience with harmony is confined to the ideas of a single author or teacher will not assume that there is only one possible definition for a given term and only one possible name for each type of non-harmonic tone.

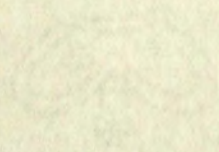
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1) the books that serve as a basis for this study of non-harmonic nomenclature, 2) the books that are classified under "Harmony Instruction, MT50" by the Library of Congress but are not included in the study, and 3) all other books referred to in this thesis. The original copyright dates for all second editions and revised editions are indicated by the use of brackets.

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3. The third of the year was a very dry one, with only a few showers of rain.

4. The fourth of the year was a very wet one, with many showers of rain.

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Tapper, Thomas, First Year Harmony. Augmented and Newly Revised Edition; Boston: The Arthur P. Schmidt Company, 1938 [1908]. 177 pp.

_____, Second Year Harmony. Augmented and Revised Edition; Boston: The Arthur P. Schmidt Company, 1932 [1912]. 142 pp.

A Textbook of Harmony for High School by the Class in High School Methods. St. Mary's, Indiana: St. Mary's-of-the-Woods Academy, 1934. 22 pp., mimeographed.

Thompson, John Winter, A Course in Harmony. Boston: Willis-Smith Music Publishing Company, 1923. 112 pp.

Tweedy, Donald, Manual of Harmonic Technique, Based on the Practice of J. S. Bach. Boston: Oliver Ditson Company, 1928. 307 pp.

Verrall, John, Outline of Practical Harmony. Minneapolis, Minnesota: Burgess Publishing Company, 1937. 53 pp.
[This book is evidently a revision of Practical Harmony, copyrighted in 1936.]

Vogler, Julius, and Joseph Hagen, Complete Course in Harmony. [n. p.]: privately published, 1921. 88 pp.

Wademan, Warrington, Harmony. Book One. [Elizabeth, New Jersey]: Wademan Conservatory of Music, 1927. 32 pp.
[There is no evidence that Book Two was ever published.]

Waghorne, W. R., Elementary Harmony. Lubbock, Texas: Texas Technological College, 1933. 76 pp., mimeographed.

Wedge, George A., Applied Harmony. Book I: Diatonic. New York: G. Schirmer (Inc.), 1930. 165 pp.

_____, Applied Harmony. Book II: Chromatic. New York: G. Schirmer (Inc.), 1931. 117 pp.

Weidig, Adolf, Harmonic Material and Its Uses. Chicago: Clayton F. Summy Company, 1923. 423 pp.

Welliver, Harry B., Harmony for the Student Musician. Minot, North Dakota: privately published, 1946. 125 pp., mimeographed. [This book is evidently a revision of Harmony for the High-School Student copyrighted in 1941.]

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the results of the work during the year.

2. The second part of the report deals with the results of the work during the year. It is divided into two main sections: the first section deals with the results of the work during the year, and the second section deals with the results of the work during the year.

3. The third part of the report deals with the results of the work during the year. It is divided into two main sections: the first section deals with the results of the work during the year, and the second section deals with the results of the work during the year.

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5. The fifth part of the report deals with the results of the work during the year. It is divided into two main sections: the first section deals with the results of the work during the year, and the second section deals with the results of the work during the year.

6. The sixth part of the report deals with the results of the work during the year. It is divided into two main sections: the first section deals with the results of the work during the year, and the second section deals with the results of the work during the year.

7. The seventh part of the report deals with the results of the work during the year. It is divided into two main sections: the first section deals with the results of the work during the year, and the second section deals with the results of the work during the year.

8. The eighth part of the report deals with the results of the work during the year. It is divided into two main sections: the first section deals with the results of the work during the year, and the second section deals with the results of the work during the year.

9. The ninth part of the report deals with the results of the work during the year. It is divided into two main sections: the first section deals with the results of the work during the year, and the second section deals with the results of the work during the year.

10. The tenth part of the report deals with the results of the work during the year. It is divided into two main sections: the first section deals with the results of the work during the year, and the second section deals with the results of the work during the year.

Wood, Carl Paige, The Texture of Music. Boston: Richard G. Badger Publisher, The Gorham Press, 1931. 161 pp.

York, Francis L. A Practical Introduction to Composition: Harmony Simplified. Revised and Enlarged Edition; Boston: Oliver Ditson Company, 1926 [1897]. 142 pp.

SECTION II. BOOKS EXCLUDED FROM THE STUDY

Alchin, Carolyn Alden, Keyboard Harmony. Part I. Los Angeles: C. A. Alchin, 1923. 32 pp. [Part II was not available.]

_____, Keyboard Harmony. Part III. Los Angeles: C. A. Alchin, 1926. 93 pp.

Alter, Martha, Elementary Harmonic Progression. Part I [n. p.]: [n. n.], 1945. 14 pp. of music manuscript paper.

Anderson, Arthur Olaf, Lessons In Harmony, Modern Resources. Boston: C. C. Birchard and Company, 1938. 106 pp.

Barth, John F., The Barth Chord Method. Part I. Cleveland, Ohio: John F. Barth, 1925. 21 pp.

Baumgartner, H. LeRoy, Examples and Exercises in Harmony. Part One. New Haven, Connecticut: privately published, 1941. 40 pp.

_____, Examples and Exercises in Harmony. Part Two. New Haven, Connecticut: privately published, 1942. 40 pp.

_____, Examples and Exercises in Harmony. Part Three. New Haven, Connecticut: privately published, 1948. 86 pp.

_____, Notes on the Courses in Harmony and Free Composition. New Haven, Connecticut: Whitlock's, Inc., 1934. 86 pp., mimeographed.

Camp, Ernest, A Comprehensive System of Harmony. Long Beach, California: Camp Publishing Company, 1932. 10 pp.

Cesana, Otto, Course in Modern Harmony. New York: King Music Publishing Company, 1939. 16 pp.

Went to the office at 10:00 AM. Found the following letters waiting for me:

From Mr. J. H. Smith, dated 10/10/1911. Subject: [illegible]

Received from Mr. J. H. Smith, dated 10/10/1911.

Also received from Mr. J. H. Smith, dated 10/10/1911. Subject: [illegible]

Received from Mr. J. H. Smith, dated 10/10/1911.

Also received from Mr. J. H. Smith, dated 10/10/1911. Subject: [illegible]

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Received from Mr. J. H. Smith, dated 10/10/1911.

Also received from Mr. J. H. Smith, dated 10/10/1911. Subject: [illegible]

Received from Mr. J. H. Smith, dated 10/10/1911.

Also received from Mr. J. H. Smith, dated 10/10/1911. Subject: [illegible]

- Chapple, Stanley, Language of Harmony. New York: Boosey Hawkes Belwin, Inc., 1941. 127 pp.
- Cramer, Rae, Applied Harmony for the Piano. [n. p.]: privately published, 1937. 35 pp., mimeographed.
- Dalton, Marvin P., Introduction to Advanced Harmony. Tulsa, Oklahoma: privately published, 1950. 3 pp.
- DeLamater, Eugene, Practical Harmony System in Twelve Lessons. Chicago: privately published, 1920. 38 pp.
- Finney, Ross Lee, The Game of Harmony. New York: Harcourt, Brace and Company, 1947. 167 pp.
- Foote, Arthur, and Walter R. Spalding, A Key to the Exercises in Modern Harmony in its Theory and Practice. Boston: The Arthur P. Schmidt Company, 1936. [1907]. 131 pp.
- Ford, Helen Parker, Harmony for Piano Students. [n. p.]: privately published, 1936. 75 pp., mimeographed and unpagged.
- Gibbs, George A., Jr., Modern Visualized Harmony. New York: Mills Music, Inc., 1938. 64 pp.
- Gould, Lew, Harmony and Music Arranging Course in Twenty Lessons. Peace Dale, Rhode Island: privately published, 1935. 57 pp., mimeographed.
- Henneman, Alexander, Harmonizing with the Masters. [n. p.]: privately published, 1925. 22 pp.
- Hill, Estelle, Chord Construction for Beginners and Advanced. Chicago: privately published, 1933. 50 pp.
- Hurlbut, I. D., Harmonic Reading Writing and Analysis: Practical Chord Signs, and Practical Chord Progressions. Prairie du Chien, Wisconsin: Hurlbut Publishing Company, 1925. [the last section of the book was copyrighted in 1945]. 108 pp.
- Jackson, John Louis, Practical Harmony for All Students of Music. Portland, Oregon: privately published, 1928. 16 pp.
- Jones, Robert Gomer, Workbook for Harmony and Its Contrapuntal Treatment. New York: Harper and Brothers Publishers, 1939. 151 pp.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the results of the work during the year.

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10. The tenth part of the report deals with the results of the work during the year. It is divided into two main sections: the first section deals with the results of the work during the year, and the second section deals with the results of the work during the year.

- Kasschau, Howard, An Introduction to Harmony. New York: Schroeder and Gunther, Inc., 1941. 47 pp.
- Kessler, Hubert, Harmony, Exercises. Ann Arbor, Michigan: Edwards Brothers, Inc., 1946 [copyrighted in 1939]. 24 pp.
- Lathrope, J. Mason, Lathrope's Simplified Harmony. Vol. I. Chicago: privately published, 1920. 11 pp.
- Lewis, Leo Rich, Do and Don't in Harmony. Medford, Massachusetts: Tufts College Press, 1943. 288 pp.
- Loudenback, Henry H., Fundamental Harmony Outlines. Columbia, Missouri: privately published, 1922. 13 pp.
- Lucke, Katharine E., Practical Drill in Keyboard Harmony. Book I. Baltimore, Maryland: G. Fred Kranz Music Company, 1930. 21 pp.
- _____, Practical Drill in Keyboard Harmony. Book II. Baltimore, Maryland: G. Fred Kranz Music Company, 1932. 27 pp.
- McKay, George Frederick, The Technique of Modern Harmony. Ann Arbor, Michigan: Edwards Brothers, Inc., 1941. 87 pp.
- Miller, Horace Alden, New Harmonic Devices. Boston: Oliver Ditson Company, 1930. 202 pp.
- Moore, E. C., and A. O. Sieg, Step by Step Harmony Workbook. Book I. New York: Carl Fischer, 1936. 18 pp. each in Student's Book and Teacher's Manual.
- _____, Step by Step Harmony Workbook. Book II. New York: Carl Fischer, 1937. 18 pp. each in the Student's Book and the Teacher's Manual.
- Murphym, Howard A., Home Study Course in Harmony. First Course. New York: Columbia University Press, 1934. 229 pp.
- _____, Home Study Course in Harmony. First Course. Exercises. New York: Columbia University Press, 1934. 128 pp.
- Murphy, Lyle Spud, Modern Dance Band Harmony and System of Progressions. Hollywood, California: privately published, 1947. 50 pp.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation and the second section deals with the progress of the work.

2. The second part of the report deals with the results of the work during the year. It is divided into two main sections: the first section deals with the results of the work in the field and the second section deals with the results of the work in the laboratory.

3. The third part of the report deals with the conclusions of the work during the year. It is divided into two main sections: the first section deals with the conclusions of the work in the field and the second section deals with the conclusions of the work in the laboratory.

4. The fourth part of the report deals with the recommendations of the work during the year. It is divided into two main sections: the first section deals with the recommendations of the work in the field and the second section deals with the recommendations of the work in the laboratory.

5. The fifth part of the report deals with the summary of the work during the year. It is divided into two main sections: the first section deals with the summary of the work in the field and the second section deals with the summary of the work in the laboratory.

1934

- Norden, Hugo, Harmony and Its Application in Violin Playing. Boston: E. C. Schirmer Music Company, 1937. 141 pp.
- Norris, Homer A., Practical Harmony. Vol. 3 Key to Harmony. Philadelphia: Theodore Presser, 1924. 79 pp.
- Patterson, Frank, The Perfect Modernist. Cincinnati, Ohio: The John Church Company, 1922. 68 pp.
- Otterström, Thorwald, Key to Manual of Harmony. Chicago: The University of Chicago Press, 1941. 63 pp.
- Piston, Walter, Principles of Harmonic Analysis. Boston: E. C. Schirmer Music Company, 1933. 90 pp.
- Price, Sebert, A New System of Harmonic Analysis for the Casual Musician. Jefferson City, Missouri: Sebert Price, 1945. 10 pp.
- Robertson, Raymond C., Harmony Elementary and Advanced. Ann Arbor, Michigan: Edwards Brothers, Inc., 1934. 214 pp.
- Roeder, Elwood, A Workbook in Part Writing. [n. p.]: Wesleyan College, 1942. 32 pp., mimeographed.
- Rozycki, Maryan S., Maryan S. Rozycki's Elementary Harmony. Chicago: privately published, 1921, 1 p.
- Schuler, George S., Four-Part Harmony and Composition. Dayton, Ohio: Lorenz Publishing Company, 1927. 128 pp.
- Sechter, S., Modern Harmony in 3 Parts. Part I. New York: Clef Music Company, 1943. 69 pp.
- Siewert, Carmen E., Manual of Harmony and Two-Part Counterpoint. Greencastle, Indiana: privately published, 1940. 48 pp.
- Silva, Joe, 3000 Chord Progressions for All Keys. Minneapolis, Minnesota: Jose Silva Studios, 1946. 16 pp.
- Simes, George H., The Construction of Chords and Their Inversions. Providence, Rhode Island: privately published, 1931. 8 pp.
- Small, [no other name given], Harmony and Transposition. [n. p.]: [n. n.], 1929. 58 pp., unpagged.

THE HISTORY OF THE CITY OF BOSTON

From the first settlement in 1630 to the present time.
By SAMUEL JOHNSON, Esq.
Author of "The Lives of the Presidents of the United States,"
"The History of the City of New York," &c.
Published by S. JOHNSON, No. 12, NASSAU ST. N.Y.
1845.

THE HISTORY OF THE CITY OF BOSTON, FROM THE FIRST SETTLEMENT IN 1630 TO THE PRESENT TIME. BY SAMUEL JOHNSON, ESQ. AUTHOR OF "THE LIVES OF THE PRESIDENTS OF THE UNITED STATES," "THE HISTORY OF THE CITY OF NEW YORK," &c. PUBLISHED BY S. JOHNSON, NO. 12, NASSAU ST. N.Y. 1845.



1845

- Steg, Olaf W., Fundamental Skills in Music. [n. p.] : privately published, 1950. 31 pp., mimeographed.
- Steiner, Eric, editor, Your Accompaniment to Melodies of the Masters. [Rhinebeck, New York?]: Schroeder and Gunther, Inc., 1948. 31 pp.
- Stiebler, Lena, Vocal Study of Fundamental Harmony. Baltimore, Maryland: Peabody Conservatory of Music, 1923. 12 pp.
- Storey-Smith, Warren, Harmonic Analysis Chart. [n. p.] : privately published, 1935. 5 pp.
- Stringfield, Mrs. A. M., Harmonology. First Book. New York: Stringfield Press, 1920. 33 pp.
- Strube, Gustav, Treatise on Elementary and Advanced Harmony. Baltimore, Maryland: privately published, 1922. 168 pp.
- Tapper, Thomas, Key to Augmented and Newly Revised Edition of First Year Harmony with Additional Exercises. Boston: Arthur P. Schmidt Company, 1935 [1915]. 106 pp.
- Thatcher, Gladys Knesel, Today's Harmony. LaCrescenta, California: privately published, 1944. 26 pp.
- Thompson, Eva Brand, et. al., Mathematical Harmony Course. [n. p.] : privately published, 1936. 8 pp., mimeographed.
- Thompson, Irene Fowler, Irene Fowler Thompson's Chord Relations Simplified. New York: David Gornston, 1944. 24 pp.
- Thompson, John, John Thompson's Chord-Speller. Cincinnati, Ohio: The Willis Music Company, 1947. 32 pp.
- Thompson, John Winter, Teacher's Manual and Key to A Course in Harmony. Boston: White-Smith Music Publishing Company, 1935. 97 pp.
- Vanasek, Benedict, Dictionary of Chords and Scales. New York: The Atonal Music League of America, 1935. 49 pp.
- _____, Harmony. New York: The Atonal Music League of America, 1936. Chart.
- Verrall, John, Practical Harmony. [n. p.] : privately published, 1936. 41 pp., mimeographed.

- Vogler, Julius, How to Harmonize Melodies. New York: George F. Briegel, Inc., 1935. 21 pp.
- _____, A Modern Course in Harmony. Part I. New York: George F. Briegel, Inc., 1939. 79 pp.
- _____, A Modern Course in Harmony. Part II. New York: George F. Briegel, Inc., 1940. 75 pp. [Part III of this three volume series was not available.]
- Walker, Robert E., Secrets of Music. [n. p.]: privately published, 1951. 20 pp.
- Warrington, Johnny, Modern Harmony for the Dance Band Arranger. New York: Bregman, Vocco and Conn, Inc., 1948. 24 pp.
- Wasson, Charlotte Moore, Lessons in Harmonic Thinking. [Spokane, Washington?]: privately published, 1949. 59 pp.
- Waterman, Jane Mars, Preparatory Outline of Harmony. [n. p.]: privately published, 1941. 59 pp.
- Wedge, George A., Keyboard Harmony. New York: G. Schirmer, Inc., 1924. 194 pp.
- Weidt, A. J., Weidt's Chord System (Simplified Harmony). Newark, New Jersey: privately published, 1920. Eight folders of about 18 pp. each. [A series of courses written for the banjo, guitar, mandolin, saxophone, etc.]
- Welliver, Harry B., Harmony for the High School Student. Minot, North Dakota: privately published, 1941. 75 pp., mimeographed.
- Wilson, Mortimer, Basic Formula of Chord Progression. New York: J. Fischer and Brothers, 1921. 17 pp.
- _____, Harmonic Snapshots. New York: J. Fischer and Brothers, 1923. 1 p.
- _____, Tonal, Harmonic and Modulatory Relationships. New York: J. Fischer and Brothers, 1921. 18 pp.

Vol. 1, No. 1, 1911
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SECTION III. OTHER BOOKS REFERRED TO

Apel, Willi, editor, Harvard Dictionary of Music. Cambridge, Massachusetts: Harvard University Press, 1950. 833 pp.

Library of Congress' Classification of Music and Books on Music. Revised; Washington, D. C.: United States Government Printing Office, 1917. 145 pp.

2922

APPENDIX

APPENDIX IA

LENGTH OF HARMONY TEXTBOOKS AND PER CENT
OF EACH BOOK DEVOTED TO NON-HARMONIC TONES

AUTHOR	TOTAL NUMBER OF PAGES IN BOOK	APPROXIMATE NUMBER OF PAGES DEALING WITH NON-HAR- MONIC TONES	PER CENT OF BOOK DEVOTED TO NON- HARMONIC TONES
Abbott	232	17	7.3%
Alchin	$143+103=$ 243	21	8.6%
Anderson	$122+110=$ 232	19	8.2%
Baldwin & Witte	$31+31 =$ 62	0	0.0%
Bampton	74	4	5.4%
Baumgartner	108	13	12.0%
Blanc	37	0	0.0%
Broekhoven	107	19	17.8%
Bullis	231	14	6.1%
Campbell-Watson	190	28	14.7%
Chadwick	236	34	14.4%
Cox	60	0	0.0%
Dethier	39	0	0.0%
Dodd	23	1.3	5.6%
Emery	127	16	12.6%
Fischer	159	2	1.3%
Foote & Spalding	263	35	13.3%
Giard	200	35	17.5%

Station	Point	Distance	Angle	Height
1	2	3	4	5
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11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30
31	32	33	34	35
36	37	38	39	40
41	42	43	44	45
46	47	48	49	50
51	52	53	54	55
56	57	58	59	60
61	62	63	64	65
66	67	68	69	70
71	72	73	74	75
76	77	78	79	80
81	82	83	84	85
86	87	88	89	90
91	92	93	94	95
96	97	98	99	100

Haddon	24	0	0.0%
Hall	77	2	2.6%
Harris	39	4	10.3%
Hawley & Martin	79	0	0.0%
Heacox	175	7	4.0%
Heacox & Lehmann	230	26	11.3%
Hindemith	116	8.5	7.3%
Horne	79	4	5.1%
Jones	184	36	19.6%
Kaplan	158	11	7.0%
Leach	109	10	9.2%
Leighton	208	19	9.1%
Liebersen	89	21	23.6%
Lozano	58	9	15.5%
McConathy	165	24	14.6%
McCoy	296	72	24.3%
McHose	433	59	13.6%
McKinley	148	24	16.2%
McKinley & Smith	48+49+56+? = about 200	40	20.0% (?)
Martin & Gaburo	100	19	19.0%
Maryott	128	10	7.8%
Mitchell	229	35	15.3%
Mokrejs	124	11	8.9%

Murphy & Stringham	592	4	0.7%
Orem	122	0	0.0%
Otterström	110	20	18.2%
Paulson & Cheyette	82	2	2.4%
Piston	304	20	6.6%
Robertson	29	0	0.0%
F. Robinson	198+238= 436	3+25 = 28	6.4%
R. Robinson	201	24	12.0%
Ruger	75	10	13.3%
Safranek	46	1.5	3.3%
Sessions	411	78	19.0%
Shepard	233	19	8.2%
Strube	179	48	26.8%
Tapper	172+121= 293	5+9 = 14	4.8%
<u>Textbook of Harmony</u> <u>for High School</u>	22	1	4.5%
Thompson	107	23	21.5%
Tweedy	289	36	12.5%
Verrall	26	2.5	9.6%
Vogler & Hagen	87	1	1.2%
Wademan	32	0	0.0%
Waghorne	76	3	3.9%
Wedge	165+117= 282	5+1 = 6	2.1%
Weidig	423	7	1.7%
Welliver	103	0.5	0.5%
Wood	147	18	12.2%
York	114	12	10.5%

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700	700	700	700
600	600	600	600
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300	300	300	300
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900	900	900	900
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APPENDIX IB

TERMS USED FOR CLASSIFICATION OF NON-HARMONIC TONES

AUTHOR	TERM USED FOR GROUP CLASSIFICATION	OTHER TERMS MENTIONED
Abbott	Foreign Notes	Inharmonic & non-harmonic notes Non-chordal tones, embellishments
Alchin	Bytones	
Anderson	(Device of ornamentation)	
Bampton	Nonharmonic tones	
Baumgartner	Unessential notes	Decorative notes
Broekhoven	(Tones foreign to the harmony)	Unessential & inessential discords
Bullis	Nonharmonic ornamental tones	
Campbell-Watson	Nonharmonic dissonances	
Chadwick	Non-harmonic tones	
Dodd	Ornamental tones	Non-chord tones, melodic tones, neighboring tones, embellishments
Emery	[no group classification]	
Fischer	Unessential tones	
Foot & Spalding	Non-harmonic or ornamental tones	
Giard	Non-harmonic tones	Ornaments
Hall	[no group classification]	
Harris	[no group classification]	
Heacox	Non-harmonic tones	
Heacox & Lehmann	Non-harmonic tones	
Hindemith	Non-chord tones	

No.	Name	Address
1	John A. Smith	123 Main St.
2	James B. Jones	456 Elm St.
3	Robert C. Brown	789 Oak St.
4	William D. White	101 Pine St.
5	Charles E. Black	202 Cedar St.
6	Thomas F. Green	303 Birch St.
7	Richard G. Hall	404 Spruce St.
8	Henry H. King	505 Willow St.
9	George I. Lee	606 Ash St.
10	Frank J. Scott	707 Hickory St.
11	Edward K. Adams	808 Sycamore St.
12	Joseph L. Baker	909 Magnolia St.
13	Samuel M. Clark	1010 Poplar St.
14	David N. Evans	1111 Chestnut St.
15	Matthew O. Fisher	1212 Walnut St.
16	Charles P. Hill	1313 Elm St.
17	Thomas Q. Jones	1414 Oak St.
18	James R. King	1515 Pine St.
19	Robert S. Lee	1616 Cedar St.
20	William T. Scott	1717 Birch St.
21	Charles U. Adams	1818 Spruce St.
22	Thomas V. Baker	1919 Willow St.
23	Samuel W. Clark	2020 Ash St.
24	David X. Evans	2121 Hickory St.
25	Matthew Y. Fisher	2222 Sycamore St.
26	Charles Z. Hill	2323 Magnolia St.
27	Thomas AA. Jones	2424 Poplar St.
28	James AB. King	2525 Chestnut St.
29	Robert AC. Lee	2626 Walnut St.
30	William AD. Scott	2727 Elm St.
31	Charles AE. Adams	2828 Oak St.
32	Thomas AF. Baker	2929 Pine St.
33	Samuel AG. Clark	3030 Cedar St.
34	David AH. Evans	3131 Birch St.
35	Matthew AI. Fisher	3232 Spruce St.
36	Charles AJ. Hill	3333 Willow St.
37	Thomas AK. Jones	3434 Ash St.
38	James AL. King	3535 Hickory St.
39	Robert AM. Lee	3636 Sycamore St.
40	William AN. Scott	3737 Magnolia St.
41	Charles AO. Adams	3838 Poplar St.
42	Thomas AP. Baker	3939 Chestnut St.
43	Samuel AQ. Clark	4040 Walnut St.
44	David AR. Evans	4141 Elm St.
45	Matthew AS. Fisher	4242 Oak St.
46	Charles AT. Hill	4343 Pine St.
47	Thomas AU. Jones	4444 Cedar St.
48	James AV. King	4545 Birch St.
49	Robert AW. Lee	4646 Spruce St.
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55	Matthew BC. Fisher	5252 Poplar St.
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62	Thomas BJ. Baker	5959 Birch St.
63	Samuel BK. Clark	6060 Spruce St.
64	David BL. Evans	6161 Willow St.
65	Matthew BM. Fisher	6262 Ash St.
66	Charles BN. Hill	6363 Hickory St.
67	Thomas BO. Jones	6464 Sycamore St.
68	James BP. King	6565 Magnolia St.
69	Robert BQ. Lee	6666 Poplar St.
70	William BR. Scott	6767 Chestnut St.
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98	James CT. King	9595 Chestnut St.
99	Robert CU. Lee	9696 Walnut St.
100	William CV. Scott	9797 Elm St.

Horne	Non-harmonic tones	
Jones	["tones foreign to the harmony"]	Unessential tone
Kaplan	Melodic devices	
Leach	Melodic embellishments	Non-chord tones
Leighton	Non-harmonic tones	Unessential tones
Lieberson	Elements (devices) of melodic figuration	
Lozano	Foreign tones	Accidental tones
McConathy	Non-harmonic tones	
McCoy	Embellishments	
McHose	Non-harmonic tones	
McKinley	Non-chord tones	Non-harmonic tones
McKinley & Smith	Non-harmonic tones	
Martin & Gaburo	Tension tones	Tension devices
Maryott	Non-chordal tones	Non-harmonic tones; by-tones
Mitchell	Devices of rhythmic and melodic origin	Dependent tones; tones of figuration
Mokrejs	Dissonant tones	
Murphy & Stringham	Nonharmonic tones	Foreign tones; inharmonic tones
Otterström	[no group classification]	
Piston	Nonharmonic tones	
F. Robinson	Inharmonic tones	
R. Robinson	Non-harmonic tones	Foreign tones
Ruger	Non-chordal & embellishment tones	
Safranek	Non-chordal tones	Ornamental tones; foreign tones
Sessions	Accessory tones	

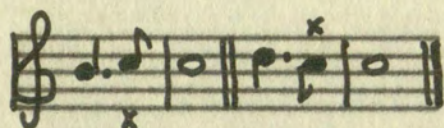
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Shepard	Unessential notes	
Strube	Non-chord tones	
Tapper	["device for lending interest to the individual voice part"]	
<u>Textbook of Harmony for High School</u>	Embellishments	
Thompson	Non-harmonic tones	
Tweedy	Inharmonic tones	Unessential tones; ornamental tones
Verrall	Unessential tones	
Vogler & Hagen	Dissonances	
Waghorne	[no group classification]	
Wedge	"tones which are foreign to the chord"	
Weidig	Melodic devices	
Welliver	Non-harmonic tones	
Wood	Bytones	Embellishments; neighboring tones
York	Non-harmonic tones	

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APPENDIX II

TERMS USED TO DESIGNATE THE ANTICIPATION DEVICE,



AUTHOR	TERM USED	OTHER TERMS MENTIONED
Abbott	anticipation	
Alchin	anticipation	
Anderson	anticipation	
Bampton	anticipation	
Baumgartner	dissonant anticipa- tion	
Broekhoven	anticipated pro- gression	
Bullis	anticipation	
Campbell-Watson	anticipation	
Chadwick	anticipation	
Dodd	anticipation	
Emery	anticipation	
Fischer	anticipation	
Foote & Spalding	anticipation	
Giard	regular anticipa- tion	
Hall	anticipation	
Heacox & Lehmann	anticipation	
Hindemith	anticipation	
Jones	tone of anticipa- tion	

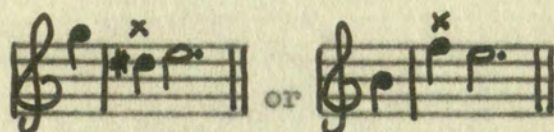
Kaplan	anticipation	
Leach	anticipation	
Leighton	regular anticipation	
Lieberson	anticipation	
Lozano	anticipation	
McConathy	anticipation	anticipatory tone
McCoy	anticipation	
McHose	anticipation	
McKinley	anticipation	
McKinley & Smith	anticipation	
Martin & Gaburo	anticipation	
Maryott	anticipation	
Mitchell	direct anticipation	
Mokrejs	anticipation	
Murphy & Stringham	anticipation	
Otterström	anticipation	
Piston	anticipation	
F. Robinson	anticipation-tone	
R. Robinson	anticipation	
Ruger	anticipation	
Sessions	anticipation	
Shepard	anticipation	
Strube	anticipation, (Auxiliary Tone Class III)	

Thompson	anticipation	
Tweedy	anticipation	
Verrall	anticipation	
Waghorne	anticipated resolution	
Wood	anticipation	
York	anticipation	anticipatory tone

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APPENDIX IIIA

TERMS USED TO DESIGNATE APPOGGIATURAS, TYPE (a)



AUTHOR	TERM USED	OTHER TERMS MENTIONED
Abbott	unprepared suspension	appoggiatura, indirect suspension free suspension
Alchin	appoggiatura	
Anderson	appoggiatura	
Bampton	appoggiatura	
Baumgartner	appoggiatura (auxiliary approached by leap)	
Broekhoven	appoggiatura	
Bullis	suspension with free or unprepared entrance	appoggiatura
Campbell-Watson	appoggiatura	
Chadwick	appoggiatura	
Dodd (first example only)	appoggiatura	
Emery	appoggiatura	
Fischer	appoggiatura	
Foote & Spalding	appoggiatura	unprepared suspension
Giard	appoggiatura	
Hall (first example only)	appoggiatura	

Heacox	appoggiatura	
Heacox & Lehmann	appoggiatura	
Hindemith	neighboring tone	
Horne	appoggiatura	
Jones	appoggiatura, auxiliary-tone	
Kaplan	appoggiatura	
Leach	appoggiatura	
Leighton	appoggiatura	
Lozano	appoggiatura	
McConathy	appoggiatura	
McCoy	extended auxiliary note	
McHose (first example only)	appoggiatura	
McKinley	leaning tone	appoggiatura
McKinley & Smith	appoggiatura	
Maryott	appoggiatura	
Mitchell	accented incomplete neighbor reached by a skip	
Mokrejs	appoggiatura	
Otterström	suspension	
Piston	appoggiatura	
F. Robinson	appoggiatura	
R. Robinson	appoggiatura	
Ruger	appoggiatura	

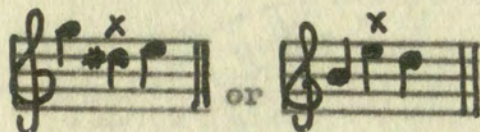
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Sessions	appoggiatura	
Shepard	auxiliary note	changing-note, appoggiatura, and free suspension
Strube	auxiliary tone, class II	
Thompson	appoggiatura	
Tweedy	appoggiatura	
Verrall	appoggiatura	
Wedge	appoggiatura	
Wood	appoggiatura	
York	appoggiatura	

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APPENDIX IIIB

TERMS USED TO DESIGNATE APPOGGIATURAS, TYPE (b)

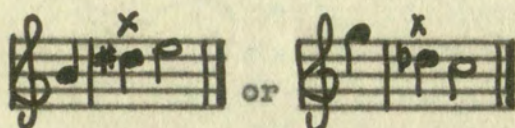


AUTHOR	TERM USED	OTHER TERMS MENTIONED
Alchin	appoggiatura	
Baumgartner	auxiliary approached by leap	
Bullis	alternating tone reached by skip; skiptone	
Campbell-Watson	passing tone approached by a skip; auxiliary tone approached by a leap	
Emery	skip-note	
Foote & Spalding	appoggiatura	unprepared suspension
Giard	appoggiatura	
Heacox	appoggiatura	
Heacox & Lehmann	appoggiatura	
Hindemith	neighboring tone approached by skip	
Horne	appoggiatura	
Jones	auxiliary tone	
Leach	appoggiatura	
Leighton	neighbor (upper or lower)	

Lozano	appoggiatura	
McConathy	appoggiatura	
McCoy	extended auxiliary note	
McKinley	leaning tone	
McKinley & Smith	appoggiatura	
Martin & Gaburo	appoggiatura	
Mitchell	unaccented incom- plete neighbor reached by a skip	
Mokrejs	disjunct passing note	
Murphy & Stringham	appoggiatura	
Otterström	suspension	
Piston	cambiata	
F. Robinson	neighboring tone	
R. Robinson	appoggiatura	
Sessions	neighboring tone (freer use)	
Strube	auxiliary tone class II	
Thompson	appoggiatura	
Verrall	appoggiatura	
Wedge	appoggiatura	
Wood	appoggiatura	

APPENDIX IIIC

TERMS USED TO DESIGNATE APPOGGIATURAS, TYPE (c),



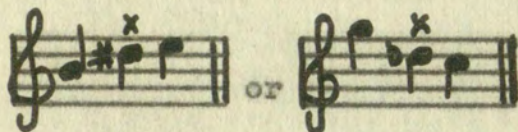
AUTHOR	TERM USED	OTHER TERMS MENTIONED
Abbott	unprepared suspension	appoggiatura, indirect suspension, free suspension
Anderson	appoggiatura	
Baumgartner	auxiliary approached by leap; appoggiatura	
Bullis	suspension with free or unprepared entrance	
Dodd	appoggiatura	
Emery	appoggiatura	
Fischer	appoggiatura	
Foote & Spalding	appoggiatura	
Giard	appoggiatura	
Hindemith	neighboring tone	
Jones	auxiliary-tone	
Leighton	accented neighbor	
McCoy	extended passing note	unprepared suspension
Mokrejs	appoggiatura	

Otterström	suspension	
F. Robinson	appoggiatura	
Ruger	appoggiatura	
Strube	auxiliary tone class II	
Thompson	appoggiatura	
Wood	appoggiatura	
York	appoggiatura	

1880	1881	1882
1883	1884	1885
1886	1887	1888
1889	1890	1891
1892	1893	1894
1895	1896	1897
1898	1899	1900

APPENDIX IIID

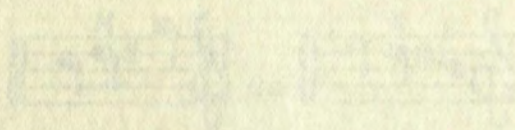
TERMS USED TO DESIGNATE APPOGGIATURAS, TYPE (d),



AUTHOR	TERM USED	OTHER TERMS MENTIONED
Abbott	unprepared suspension	appoggiatura, indirect suspension, free suspension
Baumgartner	auxiliary approached by leap	
Campbell-Watson	auxiliary tone	
Emery	skip-note; appoggiatura	
Foote & Spalding	appoggiatura	unprepared suspension
Giard	appoggiatura	
Hindemith	neighboring tone approached by skip	
Jones	auxiliary-tone	
Leighton	neighbor (upper or lower)	
Lozano	appoggiatura	
McCoy	extended passing note	
Otterström	suspension	
F. Robinson	neighboring tone	
Strube	auxiliary tone, class II	
Thompson	appoggiatura	
Wood	appoggiatura	

REPORT

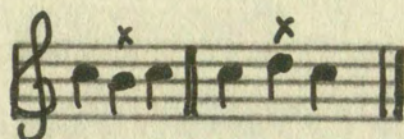
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NAME	ADDRESS	CITY
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APPENDIX IVA

TERMS USED TO DESIGNATE UNACCENTED AUXILIARY TONES,



AUTHOR	TERM USED	OTHER TERMS MENTIONED
Abbott	passing note	neighboring tone, alternating note
Alchin	auxiliary	
Anderson	auxiliary note	
Bampton	auxiliary tone	
Baumgartner	simple auxiliary	neighboring note
Broekhoven	alternating note	changing tone
Bullis	alternating note	changing-tone
Campbell-Watson	auxiliary tone	
Chadwick	embellishment	
Dodd	alternating tone	
Emery	changing tone	
Fischer	auxiliary	
Foote & Spalding	auxiliary	
Giard	embellishment	auxiliary note
Hall	changing tone	
Heacox	embellishment	
Heacox & Lehmann	embellishment	

TABLE 1. - SUMMARY OF DATA FOR THE YEAR 1964

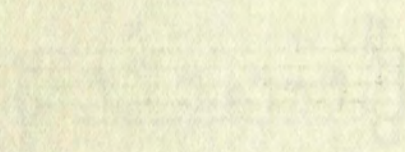


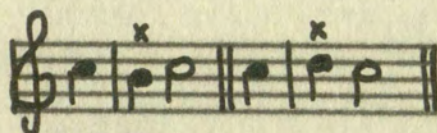
TABLE 1. - SUMMARY OF DATA FOR THE YEAR 1964	
1. Total number of specimens collected	1,234
2. Total number of specimens identified	1,156
3. Total number of specimens deposited in the collection	1,089
4. Total number of specimens loaned to other institutions	123
5. Total number of specimens destroyed	45
6. Total number of specimens returned to the collector	67
7. Total number of specimens lost	23
8. Total number of specimens damaged	12
9. Total number of specimens stolen	5
10. Total number of specimens found	3
11. Total number of specimens recovered	2
12. Total number of specimens identified by the collector	1,012
13. Total number of specimens identified by the collector and deposited in the collection	945
14. Total number of specimens identified by the collector and loaned to other institutions	101
15. Total number of specimens identified by the collector and destroyed	34
16. Total number of specimens identified by the collector and returned to the collector	56
17. Total number of specimens identified by the collector and lost	21
18. Total number of specimens identified by the collector and damaged	11
19. Total number of specimens identified by the collector and stolen	4
20. Total number of specimens identified by the collector and found	2
21. Total number of specimens identified by the collector and recovered	1

Hindemith	changing tone	
Horne	neighboring tone	
Jones	auxiliary-tone	
Kaplan	auxiliary note	neighboring note
Leach	alternating tone	auxiliary note, neighboring note
Leighton	embellishment	
Lieberson	auxiliary tones (upper or lower)	
Lozano	ornamental tones	
McConathy	auxiliary tones	
McCoy	auxiliary	
McHose	unaccented upper or lower neighbors	
McKinley	returning tone	embellishment, aux- iliary, or alter- nating tone
McKinley & Smith	embellishment	
Martin & Gaburo	neighboring tones (upper or lower)	auxiliary, turn
Maryott	auxiliary tone	irregular passing tone
Mitchell	unaccented complete upper or lower neighbor	
Mokrejs	passing note	
Murphy & Stringham	neighboring tone	
Otterström	changing tone	alternate tone
Piston	auxiliary tone	neighboring note, embellishment, broderie

R. Robinson	auxiliary-tone	
Ruger	changing note	
Safranek	passing note	
Sessions	neighboring tone	auxiliary tone
Shepard	irregular passing-note	
Strube	auxiliary tones class I	
Tapper	passing note	
<u>Textbook of Harmony</u> <u>for High School</u>	neighboring note	
Thompson	embellishment	
Tweedy	auxiliary	neighbor
Verrall	auxiliary note	
Waghorne	embellishment	apparent passing tone
Wedge	neighboring tones (upper or lower)	
Weidig	changing tones (upper or lower)	
Welliver	embellishment	
Wood	auxiliary tone	turning tone, em- bellishment
York	changing tone	

APPENDIX IVB

TERMS USED TO DESIGNATE ACCENTED AUXILIARY TONES,



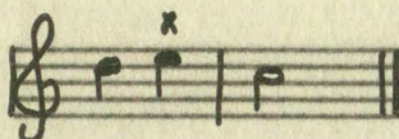
AUTHOR	TERM USED	OTHER TERMS MENTIONED
Alchin	auxiliary	
Baumgartner	simple auxiliary	
Broekhoven	appoggiatura	
Campbell-Watson	auxiliary tone	
Chadwick	embellishment	
Fischer	auxiliary	
Foote & Spalding	appoggiatura	
Giard	embellishment	appoggiatura
Heacox	embellishment	
Heacox & Lehmann	embellishment	
Horne	neighboring tone	
Jones	auxiliary-tone	
Kaplan	appoggiatura	neighboring tone
Leighton	embellishment	
Lieberson	auxiliary tone (upper or lower)	
McConathy	auxiliary tones	
McCoy	auxiliary	

McHose	accented neighbor- tone (upper or lower)	
Mitchell	accented complete upper or lower neighbor	
Murphy & Stringham	neighboring tone	
Piston	appoggiatura	
R. Robinson	appoggiatura	
Sessions	appoggiatura	
Shepard	irregular passing- note	
Strube	auxiliary tone class II	
Thompson	embellishment	
Tweedy	appoggiatura	
Wedge	accented neighbor (upper or lower)	
Wood	auxiliary tone	returning tone, em- bellishment

1870	1870	1870
1871	1871	1871
1872	1872	1872
1873	1873	1873
1874	1874	1874
1875	1875	1875
1876	1876	1876
1877	1877	1877
1878	1878	1878
1879	1879	1879
1880	1880	1880
1881	1881	1881
1882	1882	1882
1883	1883	1883
1884	1884	1884
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1889	1889	1889
1890	1890	1890
1891	1891	1891
1892	1892	1892
1893	1893	1893
1894	1894	1894
1895	1895	1895
1896	1896	1896
1897	1897	1897
1898	1898	1898
1899	1899	1899
1900	1900	1900

APPENDIX V

TERMS USED TO DESIGNATE THE ESCAPE TONE,



AUTHOR	TERM USED WHEN ESCAPE TONE IS MEMBER OF SUC- CEEDING HAR- MONY	TERM USED WHEN ESCAPE TONE IS FOREIGN TO SUCCEEDING HARMONY	TERM USED WHEN NO REFERENCE IS MADE TO THE SUCCEEDING HARMONY
Alchin	free anticipa- tion	free tone	
Anderson			changing note
Bampton			changing tone
Baumgartner			escaped-note
Broekhoven			interrupted progression of alternat- ing tone
Bullis			skiptone; al- ternating tone quitted by skip
Chadwick	irregular anti- cipation or changing tone		
Fischer			simple chang- ing note, echapee, es- caped tone
Foote & Spalding	anticipation		changing tone
Giard	irregular anti- cipation		changing note
Heacox and Lehmann	free anticipa- tion		

<p>1. Name of the person</p>	<p>2. Address</p>	<p>3. Date of birth</p>	<p>4. Sex</p>
<p>5. Occupation</p>	<p>6. Education</p>	<p>7. Religion</p>	<p>8. Marital status</p>
<p>9. Family members</p>	<p>10. Income</p>	<p>11. Assets</p>	<p>12. Liabilities</p>
<p>13. Other information</p>	<p>14. Signature</p>	<p>15. Date</p>	<p>16. Place</p>

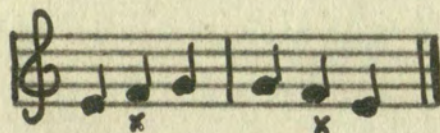
Hindemith			neighboring tone left by skip
Jones			single chang- ing tone
Leach	free anticipa- tion		interrupted alternating tone
Leighton	irregular an- ticipation		free tone
Lozano	anticipation		elision
McConathy			changing tone
McHose			escape tone
McKinley	free anticipa- tion		
McKinley and Smith	free anticipa- tion	free tone	
Martin and Gaburo			escape tone
Maryott			changing tone
Mitchell	indirect anti- cipation		unaccented in- complete neighbor followed by a skip
Murphy and Stringham			echappee, free tone
Otterström	afterbeat		
Piston			echappee
R. Robinson	free or irregu- lar antici- pation	changing tone third type	

Sessions			neighboring tone, freer use
Strube	anticipation, elliptical progression	elliptical progression	
Thompson	free antici- pation		
Tweedy			changing-tone
Verrall			changing note
Wood	free antici- pation	free tone	
York	after beat		

Section			
25-26	alluvial deposition	alluvial deposition	
27-28	alluvial deposition	alluvial deposition	
29-30	alluvial deposition	alluvial deposition	
31-32	alluvial deposition	alluvial deposition	
33-34	alluvial deposition	alluvial deposition	
35-36	alluvial deposition	alluvial deposition	
37-38	alluvial deposition	alluvial deposition	
39-40	alluvial deposition	alluvial deposition	
41-42	alluvial deposition	alluvial deposition	
43-44	alluvial deposition	alluvial deposition	
45-46	alluvial deposition	alluvial deposition	
47-48	alluvial deposition	alluvial deposition	
49-50	alluvial deposition	alluvial deposition	
51-52	alluvial deposition	alluvial deposition	
53-54	alluvial deposition	alluvial deposition	
55-56	alluvial deposition	alluvial deposition	
57-58	alluvial deposition	alluvial deposition	
59-60	alluvial deposition	alluvial deposition	
61-62	alluvial deposition	alluvial deposition	
63-64	alluvial deposition	alluvial deposition	
65-66	alluvial deposition	alluvial deposition	
67-68	alluvial deposition	alluvial deposition	
69-70	alluvial deposition	alluvial deposition	
71-72	alluvial deposition	alluvial deposition	
73-74	alluvial deposition	alluvial deposition	
75-76	alluvial deposition	alluvial deposition	
77-78	alluvial deposition	alluvial deposition	
79-80	alluvial deposition	alluvial deposition	
81-82	alluvial deposition	alluvial deposition	
83-84	alluvial deposition	alluvial deposition	
85-86	alluvial deposition	alluvial deposition	
87-88	alluvial deposition	alluvial deposition	
89-90	alluvial deposition	alluvial deposition	
91-92	alluvial deposition	alluvial deposition	
93-94	alluvial deposition	alluvial deposition	
95-96	alluvial deposition	alluvial deposition	
97-98	alluvial deposition	alluvial deposition	
99-100	alluvial deposition	alluvial deposition	

APPENDIX VIA

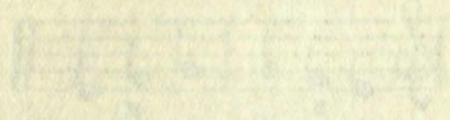
TERMS USED TO DESIGNATE UNACCENTED PASSING TONES,



AUTHOR	TERM USED	OTHER TERMS MENTIONED
Abbott	true passing note	
Alchin	passing tone	
Anderson	diatonic passing note (chr. possible)	
Bampton	passing tone	
Baumgartner	unaccented diatonic passing note (chr. possible)	
Broekhoven	diatonic passing tone (chr. possible)	
Bullis	diatonic passing tone (chr. possible)	
Campbell-Watson	passing tone	
Chadwick	unaccented passing tone	
Dodd	passing tone	
Emery	passing-note	
Fischer	passing tone	
Foote & Spalding	passing tone	
Giard	unaccented passing tone	

REPORT

REPORT ON THE PROGRESS OF THE WORK DURING THE YEAR 1900



NAME	RANK	DUTY
Admiral	First Lord of the Admiralty	Admiral
Vice Admiral	Second Lord of the Admiralty	Vice Admiral
Rear Admiral	Third Lord of the Admiralty	Rear Admiral
Captain	Fourth Lord of the Admiralty	Captain
Commodore	Fifth Lord of the Admiralty	Commodore
Lieutenant	Sixth Lord of the Admiralty	Lieutenant
Lieutenant	Seventh Lord of the Admiralty	Lieutenant
Lieutenant	Eighth Lord of the Admiralty	Lieutenant
Lieutenant	Ninth Lord of the Admiralty	Lieutenant
Lieutenant	Tenth Lord of the Admiralty	Lieutenant
Lieutenant	Eleventh Lord of the Admiralty	Lieutenant
Lieutenant	Twelfth Lord of the Admiralty	Lieutenant
Lieutenant	Thirteenth Lord of the Admiralty	Lieutenant
Lieutenant	Fourteenth Lord of the Admiralty	Lieutenant
Lieutenant	Fifteenth Lord of the Admiralty	Lieutenant
Lieutenant	Sixteenth Lord of the Admiralty	Lieutenant
Lieutenant	Seventeenth Lord of the Admiralty	Lieutenant
Lieutenant	Eighteenth Lord of the Admiralty	Lieutenant
Lieutenant	Nineteenth Lord of the Admiralty	Lieutenant

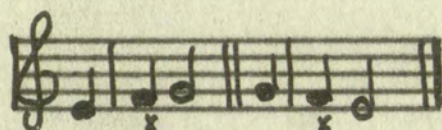
Hall	passing tone	
Heacox	unaccented passing tone	
Heacox & Lehmann	unaccented passing tone	
Hindemith	passing tone	
Horne	passing tone	
Jones	diatonic passing-tone (chr. possible)	
Kaplan	passing note	
Leach	passing tone (chromatic passing tone when chr.)	
Leighton	unaccented diatonic passing-tone (chr. possible)	
Lieberson	diatonic passing tone (chr. possible)	
Lozano	passing tone	
McConathy	passing tone	
McCoy	Passing note (chromatic passing note when chr.)	
McHose	unaccented single passing tone	
McKinley	passing tone (a type of unaccented neighbor tone)	
McKinley & Smith	passing tone	
Martin & Gaburo	unaccented passing tone	
Maryott	passing tone	
Mitchell	dissonant unaccented passing tone	

Ball	1891
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Ball	2000

Mokrejs	passing note	
Murphy & Stringham	passing tone	
Otterström	passing tone	
Piston	passing tone	
F. Robinson	diatonic passing tone (chr. pos- sible)	
R. Robinson	passing-tone	
Ruger	unaccented passing tone	
Safranek	passing note	
Sessions	passing tone	
Shepard	regular passing- note	
Strube	auxiliary tones class I	
Tapper	passing tone	
<u>Textbook of Harmony</u> <u>for High School</u>	passing tone	
Thompson	unaccented passing tone	
Tweedy	passing tone	
Verrall	simple passing tone (chromatic p.t. when chr.)	
Waghorne	real passing tone	
Wedge	passing tone	
Weidig	passing-tone	
Welliver	passing tone	
Wood	passing tone	
York	passing tone	

APPENDIX VIB

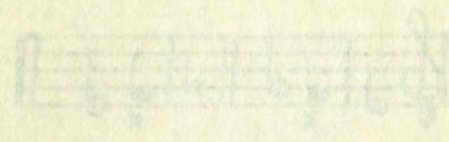
TERMS USED TO DESIGNATE ACCENTED PASSING TONES,



AUTHOR	TERM USED	OTHER TERMS MENTIONED
Abbott	true passing note	
Alchin	passing tone	
Baumgartner	accented diatonic passing note (chr. possible)	
Broekhoven	appoggiatura	
Bullis	suspension with unprepared entrance	appoggiatura
Chadwick	accented passing tone	
Emery	appoggiatura	
Fischer	passing tone	
Foote & Spalding	accented passing tone	
Giard	accented passing tone	appoggiatura
Heacox	accented passing tone	
Heacox & Lehmann	accented passing tone	
Horne	passing tone	
Jones	accented passing tone or appoggiatura	

APPENDIX VII

THESE WERE THE INSTRUMENTS ASSIGNED TO EACH TOWER.



NAME	INSTRUMENT	POSITION
Abbott	alto saxophone	1st tower
Alston	baritone saxophone	2nd tower
Bartholomew	alto saxophone	3rd tower
Brown	baritone saxophone	4th tower
Butler	alto saxophone	5th tower
Chapman	baritone saxophone	6th tower
Evans	alto saxophone	7th tower
Flanagan	baritone saxophone	8th tower
Good & Spalding	alto saxophone	9th tower
Graham	baritone saxophone	10th tower
Hacker	alto saxophone	11th tower
Hacker & Johnson	baritone saxophone	12th tower
Horne	alto saxophone	13th tower
Jones	baritone saxophone	14th tower

Kaplan	appoggiatura	
Leach	accented passing tone	
Leighton	accented diatonic passing-tone (chr. possible)	
Lieberson	diatonic passing tone (chr. possible)	
McConathy	accented passing tone	
McCoy	passing note (chr. p.n. when chr.)	
McHose	accented single passing tone	
McKinley	accented neighbor tone	changing tone
McKinley & Smith	passing tone	
Martin & Gaburo	accented passing tone	
Maryott	accented passing tone	
Mitchell	dissonant accented passing tone	
Mokrejs	appoggiatura or accented passing tone	
Murphy & Stringham	passing tone	
Otterström	unprepared suspension	
Piston	appoggiatura	
F. Robinson	diatonic passing tone (chr. possible)	

Kaplan	aggravation
Leach	assault on person
Leighton	assault on person (or, person)
Leiberman	assault on person (or, person)
McCarthy	assault on person
Moxy	assault on person
Mohr	assault on person
Mullin	assault on person
Mullin & Smith	assault on person
Martin & Gibson	assault on person
Myers	assault on person
Nichols	assault on person
Norris	assault on person
Norris & Sullivan	assault on person
Upton	assault on person
Finch	assault on person
F. Robinson	assault on person

R. Robinson	appoggiatura	
Ruger	accented passing tone--"really a form of appog- giatura"	
Sessions	appoggiatura	
Shepard	irregular passing- note	
Strube	auxiliary tones class II	
Thompson	accented passing tone	
Tweedy	accented passing tone--"the effect of the appoggia- tura"	
Wedge	accented passing tone	
Weidig	passing-tone	
Wood	passing tone	

Wood	residual mass	residual mass
Weight	constant-time	constant-time
Wedge	residual mass	residual mass
Speedy	residual mass	residual mass
Thompson	residual mass	residual mass
Stim	residual mass	residual mass
Speedy	residual mass	residual mass
Residual	residual mass	residual mass
Speedy	residual mass	residual mass

APPENDIX VIIA

TERMS USED TO DESIGNATE THE PEDAL (OR ORGAN)

POINT CONCEPT, TYPE (a),

A sustained or repeated tone in the bass

AUTHOR	TERM USED	OTHER TERMS MENTIONED
Abbott	pedal point	organ point
Alchin	pedal point	organ point
Anderson	pedal point	organ point
Bampton	pedal point	
Baumgartner	pedal point	organ point
Broekhoven	organ point	pedal tone
Bullis	pedal point	organ point
Campbell-Watson	organ point	pedal, pedal point
Chadwick	pedal point	organ point
Emery	organ point	pedal point
Fischer	pedal point	
Foote & Spalding	pedal, pedal tone	point d'orgue, pedal point, organ point
Giard	organ point	pedal point, pedal note
Heacox & Lehmann	pedal point	organ point
Jones	pedal tone	organ-point
Kaplan	pedal point	organ point
Leach	pedal point	organ point

APPENDIX VII

TERMS USED TO DESIGNATE THE PEDAL (OR ORGANS)

RIGHT COLUMN, TYPE (a)

A separated or repeated term in the name

Author	Term used	Other name
Abbot	pedal point	organ point
Albin	pedal point	organ point
Anderson	pedal point	organ point
Bauman	pedal point	
Baumgartner	pedal point	organ point
Brockmeyer	organ point	pedal tone
Bullis	pedal point	organ point
Campbell-Watson	organ point	pedal, organ point
Chadwick	pedal point	organ point
Clay	organ point	pedal point
Fischer	pedal point	
Foot & Spalding	pedal, pedal tone	point of organ, pedal point, organ point
Glad	organ point	pedal point, pedal tone
Harmon & Lehmann	pedal point	organ point
Jones	pedal tone	organ-point
Kayser	pedal point	organ point
Loach	pedal point	organ point

Leighton	pedal point	organ point
Lieberson	organ point	pedal point
Lozano	pedal tones	
McConathy	organ point	pedal point
McCoy	pedal point	organ point, pedal note, pedal bass, pedal
McHose	pedal point	
McKinley	pedal point	organ point
McKinley & Smith	pedal point	organ point
Martin & Gaburo	pedal, pedal tone	
Maryott	organ or pedal point	pedal tone
Mitchell	organ point	
Mokrejs	pedal point	organ point
Murphy & Stringham	pedal point	organ point
Otterström	organpoint	
Piston	pedal	organ point, pedal point
F. Robinson	organ-point	
R. Robinson	pedal	pedal point, organ point
Ruger	pedal point	organ point
Safranek	pedal point	organ point, pedal bass, bass osti- nato
Sessions	pedal point	organ point

Lighten	pedal point	organ point
Lieberman	organ point	pedal point
Lisano	pedal point	
McCarthy	organ point	pedal point
Mealy	pedal point	organ point, pedal
		pedal
McKee	pedal point	
McKinley	pedal point	organ point
McKinley & Smith	pedal point	organ point
McNair & Gorman	pedal, pedal	
	point	
Myers	organ and pedal	pedal point
	point	
Nichols	organ point	
Nichols	pedal point	organ point
Nichols & Springman	pedal point	organ point
Osterberg	organ point	
Pison	pedal	organ point, pedal
		point
W. Robinson	organ-point	
E. Robinson	pedal	pedal point, organ
		point
Rosen	pedal-point	organ point
Saltzman	pedal point	organ point, pedal
		point
Seaton	pedal point	organ point

Shepard	organ-point	pedal-point
Strube	organ point	pedal point
<u>Textbook of Har-</u> <u>mony for High</u> <u>School</u>	pedal-point	
Thompson	organ point	pedal point
Tweedy	organ-point	pedal-point
Verrall	bass pedal point	
Waghorne	pedal	
Wedge	organ point	
Weidig	pedal point	organ point
Wood	pedal, pedal point	organ point
York	pedal point	

Shepard	organ-point	pedal-point
Strube	organ-point	pedal-point
<u>Thompson of New</u> <u>York for High</u> <u>School</u>	pedal-point	
Thompson	organ-point	pedal-point
Tweedy	organ-point	pedal-point
Verrill	organ-point	pedal-point
Waghorn	pedal	
Wedge	organ-point	
Wells	pedal-point	organ-point
Wend	pedal-point	organ-point
York	pedal-point	

APPENDIX VIIB

TERMS USED TO DESIGNATE THE PEDAL (OR ORGAN)

POINT CONCEPT, TYPE (b),

A sustained or repeated tone in an upper or middle part

AUTHOR	TERM USED	OTHER TERMS MENTIONED
Alchin	pedal point	
Anderson	inverted pedal point	
Bampton	pedal point	
Baumgartner	inverted pedal point	
Broekhoven	stationary tone	
Bullis	inverted pedal point	
Campbell-Watson	inverted organ point	
Chadwick	pedal point	inverted pedal point
Emery	sustained note	
Fischer	organ point	
Foote & Spalding	inverted pedal (in sop. only)	
Giard	organ point	
Heacox & Lehmann	inverted pedal	
Jones	inverted pedal	
Leach	pedal point	
Leighton	inverted pedal point	
Lozano	pedal tone	
McConathy	stationary tone	inverted pedal point

McCoy	inverted pedal point	
McHose	inverted pedal point	
McKinley	inverted pedal	
Martin & Gaburo	pedal, pedal tone	
Maryott	sustained tone	inverted pedal point
Mokrejs	inverted pedal	
Murphy & Stringham	pedal point	
Otterström	organpoint	
Piston	pedal	
F. Robinson	stationary tone	
R. Robinson	inverted pedal	
Ruger	pedal point	
Session	pedal point	
Shepard	sustained note	inverted pedal
Strube	organ point	
Thompson	organ point	
Tweedy	organ-point	
Verrall	inverted pedal (S) internal pedal (A & T)	
Waghorne	inverted pedal	
Wedge	organ point	
Weidig	pedal point	
Wood	pedal point	inverted pedal
York	pedal point	

McGee	inverted pedal point	
McKenzie	inverted pedal point	
McKinlay	inverted pedal point	
McNair & McNair	pedal, pedal point	
Martens	inverted pedal point	inverted pedal point
Mohr	inverted pedal point	
Murray & Birmingham	pedal point	
Oberholzer	organ point	
Platon	pedal	
P. Robinson	inverted pedal point	
R. Robinson	inverted pedal point	
Rogers	pedal point	
Stanton	pedal point	
Stephens	inverted pedal point	inverted pedal point
Stevens	organ point	
Thompson	organ point	
Teedy	organ point	
Tennant	inverted pedal point (A)	
	inverted pedal point (B)	
	inverted pedal point (C)	
Waghorn	inverted pedal point	
Wells	organ point	
Wells	pedal point	
Wood	pedal point	inverted pedal point
York	pedal point	

APPENDIX VIIC

TERMS USED TO DESIGNATE THE PEDAL (OR ORGAN)

POINT CONCEPT, TYPE (c)

Two tones continuously sustained or repeated

AUTHOR	TERM USED	OTHER TERMS MENTIONED
Alchin	pedal point	
Anderson	double pedal point	
Baumgartner	double pedal point	
Campbell-Watson	double organ point	pastorale organ point
Chadwick	pedal point	
Emery	organ point	
Giard	double organ point	
Heacox & Lehmann	double pedal point	
Jones	double pedal	
Kaplan	pedal point	
Leach	double pedal point	
Leighton	pastoral pedal	
Lozano	pedal tones	
McCoy	double pedal point	
McHose	double pedal point	
McKinley	double pedal	musette bass
McKinley & Smith	double pedal point	
Martin & Gaburo	multiple pedal tones	
Maryott	organ or pedal point	pedal tone

APPENDIX

TERMS USED TO DESCRIBE THE POINTS OF THE BODY

POINT NUMBER, TYPE (a)

The bones are numbered according to the following:

POINT NUMBER	TYPE (a)	NAME
1	head point	head
2	head point	head
3	head point	head
4	head point	head
5	head point	head
6	head point	head
7	head point	head
8	head point	head
9	head point	head
10	head point	head
11	head point	head
12	head point	head
13	head point	head
14	head point	head
15	head point	head
16	head point	head
17	head point	head
18	head point	head
19	head point	head
20	head point	head
21	head point	head
22	head point	head
23	head point	head
24	head point	head
25	head point	head
26	head point	head
27	head point	head
28	head point	head
29	head point	head
30	head point	head
31	head point	head
32	head point	head
33	head point	head
34	head point	head
35	head point	head
36	head point	head
37	head point	head
38	head point	head
39	head point	head
40	head point	head
41	head point	head
42	head point	head
43	head point	head
44	head point	head
45	head point	head
46	head point	head
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49	head point	head
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51	head point	head
52	head point	head
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56	head point	head
57	head point	head
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61	head point	head
62	head point	head
63	head point	head
64	head point	head
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67	head point	head
68	head point	head
69	head point	head
70	head point	head
71	head point	head
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88	head point	head
89	head point	head
90	head point	head
91	head point	head
92	head point	head
93	head point	head
94	head point	head
95	head point	head
96	head point	head
97	head point	head
98	head point	head
99	head point	head
100	head point	head

Mokrejs	double pedal point, drone bass	
Murphy & Stringham	double pedal point	pastorale pedal point
Otterström	double organ- point	
Piston	double pedal	
F. Robinson	pastoral organ- point	
R. Robinson	pedal	
Safranek	pedal point	
Sessions	double pedal	
Strube	organ point	
Thompson	organ point	
Tweedy	double organ- point	pastoral (on tonic and dominant)
Verrall	double pedal point	
Weidig	double pedal point	
Wood	double pedal	

Wood	double pedal	
Wilde	double pedal	
Verrell	double pedal	
Wesby	double organ- point	organ point (on wind) and horizontal
Thompson	organ point	
Strope	organ point	
Seasione	double pedal	
Beltrank	pedal point	
E. Robinson	pedal	
F. Robinson	pedal organ- point	
Platon	double pedal	
Ottaviano	double organ- point	
Murphy & Birmingham	double pedal	double pedal
Korvaja	double pedal, organ point	double pedal

APPENDIX VIID

TERMS USED TO DESIGNATE THE PEDAL (OR ORGAN)

POINT CONCEPT, TYPE (d),

A figured or decorative pattern

AUTHOR	TERM USED	OTHER TERMS MENTIONED
Anderson	pedal figure	
Bullis	figured pedal point	
Foot & Spalding	pedal, pedal tone	
Jones	pedal	
Kaplan	basso ostinato	
Leach	pedal point	
Leighton	pedal point	
Lozano	pedal tones	
McCoy	pedal point with embellishments	
Martin & Gaburo	ostinato pedal point	
Mokrejs	pedal point	inverted pedal point if in an upper voice
Otterström	basso ostinato	parte ostinato if not in the bass
Piston	pedal ("Ostinato figure")	
Sessions	1) pedal varied by ornamentation 2) ostinato pedal	
Verrall	ornamented pedal point	
Weidig	basso ostinato	
Wood	pedal point, pedal	

APPENDIX VIIIA

TERMS USED TO DESIGNATE SUSPENSIONS, TYPE (a),



AUTHOR	TERM USED	OTHER TERMS MENTIONED
Abbott	suspension	
Alchin	suspension	
Anderson	suspension	
Bampton	suspension	
Baumgartner	suspension	
Broekhoven	suspension	
Bullis	syncope	
Campbell-Watson	suspension	
Chadwick	suspension	
Dodd	suspension	
Emery	suspension	
Fischer	suspension	
Foote & Spalding	suspension	
Giard	suspension	
Hall	suspension	
Harris	suspension	
Heacox	suspension	
Heacox & Lehmann	suspension	

Hindemith	suspension	
Jones	suspension (direct or inverted de- pending on posi- tion of chord)	
Kaplan	suspension	
Leach	suspension	
Leighton	suspension	
Lieberson	suspension	
Lozano	suspension	
McConathy	suspension	
McCoy	suspension	
McHose	suspension	
McKinley	suspension	
McKinley & Smith	suspension	
Martin & Gaburo	suspension	
Maryott	suspension	
Mitchell	dissonant suspension	
Mokrejs	suspension	
Murphy & Stringham	suspension	
Otterström	suspension	
Piston	suspension	
F. Robinson	suspension	
R. Robinson	suspension	
Ruger	suspension	
Safranek	suspension	

Sessions	suspension	
Shepard	suspension	
Strube	suspension	
Tapper	suspension	
<u>Textbook of Harmony</u> <u>for High School</u>	suspension	
Thompson	suspension	
Tweedy	suspension	
Verrall	suspension	
Waghorne	suspended resolution	
Wedge	suspension	
Welliver	suspension	
Wood	suspension	
York	suspension	retardation

Sections	expansion	
Shayard	expansion	
Strode	expansion	
Tappet	expansion	
<u>Textbook of English</u> <u>for High School</u>	expansion	
Thompson	expansion	
Trudy	expansion	
Vernal	expansion	
Waghorne	expansion	
Wedge	expansion	
Welliver	expansion	
Wood	expansion	
York	expansion	refraction

APPENDIX VIIIB

TERMS USED TO DESIGNATE SUSPENSIONS, TYPE (b),

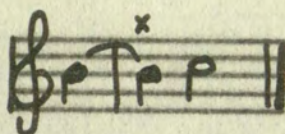


AUTHOR	TERM USED	OTHER TERMS MENTIONED
Abbott	suspension	
Alchin	suspension	
Bampton	suspension	
Baumgartner	suspension	
Bullis	suspension	
Campbell-Watson	suspension	
Chadwick	suspension	
Emery	appoggiatura	
Fischer	struck suspension	
Foote & Spalding	suspension	
Harris	suspension	
Heacox	suspension	
Heacox & Lehmann	suspension	
Kaplan	appoggiatura	
Leach	suspension	
Leighton	suspension	
Lieberson	suspension	
McConathy	suspension	

McCoy	suspension	
McHose	suspension	
McKinley	(changing tone by example)	
McKinley & Smith	suspension	
Martin & Gaburo	suspension	
Maryott	suspension	
Mitchell	dissonant suspension	
Mokrejs	suspension (also appoggiatura by example)	
Murphy & Stringham	suspension	
Otterström	suspension	
Piston	appoggiatura	
F. Robinson	suspension	
R. Robinson	suspension	
Sessions	suspension	
Strube	suspension	
Thompson	suspension	
Tweedy	suspension	
Verrall	suspension	
Wedge	suspension	
Welliver	suspension	
Wood	suspension	

APPENDIX VIIIIC

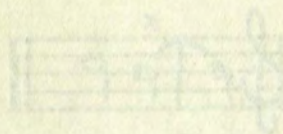
TERMS USED TO DESIGNATE SUSPENSIONS, TYPE (c),



AUTHOR	TERM USED	OTHER TERMS MENTIONED
Alchin	suspension	"often retardation"
Anderson	suspension	
Bampton	retardation	
Baumgartner	suspension	rising suspension, retardation
Broekhoven	suspension	
Bullis	syncope	retardation
Campbell-Watson	retardation	
Chadwick	retardation	inverted suspension
Emery	retardation	suspension upward; inverted suspen- sion
Fischer	retardation	
Foote & Spalding	suspension	retardation
Glard	retardation	inverted suspension
Heacox	retardation	
Heacox & Lehmann	retardation	
Hindemith	suspension	
Jones	suspension (<u>direct</u> or <u>inverted</u> de- pending on posi- tion of chord)	retardation
Leach	suspension (delayed progression if a whole step)	

APPENDIX A

TERMS USED TO DESCRIBE LITERATURE, THIS IS



AUTHOR	TYPE OF	OTHER INFO
Alford	reproduction	
Anderson	reproduction	
Angus	reproduction	
Armstrong	reproduction	
Brookover	reproduction	
Bullis	reproduction	
Campanelli-Watson	reproduction	
Chabot	reproduction	
Henry	reproduction	
Blanchard	reproduction	
Moore & Spalding	reproduction	
Gilbert	reproduction	
Harvey	reproduction	
Hanson & Johnson	reproduction	
Hindman	reproduction	
Jones	reproduction	
Lynch	reproduction	

Leighton	suspension	
Lieberson	suspension	
Lozano	suspension; (syncopated tone by example)	
McConathy	suspension	
McCoy	retardation	ascending suspension
McHose	suspension	retardation
McKinley	suspension	retardation
McKinley & Smith	retardation	inverted suspension
Martin & Gaburo	retardation	
Maryott	retardation	
Mitchell	dissonant suspension	
Mokrejs	retardation	
Murphy & Stringham	retardation	
Otterström	suspension	
Piston	suspension	
F. Robinson	suspension	
R. Robinson	suspension	retardation
Ruger	retardation	
Safranek	suspension	
Sessions	suspension	
Shepard	suspension	
Strube	suspension	ascending suspension, upward suspension
Thompson	retardation	
Tweedy	suspension	

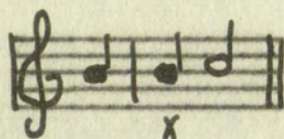
Tracy	Tracy	
Thompson	Thompson	
Strick	Strick	
Sperry	Sperry	
Stanton	Stanton	
Starnes	Starnes	
Ruger	Ruger	
R. Robinson	R. Robinson	
F. Robinson	F. Robinson	
Piston	Piston	
Overstap	Overstap	
Murphy & Stirling	Murphy & Stirling	
Kohr	Kohr	
Nichols	Nichols	
Harvey	Harvey	
Martin & Goble	Martin & Goble	
Hollins & Smith	Hollins & Smith	
Hollins	Hollins	
Wells	Wells	
Woot	Woot	
McDonagh	McDonagh	
Lozano	Lozano	
Liberman	Liberman	
Leighton	Leighton	

Verrall	retardation	
Waghorne	retarded resolution	
Wedge	suspension	
Wood	suspension	retardation

Vertical	Horizontal	Vertical
Horizontal	Vertical	Horizontal
Vertical	Horizontal	Vertical
Horizontal	Vertical	Horizontal

APPENDIX VIIID

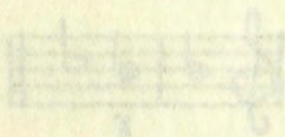
TERMS USED TO DESIGNATE SUSPENSIONS, TYPE (d),



AUTHOR	TERM USED	OTHER TERMS MENTIONED
Alchin	suspension	"often retardation"
Bampton	retardation	
Baumgartner	suspension	rising suspension, retardation
Bullis	suspension	retardation
Campbell-Watson	retardation	
Chadwick	retardation	inverted suspen- sion
Fischer	retardation	
Foote & Spalding	suspension	retardation
Giard	retardation	inverted suspen- sion
Heacox	retardation	
Heacox & Lehmann	retardation	
Leach	suspension (delayed progression if a whole step)	
Leighton	suspension	
Lieberson	suspension	
McGonathy	suspension	
McCoy	retardation	ascending suspen- sion

APPENDIX VIII

TERMS USED TO DESIGNATE SUBSTITUTIONS, YEARS 1911-1912

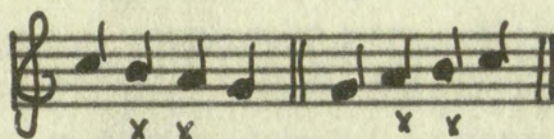


AUTHOR	TERMS USED	OTHER TERMS
Alford	substitution	"other substitution"
Bampton	restitution	
Barnardiston	substitution	restitution, substitution
Bellie	substitution	restitution
Campbell-Watson	restitution	
Chadwick	restitution	restitution, substitution
Fisher	restitution	
Foot & Spalding	substitution	restitution
Glad	restitution	restitution, substitution
Hess	restitution	
Hess & Lehmann	restitution	
Leach	restitution (delayed) proportion 1/2 (whole step)	
Leighton	substitution	
Lieberman	substitution	
Mohr	substitution	
Wiley	restitution	restitution, substitution

McHose	suspension	retardation
McKinley & Smith	retardation	inverted suspension
Martin & Gaburo	retardation	
Maryott	retardation	
Mokrejs	retardation	
Murphy & Stringham	retardation	
Otterström	suspension	
F. Robinson	suspension	
R. Robinson	suspension	retardation
Sessions	suspension	
Strube	suspension	ascending suspension; upward suspension
Thompson	retardation	
Tweedy	suspension	
Wedge	suspension	
Wood	suspension	retardation

APPENDIX IXA

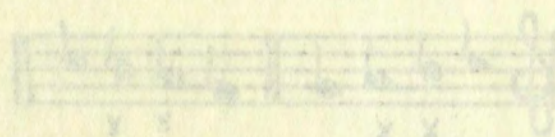
TERMS USED TO DESIGNATE NON-HARMONIC TONE GROUPS, TYPE (a),



AUTHOR	TERM USED	OTHER TERMS MENTIONED
Abbott	passing notes	
Alchin	passing-tones	
Anderson	passing notes	
Bampton	passing tones	
Baumgartner	successive passing notes	
Broekhoven	passing tones	
Campbell-Watson	passing tones	
Chadwick	passing tones	
Dodd	passing tones	
Fischer	passing tones	
Foote & Spalding	passing tones	
Giard	passing tones	
Heacox & Lehmann	passing tones	
Hindemith	passing tones	
Horne	passing tones	
Jones	passing-tones	
Kaplan	passing notes	

APPENDIX I

TERMS USED TO DESIGNATE NON-HARMONIC TONE GROUPS, TYPE (a).

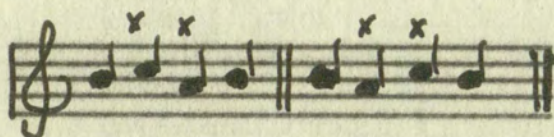


OTHER TERMS RELATIONS	TERM USED	AUTHOR
	passing notes	Abbott
	passing-tones	Alphian
	passing notes	Anderson
	passing tones	Barton
	passing notes	Bergström
	passing tones	Brockmeyer
	passing tones	Campbell-Watson
	passing tones	Chadwick
	passing tones	Dodd
	passing tones	Fischer
	passing tones	Forde & Spalding
	passing tones	Gaird
	passing tones	Hess & Johnson
	passing tones	Hindman
	passing tones	Horne
	passing-tones	Jones
	passing notes	Kaplan

Leach	passing tones	
Leighton	successive passing-tones	
Lozano	passing tones	
McCoy	successive passing notes	
McKinley	passing tone	changing note preceded by a passing tone
Mokrejs	double or compound passing notes	
Piston	passing tones	
F. Robinson	passing-tones	
Sessions	passing tones	
Thompson	passing tones	
Tweedy	passing-tones	
Verrall	compound passing notes	
Wood	passing tones	

APPENDIX IXB

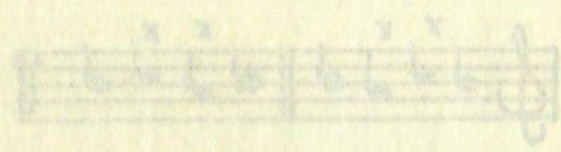
TERMS USED TO DESIGNATE NON-HARMONIC TONE GROUPS, TYPE (b)



AUTHOR	TERM USED	OTHER TERMS MENTIONED
Alchin	changing tones	
Anderson	surrounding notes	
Baumgartner	pairs of upper and lower auxiliaries	
Bullis	turn	
Fischer	surrounding notes	
Giard	1) changing notes; 2) double embellishment	surrounding notes
Heacox	ornamental resolution of an embellishment	
Jones	changing-tones	
Leach	changing tones	
Lieberson	1) "A movement from an upper to a lower auxiliary tone and vice versa" 2) "... skip from an auxiliary tone to an unprepared suspension"	
Lozano	upper and lower ornamental tones combined	
McCoy	changing notes	

APPENDIX III

TERMS USED TO DESIGNATE NON-HARMONIC TONE GROUPS, TYPE (a)



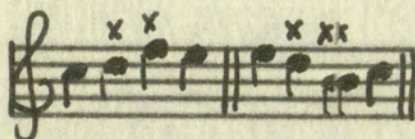
AUTHOR	TERM USED	WITH OTHER REMARKS
Alchin	changing tones	
Anderson	surrounding notes	
Baumbach	pairs of upper and lower auxiliary	
Bulla	turn	
Flachner	surrounding notes	
Gard	1) changing notes; 2) double embel- ishment	surrounding notes
Hocox	ornamental resolve- tion of an embellishment	
Jones	changing-tones	
Loach	changing tones	
Elpherson	1) "A movement from an upper to a lower auxiliary tone and vice versa" 2) "... skip from an auxiliary tone to an unprepared suspectant"	
Leano	upper and lower orn- amental tones combined	
Neoy	changing notes	

McHose	changing tones	
McKinley	compound neighbor group	
McKinley & Smith	compound embellish- ment	
Mitchell	double neighbor	
Mokrejs	double or compound passing notes	
Piston	double auxiliary [can be interpreted as auxiliary tone followed by a cambiata]	
F. Robinson	"appoggiaturas . . . formed in groups"	
R. Robinson	changing tones, 1st type	
Sessions	upper and lower neigh- boring tones com- bined successively [and vice versa]	
Strube	auxiliary tones class II	elliptical progressions
Thompson	ornamental resolu- tion of embellish- ment	
Tweedy	auxiliary-tones	
Verrall	"auxiliary notes above and below the principal"	
Wood	changing tones	

Wood	shouting tones	
Verall	"silly" not see above and other tones probably	
Treeby	auxiliary-tones	
Thompson	pronounced tremulous- ness of vocalization none	
Stude	auxiliary tones after it	allotted proposition
Seaton	short and lower notes before tones com- pared respectively [in this variety]	
E. Robinson	changing tones, like type	
F. Robinson	"approximation ... forward in change"	
Piston	change auxiliary [as in tones quoted in preceding work followed by a note]	
Kokraj	tones of descending pitched notes	
Witchell	double neighbor	
McKinlay & Smith	copy and modified none	
McKinlay	constant self-tones group	
McKee	changing tones	

APPENDIX IXC

TERMS USED TO DESIGNATE NON-HARMONIC TONE GROUPS, TYPE (c)



AUTHOR	TERM USED	OTHER TERMS MENTIONED
Anderson	surrounding notes	
Fischer	nota cambiata [3rd only]	
Giard	1) changing notes 2) double embellishment	
Heacox	ornamental resolution of passing tone	
Leach	changing tones	
Lieberson	passing tone skipping to an unprepared suspension	
Lozano	mixed tones	
McCoy	changing notes	
McHose	changing tones	
McKinley	compound neighbor group	
McKinley & Smith	compound appoggiatura	
Mokrejs	double or compound passing notes	
Piston	[could be passing tone and cambiata]	

F. Robinson	"appoggiaturas formed in groups"	
R. Robinson	changing-tones, 2nd type	
Sessions	nota cambiata	
Strube	auxiliary tones class II	
Thompson	ornamental resolution of passing tone	
Tweedy	changing-tone	
York	irregular progression of passing tone	

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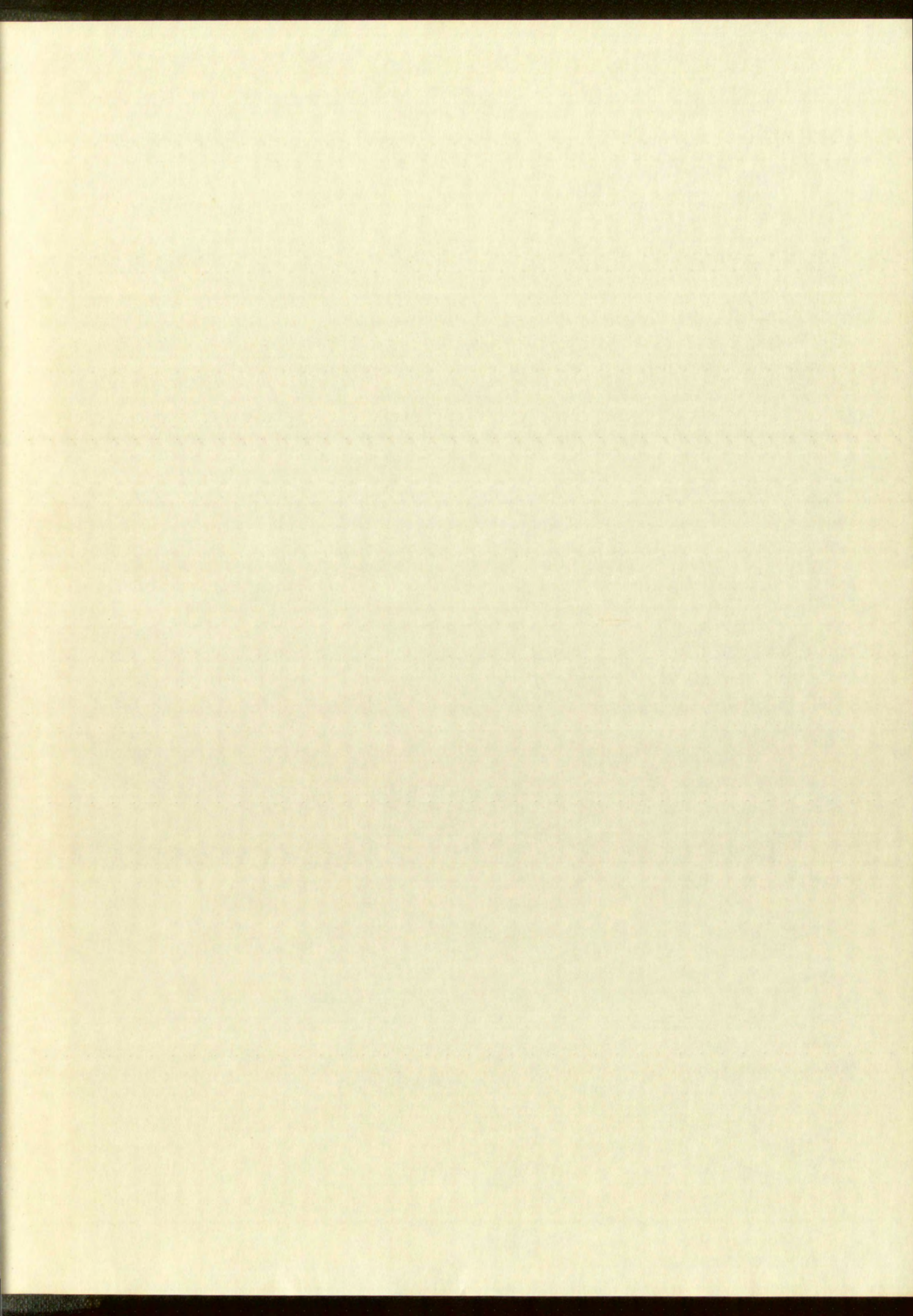
APPENDIX IXD

TERMS USED TO DESIGNATE NON-HARMONIC TONE GROUPS, TYPE (d),



AUTHOR	TERM USED	OTHER TERMS MENTIONED
Anderson	surrounding notes	
Chadwick	appoggiaturas	
Foote & Spalding	double appoggiatura	
Giard	double appoggiatura	surrounding notes
Heacox & Lehmann	double appoggiatura	
Leach	changing tones	
McKinley	compound neighbor group	
McKinley & Smith	compound appoggia- tura	
Maryott	double appoggiatura	
Mokrejs	double or compound appoggiatura	
Otterström	two suspensions	
Piston	[could be appoggia- tura and cambiata]	
F. Robinson	"appoggiaturas formed in groups"	
R. Robinson	double appoggiatura	
Thompson	ornamental resolution of an appoggiatura	double appoggia- tura
Wood	double appoggiatura	

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[illegible]

