Lexicon of comparative theory terminology

Barbara Ann Schelberg

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A LEXICON OF COMPARATIVE THEORY TERMINOLOGY

by

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INTRODUCTION

THE PROBLEM

There are many and varied theory and harmony textbooks being used today in the universities, colleges, and music schools all over the country. However, there is no direct correlation among these texts and, although there is a certain amount of common basic terminology, there are many areas in which the authors disagree as to verbal terminology for various harmonic functions. Therefore, a person familiar with one text may not be able to understand part of another.

As a problem, this has existed for a long time, but to the best of this writer's knowledge, no attempt has ever been made to correlate these discrepancies.

THE PURPOSE OF THE STUDY

The writer of this thesis does not intend to set forth any definite solution to the problem but, rather, wishes to show to what extent it exists by correlating all verbal terminology from the texts selected for this study. In addition, this will enable a teacher of student to compare any or all of these texts and help a teacher who wishes to compile his own personal list of terminology for teaching purposes.

This lexicon will also be useful: 1) for the school with the
problem of setting up an integrated theory and harmony program, de­
pite the probability of having teachers of more than one method, 
this being especially true of smaller music schools whose teachers 
generally have diverse backgrounds; 2) for the teacher who has in his 
class students who have learned methods other than the one he is 
teaching and is therefore faced with the orientation of these stu­
dents to his system; and 3) for the student who may have learned 
one system and, in transferring from one school to another, may 
suddenly find himself faced with a new system which is in part strange to him.

METHOD OF PROCEDURE

The writer of this thesis has gone through each of the books 
listed in the Bibliography and has made a list of all theoretical and 
harmonic terms employed in them. These terms have been gathered into 
one cumulative, alphabetized list which, together with definitions 
and cross references, comprises the body of this thesis. This ar­
rangement makes it possible for one to look up any known term and 
find out: 1) its origin; 2) whether it is a standard term or an or­
iginal one with a particular author; 3) all synonyms; 4) all 
definitions; and 5) all related terms. The order of definitions 
given under any single term in this lexicon is entirely arbitrary 
and indicates neither its degree of usage nor the preference of the 
writer. All definitions are general paraphrasings of definitions 
given in the text books, except where attributed specifically to
one author. A term is considered "standard" if it is used by at least four different sources.

The texts used for this study were chosen from the results of a questionnaire sent to a representative list of schools (see Appendix). Also added to these texts are two standard reference books, Willi Apel's *Harvard Dictionary of Music*, and Rupert Hughes' *Music Lovers' Encyclopedia*, edited by Deems Taylor and Russell Kerr. While most of the terms taken from these two books cannot be identified as to origin, they are in quite general use and serve again to point up the great diversity of available terms.
HOW TO USE THIS LEXICON

Each separate entry of a term is made in capital letters. The name following in parentheses, if any, refers to the particular author(s) or volume(s) associated, exclusively or most commonly, with the term. An identifying list of authors and volumes is given at the end of this paragraph. One or more definitions are given, or there is a cross reference to a synonymous term where the definition is to be found. Reference may also be made to further related terms, or to any other term for comparison with the entry. If a definition has been given, any synonyms are given in parentheses, indented, at the very bottom of the complete entry.

REFERENCE

Alchin

Goetschius

Harvard

Heacox-Lehmann

Hindemith

VOLUME


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<tr>
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<td>Tovey</td>
<td>Donald Francis Tovey, <em>The Forms of Music</em> (New York: Meridian Books, 1956).</td>
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ABSOLUTE MAJOR AND MINOR SCALES (Hughes-Taylor)
See: Parallel Major and Minor Scales

ACCENTED AUXILIARY TONE
See: Accented Neighboring Tone

ACCENTED CADENTIAL SIX-FOUR CHORD (McHose)
A six-four chord which is used in a cadence and falls on a strong beat.

ACCENTED NEIGHBORING TONE
A neighboring tone which occurs on the beat or on a strong rather than weak beat.
(Accented Auxiliary Tone)

ACCENTED PASSING TONE
1) A passing tone appearing on the accented beat or accented part of a beat.
2) An appoggiatura.

ACCESSORY KEY (Hughes-Taylor)
See: Related Key

ACCESSORY TONE
1) Non-Harmonic Tone
2) Overtone
See also: Altered Accessory Tone
Frozen Accessory Tone

ACCIACCATURA
A very brief appoggiatura; a grace note.

ACCIDENTAL
Sharps, flats, and naturals, foreign to the key signature.
See also: Cancel Sign
Double Flat
Double Sharp
Great Flat
Natural
Sharp
(Chromatic Sign)
ACCIDENTAL CHORD (Hughes-Taylor)
A chord produced by anticipation or suspension.
See also: Suspension Chord

ACCORD (Hughes-Taylor)
Consonance (q.v.).

ACHROMATIC (Hughes-Taylor)
Lacking accidentals and modulations.

ACTIVE TONES (Alchin, Goetschius, Kohs)
The second, fourth, sixth, and seventh degrees of a diatonic scale.
(Exterior Tones, Unstable Tones)

ADDED SIXTH
The interval of a sixth above the root of a triad, forming an added sixth chord (q.v.).

ADDED SIXTH CHORD
A triad with a sixth added above the root.
(Chord of the Added Sixth)

ADJACENT NOTES (Longy)
Notes no more than a second apart melodically.
Compare: Disjoined Notes
See also: Conjunct Motion
Step

ADJACENT SIGNATURES (Goetschius)
The signatures of tones a perfect fifth apart.

ADJUNCT NOTES (Hughes-Taylor)
Unaccented auxiliary tones.

AEOLIAN MINOR SCALE (Murphy-Stringham)
Natural minor scale (q.v.).

AEOLIAN MODE
The church mode equivalent to the natural minor scale.

AFTER-PHRASE (Alchin)
Consequent (q.v.).

ALTERATION
See: Chromatic Note
See also: Chromatic Alteration
Free Alteration
Prepared Alteration
ALTERED ACCESSORY TONE (Sessions)
See: Chromatic Non-Harmonic Tone

ALTERED CHORD
A chord affected by an accidental, signifying that at least one of its tones is changed from its original form as established by the key signature.
See also: Familiar Altered Chord
(Chromatic Chord, Chromatically Altered Chord)

ALTERED DEGREES (Longy)
See: Chromatic Notes

ALTERED NON-HARMONIC TONE (McHose)
See: Chromatic Non-Harmonic Tone

ALTERED TONES (Goetschius)
See: Chromatic Notes

ALTO
The voice below soprano in traditional four-part harmony.

AMEN CADENCE (Murphy-Stringham, Reed)
Plagal cadence (q.v.).

ANACRUSIS
That part of a phrase beginning on the fractional part of a bar.
Compare: Thesis
(Arisis, Upbeat)

ANALYSIS
See: Harmonic Analysis

ANTECEDENT
The first phrase of a period.
Compare: Consequent
(Fore-Phrase)

ANTICIPATION
A non-harmonic tone which anticipates the chord or harmony to which it belongs.
See also: Direct Anticipation
Free Anticipation
Indirect Anticipation
Irregular Anticipation

ANTI-DOMINANT (Tovey)
Subdominant (q.v.).
APPARENT V7 CHORD (Heacox-Lehmann)
A dominant seventh chord in a V7-I progression in a key other than the tonic, which only appears, sounds, and resolves like V7 in that other key, there being no final cadence.
See also: Secondary Dominant Chord

APPARENT VII070 XHORD (Heacox-Lehmann)
A diminished seventh chord in a VII-I progression in a key other than the tonic, which only appears, sounds, and resolves like VII7 in that other key, there being no final cadence.
See also: Second Dominant Chord

APPLIED DOMINANT CHORD (Mitchell)
See: Secondary Dominant Chord

APPOGGIATURA
A non-harmonic tone approached by skip and resolved by step.
See also: Accented Passing Tone
Acciaccatura
Double Appoggiatura
Neighboring Tone (Hindemith)
Triple Appoggiatura
Unresolved Appoggiatura
(Leaning Note, Preparative Note, Unprepared Neighboring Tone)

APPOGGIATURA CHORD (Piston)
A combination of appoggiature.
See also: Chord of Embellishment

APPOGGIATURA SEVENTH (Reed)
The chord seventh approached by leap from the chord fifth.

APPOGGIATURA SIX-FOUR CHORD (Oxford)
A six-four chord on a strong beat whose uppermost note is resolved downward in the next chord and whose bass remains stationary.

ARPEGGIATED SIX-FOUR CHORD
See: Arpeggio Six-Four Chord

ARPEGGIO SIX-FOUR CHORD (McHose, Reed)
A six-four chord approached by leap or implied leap from a triad of the same spelling.
(Arpeggiated Six-Four Chord, Stable Six-Four Chord)

ARSIS (Hughes-Taylor)
See: Anacrusis
ARTIFICIAL MODE (Goetschius)
See: Minor Mode

ASCENDING RESOLUTION OF A SEVENTH (Goetschius)
An irregular resolution of a chord seventh whereby it moves upward.

ASSOCIATED TRIADS (Mitchell)
Two triads with roots a third apart and two common tones.
See also: Related Triads

ATONALITY
The negation of the principal of tonality.
Compare: Tonality

ATTENDANT CHORD
1) Non-harmonic tones in any combination used in more than two voices simultaneously and regarded as a chord. (Heacox-Lehmann)
2) A secondary dominant chord. (Piston)
See also: Chord of Embellishment

ATTENDANT KEYS
1) Next-related keys. (Goetschius)
2) Related keys. (Hughes-Taylor)

AUGMENTED FIFTH
A fifth, a chromatic half step larger than a perfect fifth.

AUGMENTED FOURTH
A fourth, a chromatic half step larger than a perfect fourth.
(Tritone)

AUGMENTED INTERVAL
The interval resulting from enlarging any perfect or major interval a chromatic half step.
(Extreme Interval, Pluperfect Interval, Redundant Interval, Sharp Interval, Superfluous Interval)

AUGMENTED LARGE SEVENTH CHORD (Wedge)
See: Augmented Major Seventh Chord

AUGMENTED MAJOR SEVENTH CHORD (McHose, Reed)
An augmented triad with a major seventh above.
(Augmented Large Seventh Chord, Large Seventh Chord)

AUGMENTED MINOR SEVENTH CHORD (Reed)
An augmented triad with a minor seventh above.
AUGMENTED SECOND
A second, a chromatic half step larger than a major second.

AUGMENTED SIX-FIVE CHORD
See: German Sixth Chord

AUGMENTED SIX-FOUR-THREE CHORD
1) French sixth chord (q.v.).
2) An augmented sixth chord containing the characteristic in-
tervals of an augmented sixth, a doubly augmented fourth,
and a major third.

AUGMENTED SIX-THREE CHORD
See: Italian Sixth Chord

AUGMENTED SIXTH CHORD
An altered chord characterized by the intervals of an augmented
sixth and a major third above the bass.
See also: Augmented Six-Four-Three Chord
French Sixth Chord
German Sixth Chord
Italian Sixth Chord
(Chord of the Augmented Sixth, Chord of the Extreme Sixth)

AUGMENTED TRIAD
A triad consisting of two major thirds within an augmented
fifth.

AUTHENTIC CADENCE
1) The dominant harmony followed by the tonic.
2) A V-I progression.
See also: Imperfect Authentic Cadence
Imperfect Cadence
Perfect Authentic Cadence
Perfect Cadence
(Complete Cadence, Full Cadence, Perfect Cadence, Whole
Cadence)

AUXILIARY CHORD (Piston)
Two or three auxiliary tones occurring at the same time in simi-
lar motion.
See also: Chord of Embellishment
(Neighboring Chord)

AUXILIARY KEYS (Hughes-Taylor)
See: Related Keys
AUXILIARY SIX-FOUR CHORD (Oxford)
See: Pedal Six-Four Chord

AUXILIARY TONE
See: Neighboring Tone
See also: Accented Auxiliary Tone
Adjunct Notes
Double Auxiliary Tones

AVOIED CADENCE (Hughes-Taylor)
Deceptive cadence (q.v.).

BASIC CHORD DEGREES (Alchin)
The root and fifth of a chord.

BASIC HARMONIC PROGRESSION (Kohs)
Root movement by fifths.
See also: Relationship of the Fifth

BASIC MELODIC PROGRESSION (Kohs)
The melodic movement of a second.
See also: Adjacent Notes
Conjunct Motion
(Step)

BASS
1) The lowest voice in traditional four-part harmony.
2) The lowest tone of a chord.
See also: Figured Bass
Fundamental Bass
Given Bass
Supposed Bass
(Bass Tone)

BASS TONE
See: Bass (2)

BASSO CONTINUO
See: Figured Bass

BORROWED CHORD
1) A secondary dominant chord. (Piston)
2) A chord temporarily borrowed from another mode. (Reed)
BORROWED TONE (Wedge)
   The use of the third, sixth, or seventh scale degrees from the opposite mode.

BRODERIE (Hughes-Taylor, Piston)
   See: Neighboring Tone

BROKEN CADENCE (Hughes-Taylor)
   See: Deceptive Cadence

BROKEN CHORD (Hughes-Taylor)
   An arpeggio.  
   (Harmonic Figuration)

BYTONE (Alchin)
   Non-harmonic Tone (q.v.).

CADENCE
   The final harmonies of a phrase, formed by the last two (or more) chords.
   See also: Amen Cadence
   Authentic Cadence
   Avoided Cadence
   Broken Cadence
   Cadential Formula
   Church Cadence
   Complete Cadence
   Covered Cadence
   Deceptive Cadence
   Evaded Cadence
   False Cadence
   Feminine Cadence
   Feminine Ending
   Final Cadence
   Final Close
   Full Cadence
   Full Close
   Half Cadence
   Half Close
   Imperfect Authentic Cadence
   Imperfect Cadence
   Imperfect Plagal Cadence
   Interrupted Cadence
   Inverted Cadence
   Irregular Cadence
CADENCE (Continued)

See also: Irregular Resolution
- Major Cadence
- Masculine Cadence
- Masculine Ending
- Medial Cadence
- Mixed Cadence
- Perfect Authentnic Cadence
- Perfect Cadence
- Perfect Plagal Cadence
- Phrygian Cadence
- Plagal Cadence
- Principal Cadence
- Quarter Cadence
- Radical Cadence
- Rising Cadence
- Semi Cadence
- Surprise Cadence
- Whole Cadence

(Close, Full Close, Resolution)

CADENCING RESOLUTION (Hughes-Taylor)
The progression of a seventh chord to the chord whose root is
a fourth higher or a fifth lower.
(Regular Resolution)

CADENTIAL FORMULA (Piston)
A given series of chords in a cadence.

CADENTIAL SIX-FOUR CHORD
The six-four chord found in a cadence.
See also: Accented Cadential Six-Four Chord

CAESURA (Kohs)
The break in a phrase.

CAMBIATA
1) A non-harmonic tone which leaps down a third and resolves up
   by step. (Piston, McHose)
2) Changing note (q.v.). (Hughes-Taylor)
   (Nota Cambiata)

CANCEL SIGN (Hughes-Taylor)
See: Natural Sign

CENT (Harvard)
One one-hundredth of a chromatic semi-tone.

CENTRAL TONES (Goetschius)
See: Principal Scale Steps
CHAIN OF SEVENTH CHORDS (Kohs)
A succession of seventh chords, each resolving into the next.

CHAIN OF SUSPENSIONS (McHose, Reed)
A succession of two or more single suspensions.
(Chain Suspensions)

CHAIN SUSPENSIONS
See: Chain of Suspensions

CHANGE OF HARMONY
See: Progression

CHANGE OF MODE (Goetschius, Reed)
A change from major to minor mode, or from minor to major mode.

CHANGE OF ROOT (Sessions)
See: Progression

CHANGING CHORD (Hughes-Taylor)
A chord formed by two or more accented non-harmonic tones.
See also: Chord of Embellishment

CHANGING TONE
1) A neighboring tone which leaps to another neighboring tone on the opposite side of the harmony tone and then returns to the harmony tone.
2) A neighboring tone. (Hindemith)
3) Cambiata. (Kohs)
4) An accented non-harmonic tone. (Hughes-Taylor)
(Double Neighboring Tone)

CHARACTERISTIC CHORD (Hughes-Taylor)
The subtonic chord.

CHARACTERISTIC TONE (Hughes-Taylor)
The leading tone.

CHORD
A combination of tones sounding together and bearing a harmonic relation to each other.
See also: Accented Cadential Six-Four Chord
Accidental Chord
Added Sixth Chord
Altered Chord
Apparent V7 Chord
Apparent VII6° Chord
Appoggiatura Chord
Appoggiatura Six-Four Chord
CHORD (Continued)

See also: Arpeggiated Six-Four Chord
Arpeggio Six-Four Chord
Attendant Chord
Augmented Large Seventh Chord.
Augmented Major Seventh Chord
Augmented Minor Seventh Chord
Augmented Six-Five Chord
Augmented Six-Four-Three Chord
Augmented Six-Three Chord
Augmented Sixth Chord
Auxiliary Chord
Auxiliary Six-Four Chord
Borrowed Chord
Broken Chord
Cadential Six-Four Chord
Chain of Seventh Chords
Changing Chord
Characteristic Chord
Chord Classification
Chord of Embellishment
Chord of Nature
Chord of Rest
Chord of the Augmented Sixth
Chord of the Diminished Seventh
Chord of the Dominant Ninth
Chord of the Dominant Seventh
Chord of the Eleventh
Chord of the Extreme Sixth
Chord of the Four-Three
Chord of the Fourth and the Sixth
Chord of the Ninth
Chord of the Second
Chord of the Seventh
Chord of the Six-Five
Chord of the Six-Four
Chord of the Sixth
Chord of the Subdominant Sixth
Chord of the Thirteenth
Chord Substitution
Chromatic Chord
Chromatically Altered Chord
Classification of Chords
Collateral Seventh Chord
Common Chord
Consecutive Dominant Chords
Consonant Chord
Dependent Chord
Dependent Six-Four Chord
See also: Derivative Chord
Diatonic Chord
Diatonic Seventh Chord
Diminished Diminished Seventh Chord
Diminished Minor Seventh Chord
Diminished Seventh Chord
Dispersed Chord
Dissonant Chord
Dominant Chord
Dominant Ninth Chord
Dominant Seventh Chord
Dominant Seventh Chord with Sixth
Double Neighboring Chord
Doubtful Chord
Echappe Chord
Eleventh Chord
Embellishing Six-Four Chord
Enharmonic Chord
Equivocal Chord
Extended Chord
Familiar Altered Chord
First Class Chord
First Species Seventh Chord
Five over One
Four-Three Chord
Four-Two Chord
Fourth Chord
French Sixth Chord
Gateway Chord
German Sixth Chord
Half-Diminished Seventh Chord
Imperfect Chord
Incomplete Chord
Incomplete Dominant Ninth Chord
Incomplete Dominant Seventh Chord
Incomplete Major Ninth Chord
Incomplete V7 Chord
Incomplete V9 Chord
Inverted Chord
Italian Sixth Chord
Large Seventh Chord
Leading Chord
Leading Tone Seventh Chord
Major Large Seventh Chord
Major Major Seventh Chord
Major Minor Seventh Chord
Major Seventh Chord
CHORD (Continued)

See also: Master Chord
Mediant Chord
Mediant Seventh Chord
Minor Large Seventh Chord
Minor Major Seventh Chord
Minor Minor Seventh Chord
Minor Seventh Chord
Mixed Chord
Modulatory Agents
Mystic Chord
Neapolitan Chord
Neapolitan Sixth Chord
Neighboring Chord
Neighboring Six-Four Chord
Ninth Chord
Non-Dominant Ninth Chord
Non-Dominant Seventh Chord
Parenthesis Chord
Passing Chord
Passing Six-Four Chord
Pedal Six-Four Chord
Pivot Chord
Pivotal Chord
Primary Chord
Primary Chord Structure
Principal Chord
Relative Chord
Root Chord
Scale Degree Chord
Second Class Chord
Second Species Seventh Chord
Secondary Chord
Secondary Diatonic Chord of the Seventh
Secondary Dominant Chord
Secondary Leading Tone Chord
Secondary Seventh Chord
Sestina
Seventh Chord
Six Chord
Six-Five Chord
Six-Four Chord
Sixth Chord
Small Seventh Chord
Solid Chord
Stable Six-Four Chord
Stationary Six-Four Chord
Stepwise Six-Four Chord
Subdominant Added Sixth Chord
CHORD (Continued)

See also: Subdominant Chord
Subdominant Triad with Added Sixth
Subordinate Chord
Subordinate Seventh Chord
Substitute Chord
Subtonic Chord
Supertonic Seventh Chord
Suspended Chord
Suspension Chord
Third Class Chord
Third Species Seventh Chord
Thirteenth Chord
Tone Cluster
Tonic Chord
Transient Chord
Triad
Unstable Six-Four Chord
X Chord

CHORD CHOICE (McHose)
An organized plan to determine the selection of harmonies to support a melody.

CHORD CLASSIFICATION (McHose)
A system of classifying chords according to their distance from the tonic in normal harmonic progression.
See: First Class Chord
Fourth Class Chord
Second Class Chord
Third Class Chord
(Classification of Chords)

CHORD INVERSION
See: Inversion of a Chord

CHORD OF EMBELLISHMENT (Kohs)
A chord formed by and/or acting like non-harmonic tones.
See also: Appoggiatura Chord
Auxiliary Chord
Changing Chord
Neighboring Chord
Passing Chord
Suspended Chord
Suspension Chord
(Attendant Chord)
CHORD OF NATURE
The groundtone and next five overtones in a harmonic series.
(Sestina)

CHORD OF REST (McHose)
The tonic chord.

CHORD OF THE ADDED SIXTH
1) The first inversion of a supertonic seventh chord. (Heacox-Lehmann)
2) Added Sixth Chord (q.v.).
   (Chord of the Subdominant Sixth)

CHORD OF THE AUGMENTED SIXTH
See: Augmented Sixth Chord

CHORD OF THE DIMINISHED SEVENTH (Goetschius)
See: Diminished Seventh Chord

CHORD OF THE DOMINANT NINTH (Goetschius)
See: Dominant Ninth Chord

CHORD OF THE DOMINANT SEVENTH (Goetschius)
See: Dominant Seventh Chord

CHORD OF THE ELEVENTH (Piston)
See: Eleventh Chord

CHORD OF THE EXTREME SIXTH (Hughes-Taylor)
See: Augmented Sixth Chord

CHORD OF THE FOUR-THREE (Goetschius)
The second inversion of a seventh chord.

CHORD OF THE FOURTH AND THE SIXTH (Hughes-Taylor)
See: Six-Four Chord

CHORD OF THE NINTH (Oxford, Goetschius)
See: Ninth Chord

CHORD OF THE SECOND (Goetschius)
The third inversion of a seventh chord.

CHORD OF THE SEVENTH (Goetschius, Hughes-Taylor)
See: Seventh Chord

CHORD OF THE SIX-FIVE (Goetschius)
The first inversion of a seventh chord.
CHORD OF THE SIX-FOUR (Goetschius)
The second inversion of a triad.

CHORD OF THE SIXTH
The first inversion of a triad.

CHORD OF THE SUBDOMINANT SIXTH (Hughes-Taylor)
See: Chord of the Added Sixth (1)

CHORD OF THE THIRTEENTH (Piston)
See: Thirteenth Chord

CHORD POSITION (Murphy-Stringham)
In four-part harmony, position is determined by the chord tone in the soprano.
Compare: Chord Inversion
See: Fifth Position
Octave Position
Position of the Fifth
Position of the Octave
Position of the Seventh
Position of the Third
Root Position
Third Position
(Position of a Chord)

CHORD REPETITION (Goetschius)
A repeated harmony with different spacing, position, or inversion.

CHORD SEVENTH
The seventh of a chord.
See: Appoggiatura Seventh
Direct Preparation of a Seventh
Essential Seventh
Preparation of a Seventh by Substitution
Prepared Seventh
Stationary Seventh
Suspended Essential Seventh
Unprepared Seventh

CHORD STRUCTURE
See: Close Structure
Open Structure

CHORD SUBSTITUTION (Kohs)
See: Substitute Chord
CHORD TONE
A note found within a given chord.

CHORDAL SKIP (Mitchell)
A tone of figuration (q.v.) within the prevailing harmony.

CHROMATIC
Pertaining to that which differs in pitch, but not in name.
Compare: Diatonic
See also: Chromatic Music

CHROMATIC ALTERATION (Hindemith, Sessions)
Raising or lowering by means of accidentals.
See also: Cross Relation
(Chromatic Inflection)

CHROMATIC CHANGES (Murphy-Stringham)
Deviations from diatonic tones.
See: Chromatic Alterations

CHROMATIC CHORD
See: Altered Chord

CHROMATIC EMBELLISHMENTS (Kohs)
Chromatic Non-Harmonic Tones (q.v.).

CHROMATIC INFLECTION (Goetschius, McHose)
See: Chromatic Alteration

CHROMATIC INTERVAL
1) An interval in which the upper of the two tones is not in the scale of the lower. (Goetschius)
2) That interval formed by two tones which lie on the same degree, but which differ in pitch. (Sessions)

CHROMATIC KEY (Hughes-Taylor)
One with sharps or flats.

CHROMATIC MODULATION
A modulation involving a progression of chromatic chords.

CHROMATIC MUSIC (Murphy-Stringham)
That which uses accidentals foreign to the scale.

CHROMATIC NEIGHBORING TONE (Oxford)
A neighboring tone which has been chromatically altered.
CHROMATIC NON-HARMONIC TONE (McHose)
A non-harmonic tone which is not within the diatonic scale.
(Altered Accessory Tone, Altered Non-Harmonic Tone,
Chromatic Embellishment)

CHROMATIC NOTES (Longy)
Notes altered from the diatonic scale by means of accidentals.
(Alteration, Altered Degrees, Altered Tones, Foreign Tones)

CHROMATIC PASSING TONE
A passing tone that is approached chromatically.

CHROMATIC PROGRESSION (McHose)
A progression in which the second chord has a chromatic in­
flection of a note common to both chords.

CHROMATIC SCALE
A scale which progresses in a series of twelve adjacent half steps.
(Dodecatonic Scale)

CHROMATIC SIGN
See: Accidental

CHROMATICALLY ALTERED CHORD (Kohs)
See: Altered Chord

CHURCH CADENCE (Hughes-Taylor)
A plagal cadence (q.v.).

CHURCH MODES
The medieval modes used in sacred music.
See: Aeolian Mode
    Dorian Mode
    Ionian Mode
    Locrian Mode
    Lydian Mode
    Mixolydian Mode
    Phrygian Mode

CIRCLE OF FIFTHS (Sessions, Reed)
See: Cycle of Fifths

CIRCULAR EXTENSION (Kohs)
A chromatic passage which begins and ends with the same har­
mony.
CLASSIFICATION OF CHORDS (McHose)
   See: Chord Classification

CLOSE
   See: Cadence

CLOSE HARMONY
   See: Close Structure

CLOSE POSITION
   See: Close Structure

CLOSE SPACING (Kohs)
   See: Close Structure

CLOSE STRUCTURE
   In four-part harmony, that position in which the three upper parts are written as close together as the successive chord tones permit.
   Compare: Open Structure
   (Close Harmony, Close Position, Close Spacing)

CLOSELY RELATED KEYS (Mitchell)
   See: Next-Related Keys

COINCIDENCE OF DOMINANT CHORDS (Goetschius)
   The dominant chords of parallel scales.

COLLATERAL SEVENTH CHORD (Alchin)
   See: Secondary Seventh Chord

COLOR CHORD TONES (Alchin)
   The third and the seventh of a chord.

COMBINATION MODE (Hughes-Taylor)
   Resolving the dominant of a minor key to the tonic major.
   See also: Tierce de Picardie

COMMA
   One ninth of a semitone.

COMMON CHORD
   1) In modulating from one key to a new key, a chord common to both keys.
   2) A triad. (Hughes-Taylor)
      (Gateway Chord, Pivot Chord, Pivotal Chord)
COMMON CHORD MODULATION
Modulation by use of a chord common to both keys.  
(Diatonic Common Chord Modulation, Diatonic Modulation,
Pivot Chord Modulation)

COMMON TONE
A tone common to two consecutive chords.  
(Connecting Note, Pivotal Modulatory Tone, Sustained Tone)

COMMON TONE MODULATION
Modulation by means of chords with a common tone between them.

COMPASS
The range of a voice or instrument.  
See also: Standard Compass

COMPLEMENT (Harvard)
The difference between the octave and any interval, therefore,
its inversion (q.v.).

COMPLETE CADENCE
1) An authentic cadence. (Hughes-Taylor)
2) A cadence ending on the tonic. (Mitchell)
Compare: Incomplete Cadence

COMPLETE MODULATION (Alchin, Goetschius)
A modulation in which the new key is confirmed with both
rhythmic and harmonic cadence.  
(Final Modulation)

COMPLETE TRIAD (Mitchell)
A triad with all three of its tones present.
Compare: Incomplete Triad

COMPOSITION OF AN INTERVAL (Longy)
The numerical size of an interval as determined by the sum of
the half and whole tones it contains.
Compare: Measurement of an Interval
Qualification of an Interval

COMPOUND HARMONY (Hughes-Taylor)
That in which some tones are doubled.
Compare: Simple Harmony

COMPOUND INTERVAL
An interval larger than an octave.
Compare: Simple Interval
CONCEALED FIFTH (Hughes-Taylor)
   See: Covered Fifth

CONCORD
   1) Consonance. (Tovey)
   2) A combination of consonances. (Murphy-Stringham)
   3) A consonant chord. (Goetschius, Oxford)
   4) A harmonious combination. (Hughes-Taylor)
   Compare: Discord

CON-DISSONANT (Hughes-Taylor)
   That which is consonant with each of two mutually dissonant elements.

CONJUNCT MOTION
   Melodic motion by step.
   See also: Adjacent Notes

CONNECTING NOTE (Hughes-Taylor)
   See: Common Tone

CONSECUTIVE DOMINANT CHORDS (Goetschius)
   A series of secondary dominant chords, each resolving properly into its successor.

CONSECUTIVE FIFTHS (Alchin, Heacox-Lehmann, Sessions)
   The result of two voices progressing in the same direction, a fifth apart.
   (Parallel Fifths, Similar Perfect Fifths, Successive Perfect Fifths)

CONSECUTIVE INTERVALS
   1) Parallel intervals (q.v.).
   2) Intervals consecutive as to number but not necessity as to quality. (Kohs)

CONSECUTIVE MOTION
   Parallel motion (q.v.).

CONSECUTIVE OCTAVES
   The result of two voices progressing in the same direction, an octave apart.
   (Parallel Octaves, Successive Octaves)

CONSEQUENT
   The second phrase of a period.
   Compare: Antecedent
   (After-Phrase)
CONSONANCE
1) Consonant intervals (q.v.).
2) A consonant chord (q.v.).
3) An agreeable, restful accord of sounds. (Hughes-Taylor)
   Compare: Dissonance
   (Accord, Euphony)

CONSONANT CHORD (Hughes-Taylor, Piston)
A chord containing only consonant intervals.

CONSONANT INTERVALS
1) Intervals which are found within the triad. (Sessions)
2) Perfect primes, fifths, and octaves; major and minor thirds and sixths.
   See also: Imperfect Consonant Intervals
   Perfect Consonant Intervals
   Primary Consonant Intervals
   Secondary Consonant Intervals

CONSONANT PASSING TONE (Mitchell)
A passing tone which is consonant with all the voices heard with it.
   Compare: Dissonant Passing Tone

CONSONANT SUSPENSION (Mitchell)
A suspension which is consonant with all the voices heard with it.
   Compare: Dissonant Suspension

CONSONANT TRIADS (Kohs)
Major and minor triads.

CONTINUED BASS
See: Figured Bass

CONTRACTION (Kohs)
The resolution of an interval to a smaller interval.
   Compare: Expansion

CONTRARY MOTION
Motion between two voices which move in opposite directions.
   (Opposite Motion)

CONTRASTING PERIOD (Murphy-Stringham)
Two phrases of a period which begin differently.
   (Opposite Period)
COVERED CADENCE (Kohs)
One in which the cadence is completed without breaking the texture or musical line.

COVERED FIFTH (Heacox-Helmann)
The result of two voices more less than a fifth apart progressing in similar motion to a fifth.
(Direct Fifth, Hidden Fifth)

COVERED OCTAVE (Heacox-Lehmann)
The result of two voices more or less than an octave apart progressing in similar motion to an octave.
(Direct Octave, Hidden Octave)

CROSS RELATION
A chromatic alteration in which the two successive notes are heard in two different voices.
See also: False Relation

CROSSED VOICES (Mitchell)
A spacing in one chord so that one voice is higher than the voice that is normally above it.
Compare: Overlapping of Voices
(Crossing Voices)

CROSSING VOICES (Kohs)
See: Crossed Voices

CYCLE OF FIFTHS
A sequence of key signatures, each a fifth apart.
(Circle of Fifths, Cycle of Keys)

CYCLE OF KEYS (Mitchell)
See: Cycle of Fifths

DECEPTIVE CADENCE
A cadence which substitutes some other chord, generally the submediant, for the final chord in the authentic cadence formula.
See also: Harmonic Elaboration
(Avoided Cadence, Broken Cadence, Deceptive Resolution, Evaded Cadence, False Cadence, Interrupted Cadence, Irregular Cadence, Irregular Resolution, Surprise Cadence)
DECEPTIVE RESOLUTION
See: Deceptive Cadence

DECORATED RESOLUTION (Mitchell)
See: Ornamental Resolution

DECORATING TONE (Mitchell, Hughes-Taylor)
See: Neighboring Tone

DEFECTIVE INTERVAL (Hughes-Taylor)
See: Diminished Interval

DEGREES OF THE SCALE
The diatonic notes of a scale.
See: Anti-Dominant
Characteristic Tone
Dominant
Dominating Note
Essential Seventh
Fundamental
Key Note
Key Tone
Leading Tone
Lower Dominant
Master Note
Mediant
Mixolydian Seventh
Nota Sensible
Phrygian Second
Principal Scale Steps
Raised Seventh Degree
Raised Sixth Degree
Scale Degrees
Scale Steps
Second Dominant
Sensitive Tone
Subdominant
Submediant
Subordinate Scale Steps
Subtonic
Superdominant
Supertonic
Tendency Tone
Tonal Center
Tonal Degrees
Tonic
DELAYED RESOLUTION
1) The resolution of a seventh chord in which the seventh moves first up to the root before going to its usual resolution. (Heacox-Lehmann)
2) An appoggiatura or suspension which is delayed in its resolution so that a change of harmony takes place first. (Piston)
3) A tonic six-four chord which resolves from a weak beat to a dominant chord on a strong beat. (Sessions)

DEPENDENT CHORD (Hughes-Taylor)
A chord which must be resolved.

DEPENDENT SIX-FOUR CHORD (Mitchell)
See: Pedal Six-Four Chord

DEPENDENT TONE
1) Modal degrees (q.v.).
2) Non-harmonic tone (q.v.).

DERIVATIVE (Hughes-Taylor)
1) The root of a chord.
2) An inversion.

DERIVATIVE CHORD (Hughes-Taylor)
A chord formed by inversion.

DEVIL IN MUSIC
See: Diabolus in Musica

DIABCLUS IN MUSICA
"Devil in music", the medieval term for the tritone (q.v.).

DIATONIC
Pertaining to that which is different both in pitch and name. Compare: Chromatic

DIATONIC CHORD
1) A chord containing only notes that belong to the diatonic scale. (Heacox-Lehmann)
2) A triad. (Hughes-Taylor)

DIATONIC COMMON CHORD MODULATION (Reed)
See: Common Chord Modulation

DIATONIC INTERVALS (Goetschius, Hughes-Taylor)
Intervals between tones of a major scale. (Natural Intervals)
DIATONIC MAJOR SCALE (Tovey)
   See: Major Scale

DIATONIC MODULATION
   1) Common Chord Modulation (q.v.).
   2) Modulation to a near related key. (Hughes-Taylor)

DIATONIC MUSIC (Mutphy-Stringham)
   Music made up entirely of scale tones without additional accidentals.

DIATONIC NON-HARMONIC TONE (McHose)
   A non-harmonic tone which is within a diatonic scale.

DIATONIC NOTES (Longy)
   The degrees of a diatonic scale.
   Compare: Chromatic Notes

DIATONIC PASSING TONE (Oxford, Reed)
   A passing tone between two notes a third apart.

DIATONIC PROGRESSION (McHose)
   A progression between two diatonic chords.

DIATONIC SCALE
   A scale with one and only one tone on each successive degree.
   (Natural Scale)

DIATONIC SEVENTH CHORD (McHose, Reed)
   Any seventh chord which occurs naturally in a diatonic scale.
   (Secondary Seventh Chord)

DIMINISHED DIMINISHED SEVENTH CHORD (McHose, Reed)
   See: Diminished Seventh Chord

DIMINISHED FIFTH
   A fifth, a chromatic half step smaller than a perfect fifth.
   (Tritone)

DIMINISHED FOURTH
   A fourth, a chromatic half step smaller than a perfect fourth.

DIMINISHED INTERVAL
   The result of decreasing a perfect or minor interval a chromatic half step.
   See also: Imperfect Interval
   (Defective Interval, False Interval, Flat Interval)
DIMINISHED MINOR SEVENTH CHORD (McHose, Reed)
See: Half Diminished Seventh Chord

DIMINISHED SEVENTH CHORD
A diminished triad plus a diminished seventh.
See also: Doubtful Chord
(Chord of the Diminished Seventh, Diminished Diminished Seventh Chord, Enharmonic Chord)

DIMINISHED TRIAD
A triad consisting of two minor thirds within a diminished fifth.
(False Triad)

DIRECT ANTICIPATION (Mitchell)
An anticipation which remains in one voice.
Compare: Indirect Anticipation

DIRECT FIFTH (Piston)
See: Covered Fifth

DIRECT MOTION (Hughes-Taylor, Sessions)
Two voices moving in the same general direction.
(Regular Motion, Similar Motion)

DIRECT OCTAVE (Piston)
See: Covered Octave

DIRECT PREPARATION OF A SEVENTH (Heacox-Lehmann)
A preparation in which the seventh is in the previous chord in the same voice.
Compare: Preparation of a Seventh by Substitution

DIRECT RELATIONSHIP OF KEYS (Tovey)
A relationship between keys in which the tonic chord is a diatonic chord within the second key.

DISCORD
1) An inharmonious combination of sounds. (Hughes-Taylor)
2) A combination of dissonances.
3) A dissonant chord. (Goetschius, Oxford)
4) Dissonance (q.v.).
Compare: Concord
See also: Essential Discord
DISJOINED NOTES (Longy)
   Notes a third or more apart melodically.
   See also: Disjunct Motion
   Leap
   Compare: Adjacent Notes

DISJUNCT MOTION
   Melodic motion by leap (q.v.).
   See also: Disjoined Notes

DISJUNCT SUCESSION (Hughes-Taylor)
   A succession of skips.

DISPERSED CHORD (Hughes-Taylor)
   One which is spaced very widely.
   (Extended Chord)

DISPERSED HARMONY (Hughes-Taylor)
   See: Open Structure

DISSONANCE
   1) Something which demands resolution. (Murphy-Stringham)
   2) A dissonant interval. (Sessions)
   3) All intervals which are not consonant intervals. (Mitchell)
   4) Discord (q.v.).
   Compare: Consonance
   See also: Essential Dissonance
            Harmonic Dissonance
            Non-Harmonic Dissonance
            Prepared Dissonance

DISSONANT CHORD
   1) A chord of four or more different tones. (Goetschius)
   2) A chord containing at least one dissonant interval (Heacox-Lehmann)

DISSONANT INTERVAL
   1) Major and minor seconds, sevenths, and ninths; all augmented
      and diminished intervals. (Piston)
   2) Those intervals which are not consonant. (Reed)

DISSONANT PASSING TONE (Mitchell)
   A passing tone which is dissonant to one or more of the voices
   with which it is heard.
   Compare: Consonant Passing Tone
DISSONANT SUSPENSION (Mitchell)
A suspension which is dissonant to one or more of the voices
with which it is heard.
Compare: Consonant Suspension

DISSONANT TRIADS (Kohs)
Augmented and diminished triads.

DISSONANTAL TENSION (Sessions)
The relative degree of dissonance between two notes.

DISTANCE (Hughes-Taylor)
Interval (q.v.).

DODECATONIC SCALE (Kohs)
A chromatic scale (q.v.).

DOMINANT
The fifth degree of a diatonic scale.
(Dominating Note)

DOMINANT CHORD
A chord built on the dominant.
See also: Chord of the Dominant Ninth
Chord of the Dominant Seventh
Dominant Ninth Chord
Dominant Seventh Chord
Dominant Seventh Chord with Sixth
Incomplete Dominant Ninth Chord
Incomplete Dominant Seventh Chord
Secondary Dominant Chord
(Leading Chord)

DOMINANT MODULATION (Tovey)
Emphasis of the dominant of the new key in modulation.

DOMINANT NINTH CHORD
The chord resulting from adding another diatonic third above
the dominant seventh chord.
(Chord of the Dominant Ninth)

DOMINANT SEVENTH CHORD
A major minor seventh chord built on the dominant; it usually
refers to the V7 chord.
(Chord of the Dominant Seventh)
DOMINANT SEVENTH CHORD WITH SIXTH (Hindemith)
A dominant seventh chord with the fifth replaced by the sixth.
See also: Thirteenth Chord

DOMINANT TRIAD
The triad on the dominant.

DOMINATING NOTE (Goetschius)
See: Dominant

DORIAN MODE
The church mode equivalent to a D to D scale on the white keys of the piano.

DOUBLE APPoggIATURA
1) Two simultaneously sounding appoggiature. (Piston)
2) An appoggiatura which resolves ornamentally by skipping to the opposite neighboring tone of the note of resolution. (Goetschius, Heacox-Lehmann)

DOUBLE AUXILIARY TONES (Piston)
See: Double Neighboring Tones

DOUBLE FLAT
A symbol of two flats (bb) lowering its note two semitones. (Great Flat)

DOUBLE NEIGHBORING CHORD (Kohs)
A neighboring chord in which two tones function as neighboring tones.

DOUBLE NEIGHBORING TONES
The upper and lower neighboring tones embellishing a tone consecutively. (Double Auxiliary Tones)

DOUBLE PASSING TONES (Goetschius, McHose)
Two passing tones heard together in similar or contrary motion.

DOUBLE PEDAL POINT
A pedal point of two concurrent tones. See also: Pastorale Pedal Point

DOUBLE PERIOD (Kohs)
Two periods with greater weight at the end of the second one.

DOUBLE PHRASE (Goetschius)
See: Period
DOUBLE SHARP
A symbol (X) raising its note two semitones.

DOUBLE SUSPENSION
One in which suspensions occur simultaneously in two voices.

DOUBLED TONE
A chord tone used twice within a chord.

DOUBTFUL CHORD (Hughes-Taylor)
A chord which may be resolved in many ways, such as a diminished seventh chord.
(Equivocal Chord)

DYAD (Hughes-Taylor)
A concord of two tones.

ECCLESIASTICAL MODES
See: Church Modes

ECHAPPE (Hughes-Taylor, Murphy-Stringham, Piston)
A non-harmonic tone whose resolution skips a third.

ECHAPPE CHORD (Kohs)
A chord whose notes bear the relation of an échappé to the next chord.

EIGHTH (Hughes-Taylor)
See: Octave

ELEVENTH CHORD (Piston)
A chord, or chordal effect, obtained by piling up thirds to the extent of an eleventh above the bass.
See also: Five over One
(Chord of the Eleventh)

ELISION (McHose)
A progression from a chord of one classification toward the tonic, but skipping over a classification.

EMBEELLISHING SIX-FOUR CHORD (Heacox-Lehmann, Murphy-Stringham)
A six-four chord whose bass is the second of three repeated bass notes.
EMBELLISHING TONE (Goetschius)
Neighboring tone (q.v.).

EMBELLISHMENT
1) Non-harmonic tone. (Alehin)
2) Neighboring tone. (Heacox-Lehmann)
See also: Chromatic Embellishment

ENHARMONIC CHANGE
1) The writing of the same chord in two different notations. (Hughes-Taylor)
2) Enharmonic notation (q.v.). (Goetschius)
(Enharmonic Chord, Enharmonic Exchange)

ENHARMONIC CHORD
1) The diminished seventh chord, so-named, because it can be written with various enharmonic spellings. (Murphy-Stringham)
2) Enharmonic Change (q.v.).

ENHARMONIC EXCHANGE (Goetschius)
See: Enharmonic Change

ENHARMONIC INTERVALS (Kohs)
Intervals which are spelled and function differently, but which sound the same.

ENHARMONIC MODULATION (Reed, Tovey)
Modulation which makes use of an enharmonic change, either actual or implied.

ENHARMONIC NOTATION (Longy, Murphy-Stringham, Sessions)
The use of different spellings for the same pitch. (Enharmonic Change)

ENHARMONIC PITCHES (Alehin)
Pitches which sound the same, but are spelled differently.

ENHARMONIC SCALE
1) Two scales written differently, but sounding alike. (Longy, Hughes-Taylor)
2) A scale with more than the twelve semitones of a chromatic scale. (Hughes-Taylor)

ENHARMONY (Hughes-Taylor)
Differing in name or notation, but not in sound.
EQUIVOCAL CHORD (Hughes-Taylor)
See: Doubtful Chord

ESCAPE TONE (Kohs)
An unresolved dissonance left by leap.
See also: Echappe

ESCAPED TONE (Kohs)
See: Echappe
Escape Tone

ESSENTIAL DISCORD (Tovey)
A discord which, through custom, has ceased to require preparation.

ESSENTIAL DISSONANCE (McHose)
A dissonance which occurs as part of a chord, such as a chord seventh.

ESSENTIAL HARMONIES (Hughes-Taylor)
See: Primary Chord

ESSENTIAL NOTES (Hughes-Taylor)
Chord tones.

ESSENTIAL SEVENTH (Hughes-Taylor)
1) Leading tone (q.v.).
2) The chord seventh in a dominant seventh triad.
See also: Suspended Essential Seventh

EUPHONY (Goetschius)
Consonance.

EVADED CADENCE
1) Deceptive cadence (q.v.).
2) A cadence brought about by a sharp break, caesura, or abrupt and deliberate discontinuity. (Kohs)

EXPANSION (Kohs)
The resolution of an interval to a larger interval.
Compare: Contraction

EXTENDED CHORD (Hughes-Taylor)
See: Dispersed Chord

EXTENDED HARMONY (Hughes-Taylor)
See: Open Structure
EXTENDED PHRASE (Hughes-Taylor)
   A three measure phrase.

EXTERIOR TONES (Goetschius)
   See: Active Tones

EXTRANEOUS MODULATION (Goetschius)
   A modulation to a remotely-related key.

EXTREME INTERVAL (Hughes-Taylor)
   See: Augmented Interval

EXTREME KEY (Hughes-Taylor)
   See: Remote Key

FALSE CADENCE
   See: Deceptive Cadence
      Imperfect Cadence (2)

FALSE FIFTH (Hughes-Taylor)
   See: Imperfect Fifth

FALSE INTERVAL (Hughes-Taylor)
   See: Diminished Interval

FALSE MODULATION
   1) A modulation which passes through one key on the way to a third key. (Harvard)
   2) A hint of a modulation which immediately returns to the first key. (Piston)
      (Passing Modulation, Transient Modulation, Transitory Modulation)

FALSE RELATION
   1) The appearance of the tritone in different voices between chords. (Hughes-Taylor, Piston)
   2) The appearance simultaneously, or consecutively, in different voices of the same note chromatically altered. (Hughes-Taylor)
   See also: Overlapping False Relation
      Simultaneous False Relation
      Successive False Relation
      (Cross Relation)
FALSE TRIAD (Hughes-Taylor)
See: Diminished Triad

FAMILIAR ALTERED CHORD (Kohs)
Such a commonly-used altered chord as a secondary dominant chord, a Neapolitan sixth chord, tierce de picardie, etc.

FAMILY OF TONES (Goetschius)
A key.

FEMININE CADENCE (Piston)
See: Feminine Ending

FEMININE ENDING
A cadence in which the two final chords give a strong to weak rhythmic progression.
Compare: Masculine Ending
(Feminine Cadence)

FIFTH
The interval formed by a numerical distance of five letter-names, inclusive.
See also: Augmented Fifth
Concealed Fifth
Consecutive Fifths
Covered Fifth
Diminished Fifth
Direct Fifth
Harmonic Degree
Hidden Fifth
Imperfect Similar Fifths
Parallel Fifths
Perfect Fifth

FIFTH POSITION (Sessions)
A chord with the fifth in the soprano.

FIFTH RELATIONSHIP (Kohs)
See: Relationship of the Fifth

FIGURATION
1) The melodic elaboration of a line by the introduction of tones, harmonic or non-harmonic. (Heacox-Lehmann)
2) The writing or filling out of figured bass. (Hughes-Taylor)
See also: Chordal Skip
Harmonic Figuration
(Tones of Figuration)
FIGURED BASS
   A system which indicates harmonic relations above a given bass line by a series of symbols. (Basso Continuo, Continued Bass, Thorough Bass)

FINAL CADENCE (Harvard)
   See: Perfect Authentic Cadence

FINAL CLOSE (Hughes-Taylor)
   See: Perfect Authentic Cadence

FINAL MODULATION (Hughes-Taylor)
   See: Complete Modulation

FIRST (Hughes-Taylor)
   See: Unison

FIRST CLASS CHORD (McHose)
   A V or VII chord in the McHose system of chord classification.

FIRST INVERSION
   A chord or triad whose third is in the bass.
   (Position of the Sixth, Sixth Chord)

FIRST SPECIES SEVENTH CHORD (Alchin)
   A major minor seventh chord.

FIVE OVER ONE (Piston)
   A tonic eleventh chord.
   See also: Mixed Chord

FLAT
   A symbol (b) placed before a note, lowering it a semitone.
   See also: Double Flat
   Great Flat

FLAT INTERVAL (Hughes-Taylor)
   See: Diminished Interval

FORBIDDEN INTERVAL (Hughes-Taylor)
   Any interval which is contrary to the rules of harmony.

FORE-PHRASE (Alchin)
   See: Antecedent

FOREIGN KEY (Reed)
   See: Remotely Related Key
FOREIGN MODULATION (McHose)
    Modulation to a key that has two or more accidentals different
    than the original key.

FOREIGN PROGRESSION (Goetschius, McHose)
    A progression between two chords with no common tones.

FOREIGN TONE
    1) A chromatic note. (Reed)
    2) A non-harmonic tone. (Mutphy-Stringham)

FORM
    The sequence, arrangement, and balance of the tonal material
    in a composition.

FOUR-PART HARMONY
    Traditional harmony, written for four voices.

FOUR-THREE CHORD
    See: Chord of the Four Three

FOUR-TWO CHORD
    See: Chord of the Second

FOURTH
    The interval formed by a numerical distance of four letter-
    names, inclusive.
    See also: Augmented Fourth
              Diminished Fourth
              Perfect Fourth

FOURTH CHORD (Harvard)
    A chord constructed on fourths instead of the usual thirds.
    See also: Mystic Chord
              Quartal Harmony

FOURTH CLASS CHORD (McHose)
    A III chord in the McHose system of chord classification.

FREE ALTERATION (Heacox-Lehmann)
    The altered note in an altered chord approached by skip.
    Compare: Prepared Alteration

FREE ANTICIPATION
    An anticipation which skips to some other tone of the chord to
    which it belongs.
    (Indirect Anticipation, Irregular Anticipation)
FREE TONE
A non-harmonic tone left by leap which does not resolve ornamentally.
(Incomplete Neighboring Tone)

FRENCH SIXTH CHORD
An augmented sixth chord containing the intervals of an augmented sixth, a major third, and an augmented fourth.
(Augmented Six-Four-Three Chord, Chord of the Augmented Six-Four-Three)

FROZEN ACCESSORY TONE (Sessions)
A dissonance which, from constant usage, has changed from a non-harmonic tone to a part of a chord, such as the seventh in a seventh chord.

FULL CADENCE
1) Authentic Cadence.
2) Perfect Cadence (1).
   (Full Close)

FULL CLOSE
1) A perfect cadence. (Oxford)
2) A cadence. (Tovey)
3) Full cadence (q.v.).

FUNCTIONAL MODULATION (Tovey)
Placing indirectly related keys into positions which make their exact relation appear vividly.

FUNDAMENTAL
1) The tonic.
2) The root of a chord.
3) The first partial of an overtone series.
   (Fundamental Tone, Ground Tone)

FUNDAMENTAL BASS (McHose)
See: Root

FUNDAMENTAL CHORD STRUCTURE (Goetschius)
See: Triad

FUNDAMENTAL POSITION (Hughes-Taylor)
See: Root Position (2)

FUNDAMENTAL TONE
1) Fundamental (2)
2) Principal Scale Tone (q.v.).
G

GATEWAY CHORD (Murphy-Stringham)
See: Common Chord

GERMAN SCALE
A-H-C-D-E-F-G

GERMAN SIXTH CHORD
An augmented sixth chord containing the intervals of an augmented sixth, a perfect fifth, and a major third, which sounds enharmonically like a dominant seventh chord.
(Augmented Six-Five Chord, Chord of the Augmented Six-Five)

GIVEN BASS (Hughes-Taylor)
A bass upon which harmony is to be built.

GRACE NOTE
See: Acciaccatura

GRADUAL MODULATION (Hughes-Taylor)
A modulation in which the principal modulating chord is reached by others.

GREAT FLAT (Hughes-Taylor)
See: Double Flat

GROUND TONE (Mitchell)
See: Fundamental (3)

GROUP ONE INTERVALS (Mitchell)
Primes, fourths, fifths, and octaves.

GROUP TWO INTERVALS (Mitchell)
Seconds, thirds, sixths, and sevenths.

H

HALF CADENCE
1) A cadence ending with IV or V. (McHose, Sessions)
2) A cadence ending a phrase on V.
 (Half Close, Imperfect Cadence, Rising Cadence, Semi Cadence)
HALF CLOSE (Hughes-Taylor, Oxford)
See: Imperfect Cadence

HALF DIMINISHED SEVENTH CHORD (McHose, Murphy-Stringham, Wedge)
A diminished triad with a minor seventh above.
(Diminished Minor Seventh Chord, Third Species Seventh Chord)

HALF STEP
See: Semitone

HALF TONE
See: Semitone

HARMONIC
See: Partial

HARMONIC ANALYSIS
The reduction of music to its basic harmonic background by means of symbols.

HARMONIC DEGREE (Goetschius)
The perfect fifth.

HARMONIC DISSONANCE (Kohs)
A dissonance which results from being part of a chord.

HARMONIC ELABORATION (Sessions)
The prolongation of a certain harmony by such means as a deceptive cadence, a pedal point, a six-four chord, etc.

HARMONIC FIGURATION (Hughes-Taylor)
See: Broken Chord

HARMONIC FLOW (Harvard)
See: Progression

HARMONIC FORM OF THE MINOR SCALE (Heacox-Lehmann)
See: Harmonic Minor Scale

HARMONIC INTERVAL
An interval in which the tones are sounded simultaneously.
Compare: Melodic Interval

HARMONIC MINOR MODE
See: Harmonic Minor Scale
HARMONIC MINOR SCALE
A natural minor scale with a raised seventh degree.
(Harmonic Form of the Minor Scale, Harmonic Minor Mode)

HARMONIC NOTE
See: Partial

HARMONIC PROGRESSION
See: Progression

HARMONIC PROLONGATION (Sessions)
See: Harmonic Elaboration

HARMONIC RHYTHM
1) The rhythmic pattern formed by the chords and chord changes.
2) The rate of change of harmonies. (Kohs)

HARMONIC SCALE (Hughes-Taylor)
See: Natural Scale

HARMONIC SEQUENCE
A succession of similar harmonies, resulting from a symmetrical progression of the bass.

HARMONIC SERIES
A series of pitches producible above a given basic sound (the fundamental) which follow a strict acoustical principle.
See also: Chord of Nature
Fundamental
Ground Tone
Harmonic
Harmonic Note
Natural Tones
Overtone
Partials
Upper Partials
(Overtone Series)

HARMONIC TENSION (Kohs)
The pull of a stable chord on an unstable chord.
See also: Dissonantal Tension

HARMONIC TETRAHORD (Alchin)
A tetrachord consisting of a small second, an augmented second, and a small second.
HARMONIC TRIAD (Hughes-Taylor)
See: Major Triad

HARMONIZATION
The act of harmonizing or adding harmonies to a given melodic line.

HARMONY
The science of the simultaneous combination of sounds of different pitches without regard to their quality of tone or timbre. (Tovey).
See also: Compound Harmony
Dispersed Harmony
Extended Harmony
Four-Part Harmony
Modal Harmony
Natural Harmony
Non-Dominant Harmony
Plain Harmony
Quartal Harmony
Simple Harmony
Static Harmony
Tertial Harmony

HEPTACHORD (Hughes-Taylor)
The interval of a seventh.

HEPTATONIC SCALE (Kohs)
A seven tone scale, such as a diatonic scale.

HEXACHORD
1) A six tone scale.
2) The interval of a sixth.

HEXATONIC SCALE
See: Whole Tone Scale

HIDDEN CONSECUTIVES (Oxford)
See: Covered Fifth
Covered Octave
(Implied Consecutives)

HIDDEN FIFTH (Hughes-Taylor)
See: Covered Fifth

HIDDEN OCTAVE (Hughes-Taylor)
See: Covered Octave

HOMOTONIC SCALES (Longy)
See: Parallel Major and Minor Scales
HORN FIFTH (McHose)
The progression of the intervals: third, perfect fifth, sixth or sixth, perfect fifth, third, with the upper voice moving stepwise respectively down or up.

IMPERFECT AUTHENTIC CADENCE (McHose)
An authentic cadence in which one or more of the conditions for its being perfect are not fulfilled.
Compare: Perfect Authentic Cadence (Imperfect Cadence)

IMPERFECT CADENCE
1) An cadence to the tonic chord in which the soprano does not end on the tonic. (Heacox-Lehmann)
2) A half cadence (q.v.).
3) Imperfect authentic cadence (q.v.). (False Cadence, Half Close)

IMPERFECT CONSONANCE
See: Imperfect Consonant Intervals

IMPERFECT CONSONANT INTERVALS
Major and minor thirds and sixths.
(Secondary Consonance, Secondary Consonant Intervals)

IMPERFECT CHORD (Hughes-Taylor)
1) A chord containing a diminished fifth.
2) An incomplete chord.

IMPERFECT FIFTH (Hughes-Taylor)
A diminished fifth.
(False Fifth)

IMPERFECT INTERVAL (Tovey)
Any diminished interval smaller, by a semitone, than a perfect interval.

IMPERFECT PLAGAL CADENCE (McHose)
A plagal cadence in which the final chord does not have the root in the soprano.

IMPERFECT SIMILAR FIFTHS (McHose)
Consecutive fifths of different quality, produced by two voices moving in similar motion.
IMPERFECT TRIAD (Hughes-Taylor)
See: Leading Tone Triad

IMPLIED CONSECUTIVES (Oxford)
See: Hidden Consecutives

IMPLIED LEAP (McHose)
An interval within a harmony with one or two passing tones within it.
Compare: Leap

IMPLIED MODULATION (Mutphy-Stringham)
A modulation without indicative accidentals.

INACTIVE TONES (Goetschius)
See: Principal Scale Steps

INCIDENTAL LEAP (Mitchell)
A leap within a melodic line which does not disrupt an essentially stepwise motion.

INCOMPLETE CADENCE (Mitchell)
A cadence which does not end on the tonic.
Compare: Complete Cadence

INCOMPLETE CHORD
A chord with one or more chord tones omitted.

INCOMPLETE DOMINANT NINTH CHORD (Goetschius)
A seventh chord on the leading tone; a dominant ninth chord without root.

INCOMPLETE DOMINANT SEVENTH CHORD (Goetschius, Piston)
See: Leading Tone Triad

INCOMPLETE V7 CHORD (Alchin)
See: Incomplete Dominant Seventh Chord

INCOMPLETE V9 CHORD (Alchin)
Incomplete Dominant Ninth Chord (q.v.).

INCOMPLETE MAJOR NINTH CHORD (Piston)
Incomplete Dominant Ninth Chord (q.v.).

INCOMPLETE NEIGHBORING TONE (Mitchell)
See: Free Tone

INCOMPLETE TRIAD (Mitchell)
A triad with one of its tones omitted.
Compare: Complete Triad
INDIRECT ANTICIPATION (Mitchell)
See: Free Anticipation
Compare: Direct Anticipation

INDIRECT RELATIONSHIP OF KEYS (Tovey)
A relationship between two keys which is based on a third key, directly related to both.

INDIRECT RESOLUTION OF A SUSPENSION (Goetschius)
An ornamental resolution of a suspension.

INDIRECT SUSPENSION (Mitchell)
A suspension in which the preparation is in one voice and the actual suspension is in another.

INFERIOR RELATED TRIAD (McHose)
A related triad which has its root a third below the first triad.

INHARMONIC DISSONANCE (Goetschius)
See: Non-Harmonic Tone

INHARMONIC TONE (Goetschius, Murphy-Stringham)
Non-Harmonic Tone (q.v.).

INNER PEDAL POINT (Hughes-Taylor)
A pedal point in an inner voice.
See also: Inverted Pedal Point
(Interval Pedal Point)

INNER VOICES
The tenor and alto in four-part harmony.
(Mean Voices)

INTERIOR TONES (Goetschius)
See: Principal Scale Steps

INTERNAL PEDAL POINT (Kohs)
See: Inner Pedal Point

INTERRUPTED CADENCE (Hughes-Taylor, Oxford)
See: Deceptive Cadence

INTERVAL
The relation of any two tones with respect to their difference in pitch; the staff distance between tones.
See also: Added Sixth
Augmented Interval
Augmented Second
INTERVAL (Continued)
See also: Cent
Chromatic Interval
Comma
Complement
Composition of an Interval
Compound Interval
Concealed Fifth
Consecutive Fifths
Consecutive Intervals
Consecutive Octaves
Consonant Intervals
Covered Fifth
Covered Octave
Defective Interval
Devil in Music
Diabolis in Musica
Diatonic Interval
Diminished Fifth
Diminished Fourth
Diminished Interval
Direct Fifth
Direct Octave
Dissonant Interval
Dyad
Eighth
Enharmonic Interval
Extreme Interval
False Fifth
False Interval
Fifth
First
Flat Interval
Forbidden Interval
Fourth
Group One Intervals
Group Two Intervals
Half Step
Half Tone
Harmonic Degree
Harmonic Interval
Hidden Consequitives
Hidden Fifth
Hidden Octave
Horn Fifth
Imperfect Consonance
Imperfect Consonant Interval
INTERVAL (Continued)

See also: Imperfect Fifth
Imperfect Interval
Imperfect Similar Fifths
Implied Consecutive
Incidental Leap
Inversion of Intervals
Inverted Interval
Large Interval
Leap
Major Interval
Measurement of an Interval
Melodic Interval
Melodic Tritone
Minor Interval
Narrow Leap
Natural Interval
Ninth
Octave
Ornamental Function
Parallel Fifths
Parallel Intervals
Parallel Octaves
Parallel Unisons
Perfect Consonance
Perfect Consonant Interval
Perfect Fifth
Perfect Fourth
Perfect Interval
Pluperfect Interval
Primary Consonant Intervals
Prime
Prohibited Consecutive
Qualification of an Interval
Redundant Interval
Second
Secondary Consonant Intervals
Semi Tone
Seventh
Sharp Interval
Similar Perfect Fifths
Simple Interval
Sixth
Small Interval
Structural Function
Successive Perfect Fifths
Successive Perfect Octaves
Superfluous Interval
INTERVALS (Continued)
See also: Third
Tritone
Unison
Whole Step
Whole Tone
Wide Leap
(Distance)

INVERSION
See: Inversion of a Chord
Inversion of a Triad
Inverted Interval

INVERSION OF A CHORD
A chord with any note other than its root in the bass.
See: First Inversion
Second Inversion
Third Inversion
(Derivative Chord, Inverted Chord)

INVERSION OF A TRIAD
A triad with any note other than its root in the bass.
See: Chord of the Four and Six
Chord of the Six
Chord of the Six-Four
First Inversion
Second Inversion
Six-Four Chord
Sixth Chord

INVERSION OF AN INTERVAL
See: Inverted Interval

INVERTED CADENCE (Harvard)
A cadence in which the last chord is in an inversion.
(Medial Cadence)

INVERTED CHORD
See: Inversion of a Chord

INVERTED INTERVAL
The result of changing the relative position of the two notes
in an interval by placing one or the other an octave
higher or lower than before.
See also: Complement
(Inversion of an Interval)
INVERTED PEDAL POINT
1) A pedal point in an upper voice. (Heacox-Lehmann, McHose)
2) A pedal point in the top voice. (Kohs)
See also: Interval Pedal Point

IONIAN MODE
The church mode equivalent to the major diatonic scale.

IRREGULAR ANTICIPATION (Goetschius)
See: Free Anticipation

IRREGULAR CADENCE (Hughes-Taylor)
See: Deceptive Cadence

IRREGULAR MOVEMENT (Wedge)
See: Regressive Movement

IRREGULAR RESOLUTION (Hughes-Taylor, Piston)
See: Deceptive Cadence

IRREGULAR SEVENTH CHORDS (Kohs)
The following chords (q.v.): small seventh chord, large seventh chord, augmented sixth chord.

ITALIAN SIXTH CHORD
An augmented sixth chord which contains the intervals of an augmented sixth and a major third.
(Augmented Six-Three Chord)

KEY
A set of relationships between tones, established in such a way that one (the tonic) becomes predominant as the center to which the ear relates all of the other relationships.
See also: Accessory Key
Attendant Key
Auxiliary Key
Chromatic Key
Extreme Key
Foreign Key
Key Relationship
Natural Key
Nearly Related Key
Neighboring Key
KEY (Continued)
See also: Next Related Key
Related Key
Relative Key
Remote Key
Remotely Related Key
Secondary Key
(Family of Tones)

KEY RELATIONSHIP
See: Adjacent Signatures
Direct Relationship of Keys
Indirect Relationship of Keys
Neapolitan Relationship of Keys
Third Relationship
See also: Key

KEY SIGNATURE
The accidental or accidentals which identify the key.
See also: Adjacent Signatures
(Signature)

KEYNOTE
See: Tonic

KEYSHIP (Hughes-Taylor)
See: Tonality

KEYTONE
See: Tonic

LARGE INTERVAL (Alehin, Murphy-Stringham)
See: Major Interval

LARGE SEVENTH CHORD (Kohs)
See: Augmented Major Seventh Chord

LEADING CHORD (Hughes-Taylor)
See: Dominant Chord

LEADING TONE
The seventh scale degree of a major diatonic scale; a half step below the tonic.
See also: Subtonic
(Charistic Tone, Essential Seventh, Master Note, Nota Sensible, Sensitive Note, Tendency Tone)
LEADING TONE SEVENTH CHORD

The seventh chord built on the leading tone of a scale.

LEADING TONE TRIAD

The triad built on the leading tone.

See: Incomplete Dominant Seventh
     (Leading Triad, Triad on the Leading Tone)

LEADING TRIAD (Oxford)

See: Leading Tone Triad

LEANING NOTE (Hughes-Taylor, Tovey)

See: Appoggiatura

LEAP

A melodic interval of more than a second.

See: Disjoined Notes
     Disjunct Motion

See also: Incidental Leap
          Narrow Leap
          Wide Leap

Compare: Implied Leap
         (Skip)

LOCRIAN MODE

The church mode equivalent to a B to B scale on the white keys of the piano.

LOWER DOMINANT (Sessions)

Translated from the German Unterdominante; subdominant (q.v.).

LOWER NEIGHBORING TONE

A neighboring tone below the note to which it returns.

LYDIAN MODE

The church mode equivalent to an F to F scale on the white keys of the piano.

M

MAJOR CADENCE (Hughes-Taylor)

A cadence ending on a major triad.

MAJOR DIATONIC SCALE (Longy, Sessions)

See: Major Scale
MAJOR INTERVAL
The diatonic second, third, sixth, and seventh in a major key.
   (Large Interval)

MAJOR LARGE SEVENTH CHORD (Murphy-Stringham, Wedge)
See: Major Seventh Chord

MAJOR MAJOR SEVENTH CHORD (McHose, Reed)
See: Major Seventh Chord

MAJOR MINOR SEVENTH CHORD (McHose, Reed)
   A major triad with a minor seventh above.
   See also: Dominant Seventh Chord
   (First Species Seventh Chord)

MAJOR MODE
See: Major Scale

MAJOR SCALE
   A diatonic scale whose interval scheme (ascending) from tonic
   to tonic is: whole tone, whole tone, half tone, whole
   tone, whole tone, whole tone, half tone.
   (Diatonic Major Scale, Major Diatonic Scale)

MAJOR SEVENTH CHORD (McHose)
   A seventh chord containing a major triad and a major seventh.
   (Major Large Seventh Chord, Major Major Seventh Chord)

MAJOR TETRACHORD (Alehin)
   A tetrachord consisting of a large second, a large second, and
   a small second.

MAJOR TRIAD
   A triad consisting of a major third with a minor third above it.
   (Harmonic Triad)

MASCULINE CADENCE (Piston)
See: Masculine Ending

MASCULINE ENDING
   A cadence in which the final chord is rhythmically stressed.
   Compare: Feminine Ending

MASTER CHORD (Hughes-Taylor)
See: Dominant Chord

MASTER NOTE (Hughes-Taylor)
See: Leading Tone
MEAN VOICES (Hughes-Taylor)
See: Inner Voices

MEASUREMENT OF AN INTERVAL (Longy)
The numerical size of an interval as determined by the number of possible diatonic degrees contained.
Compare: Composition of an Interval
Qualification of an Interval

MEDIAL CADENCE
1) A cadence with a prominent mediant, either in the soprano or bass. (Hughes-Taylor)
2) An inverted cadence (q.v.). (Harvard)

MEDIAN
The third degree of a diatonic scale.

MEDIAN CHORD
A chord built on the mediant.

MEDIAN SEVENTH CHORD
A seventh chord built on the mediant.

MELODIC INTERVAL
Two tones of an interval sounded consecutively.
Compare: Harmonic Interval

MELODIC MINOR SCALE
That form of the minor scale which has a raised sixth and seventh degree when ascending and is like the natural minor scale when descending.
See also: Melodic Minor Scale (Descending Form)

MELODIC MINOR SCALE (DESCENDING FORM) (Kohs)
See: Natural Minor Scale

MELODIC PROGRESSION (Hughes-Taylor)
The advance of the melody from one tone to another.

MELODIC TRITONE (Piston)
A melodic line included within the limits of a tritone.

MIDDLE VOICES (Mitchell)
See: Inner Voices

MINOR DIATONIC SCALE (Longy)
See: Natural Minor Scale
MINOR INTERVAL
The result of decreasing any major interval a chromatic half step.
(Small Interval)

MINOR LARGE SEVENTH CHORD (Wedge)
See: Minor Major Seventh Chord

MINOR MAJOR SEVENTH CHORD (McHose, Reed)
A seventh chord containing a minor triad and a major seventh.
(Minor Large Seventh Chord, Small Seventh Chord)

MINOR MINOR SEVENTH CHORD (McHose, Reed)
See: Minor Seventh Chord

MINOR MODE (Goetschius, Sessions)
See: Minor Scale

MINOR SCALE
1) Any of the following scales (q.v.): harmonic minor scale,
   melodic minor scale, natural minor scale.
2) A scale whose third tone is a minor third above the tonic.
   (Heacox-Lehmann)
See also: Aeolian Minor Scale
  Melodic Minor Scale (Descending Form)
  Minor Diatonic Scale
  Mixed Minor Scale
  Original Form of the Minor Scale
  Pure Minor Scale
(Minor Mode)

MINOR SEVENTH CHORD
A seventh chord containing a minor triad and a minor seventh.
(Minor Minor Seventh Chord, Small Seventh Chord)

MINOR TETRACHORD (Alvhin)
A tetrachord consisting of a large second, a small second, and
a large second.

MINOR TRIAD
A triad consisting of a minor third with a major third above it.
(Underchord)

MIXED CADENCE (Harvard, Hughes-Taylor)
A cadence consisting of the progression IV-V-I.
MIXED CHORD
1) The augmented sixth chord. (Goetschius)
2) Elements of two different chords combined.
   See also: Five over One

MIXED MAJOR SCALE (Mitchell)
A major scale containing some elements of its parallel minor scale.

MIXED MINOR SCALE (Mitchell)
A minor scale containing some elements of its parallel major scale.

MIXED MODE (Sessions)
A mixture of both major and minor elements.

MIXED MOTION (Hughes-Taylor)
Two or more motions occurring simultaneously in more than two parts.

MIXOLYDIAN MODE
The church mode equivalent to a G to G scale on the white keys
of the piano.

MIXOLYDIAN SEVENTH (McHose)
The lowered or flat seventh scale degree.

MODAL DEGREES (Longy, Piston)
The third and sixth degrees of a scale.
   (Dependent Tones)

MODAL HARMONY
That which is based on the modes.

MODAL TRIADS (Murphy-Stringham)
See: Secondary Triads

MODE
A scale built within a successive octave on the white keys of
the piano.
See: Aeolian Mode
Artificial Mode
Change of Mode
Church Mode
Combination Mode
Dorian Mode
Ecclesiastical Modes
MODE (Continued)

See: Ionian Mode
Locrian Mode
Lydian Mode
Major Mode
Minor Mode
Mixed Mode
Mixolydian Mode
Natural Mode
Phrygian Mode

MODULATION

The process of passing from one key to another, or shifting the
tonal center.

See: Chromatic Modulation
Common Chord Modulation
Common Tone Modulation
Complete Modulation
Diatonic Common Chord Modulation
Diatonic Modulation
Dominant Modulation
Enharmonic Modulation
Extraneous Modulation
False Modulation
Final Modulation
Foreign Modulation
Function Modulation
Gradual Modulation
Implied Modulation
Modulation by Change of Mode
Modulation by Sequence
Modulation through Modal Alterations
Modulatory Agents
Modulatory Stride
Natural Modulation
Passing Modulation
Pivot Chord Modulation
Sudden Modulation
Transient Modulation
Transitory Modulation
Tonicization

MODULATION BY CHANGE OF MODE (McHose)

Modulation by means of parallel tonic keys.

MODULATION BY COMMON CHORD (Kohs)

See: Common Chord Modulation
MODULATION BY SEQUENCE (Sessions)
The use of sequential repetition or sequence (q.v.) of a harmonic pattern to modulate.

MODULATION THROUGH MODAL ALTERATIONS (Sessions)
Modulation by use of chords borrowed from the opposite mode.

MODULATORY AGENTS (Hughes-Taylor)
Chords, which due to ambiguity of sound, are useful in modulation, such as the diminished seventh chord.

MODULATORY STRIDE (Goetschius)
A harmonic movement up a perfect fifth from any major tone, or down a perfect fifth from any minor tonic, with a change of mode.

MOTION
See: Conjunct Motion
Consecutive Motion
Contrary Motion
Direct Motion
Disjunct Motion
Mixed Motion
Oblique Motion
Opposite Motion
Parallel Motion
Prohibited Motion
Regular Motion
Similar Motion

MOTIF
A short melodic idea or subject.

MOTIVIC CONSTRUCTION (Kohs)
A melodic line based on a motif.

MYSTIC CHORD (Harvard)
A fourth chord invented by Scriabin.

N

NARROW LEAP (Goetschius)
A melodic third.

NATURAL HARMONY (Hughes-Taylor)
See: Plain Harmony
NATURAL INTERVAL (Goetschius)
See: Diatonic Interval

NATURAL KEY (Hughes-Taylor)
A key without sharps or flats; i.e. C Major.

NATURAL MINOR SCALE
A scale with an ascending interval scheme as follows: whole step, half step, whole step, whole step, half step, whole step, whole step.
(Aeolian Minor Scale, Meldoci Minor Scale (Descending Form), Minor Diatonic Scale, Original Form of the Minor Scale, Pure Minor Scale)

NATURAL MODULATION
1) Modulation to a nearly related key. (Hughes-Taylor)
2) Modulation within the directly related keys. (Tovey)

NATURAL PRINCIPLE OF CHORD SUCCESSION (Mitchell)
See: Basic Harmonic Progression

NATURAL SCALE
1) A diatonic scale. (Goetschius)
2) Harmonic series (q.v.).
3) The scale of C Major. (Hughes-Taylor)
   (Harmonic Scale)

NATURAL SIGN
A sign placed before a note to nullify a sharp or flat.
(Cancel Sign)

NATURAL TETRACHORD (Alchin)
A tetrachord consisting of a small second, a large second, and a large second.

NATURAL TONES (Hughes-Taylor)
See: Partials

NEAPOLITAN CHORD
A major triad built on the minor second degree of the scale.

NEAPOLITAN KEY RELATIONS (Tovey)
The relation of the Neapolitan chord to its major or minor tonic and the relation of a chord on a raised seventh degree to its minor tonic.

NEAPOLITAN SIXTH CHORD
The first inversion of the Neapolitan chord, that being the most frequently used position.
NEARLY RELATED KEY (Reed)
See: Next Related Key

NEIGHBORING CHORD

1) A six-four chord, generally unaccented, resulting from step-wise motion and then returning to the starting point.
   (Kohs)
2) A chord formed by the simultaneous appearance of neighboring tones in all voices. (Goetschius)
3) A chord whose soprano or bass note is in the position of a neighboring tone to the soprano or bass note of the preceding and following chords. (Mitchell)
See: Double Neighboring Chord
(Auxiliary Chord)

NEIGHBORING KEYS (Longy)
To any given key, its dominant, subdominant, parallel tonic, relative, relative of the dominant, and relative of the subdominant.

NEIGHBORING SIX-FOUR CHORD
See: Neighboring Chord (1)

NEIGHBORING TONE
A non-harmonic tone one step above or below a harmony tone which returns immediately to the same tone.
See: Appoggiatura (Hindemith)
See also: Accented Neighboring Tone
   Chromatic Neighboring Tone
   Double Neighboring Tone
   Lower Neighboring Tone
   Suspended Neighboring Tone
   Unprepared Neighboring Tone
   Upper Neighboring Tone
   (Auxiliary Tone, Broderie, Changing Tone, Decorating Tone, Embellishment, Embellishing Tone)

NEIGHBORING TONE WITH ORNAMENTATION (Reed)
See: Changing Note (1)

NEXT RELATED KEYS (Goetschius, Heacox-Lehmann)
Those keys whose signatures do not differ by more than one sharp or flat.
(Attendant Keys, Closely Related Keys, Nearly Related Keys)

NINTH
The compound interval of an octave and a second.
NINTH CHORD
A seventh chord with a third added above the seventh.
See also: Chord of the Dominant Ninth
Chord of the Ninth
Dominant Ninth Chord
Incomplete Dominant Ninth Chord
Incomplete Major Ninth Chord
Incomplete V9 Chord
Non-Dominant Ninth Chord
(Chord of the Ninth)

NON-CHORD TONE (Hindemith)
See: Non-Harmonic Tone

NON-CHORDAL TONE (Alchin)
See: Non-Harmonic Tone

NON-DOMINANT HARMONY (Piston)
Chords not used in a dominant function.

NON-DOMINANT NINTH CHORD (Kohs)
A ninth chord in which the seventh is omitted.

NON-DOMINANT SEVENTH CHORD (Piston)
See: Secondary Diatonic Chords of the Seventh

NON-HARMONIC DISSONANCE (Kohs)
A dissonance which is foreign to the harmony and the result of
melodic activity.
See: Non-Harmonic Tone
Compare: Harmonic Dissonance

NON-HARMONIC TONE
A tone which does not belong to the chord it is sounded with and
is usually dissonant.
See also: Accented Auxiliary Tone
Accented Neighboring Tone
Accented Passing Tone
Acciaccatura
Altered Accessory Tone
Altered Non-Harmonic Tone
Anticipation
Appoggiatura
Auxiliary Tone
Broderie
Cambiata
Chain of Suspensions
Chain Suspension
NON-HARMONIC TONE (Continued)

See also: Changing Tone

Chromatic Embellishment
Chromatic Neighboring Tone
Chromatic Non-Harmonic Tone
Chromatic Passing Tone
Consonant Passing Tone
Consonant Suspension
Decorating Tone
Diatonic Non-Harmonic Tone
Diatonic Passing Tone
Dissonant Passing Tone
Dissonant Suspension
Double Appoggiatura
Double Auxiliary Tone
Double Neighboring Tone
Double Passing Tone
Double Pedal Point
Double Suspension
Echappe
Embellishing Tone
Embellishment
Escape Tone
Escaped Tone
Free Anticipation
Free Tone
Frozen Accessory Tone
Incomplete Neighboring Tone
Indirect Anticipation
Inner Pedal Point
Internal Pedal Point
Inverted Pedal Point
Irregular Anticipation
Leaning Note
Lower Neighboring Tone
Neighboring Tone
Neighboring Tone with Ornamentation
Nota Cambiata
Organ Point
Ornamental Function
Ornamental Suspension
Passing Tone
Pastoral Organ Point
Pastoral Pedal Point
Pedal Point
Preparative Note
Prolonged Suspension
NON-HARMONIC TONE (Continued)

See also: Retardation
Ritardation
Structural Function
Subsidiary Harmony Note
Suspended Neighboring Tone
Suspended Passing Tone
Suspension
Tones of Figuration
Triple Appoggiatura
Unprepared Neighboring Tone
Unprepared Suspension
Unresolved Appoggiatura
Upper Neighboring Tone

(Accessory Tone, Bytone, Dependent Tone, Embellishment, Foreign Tone, Inharmonic Dissonance, Inharmonic Tone, Non-Chord Tone, Non-Chordal Tone, Unessential Tone)

NORMAL PROGRESSION (McHose, Wedge)
Progression from class to class in order toward the tonic, or from any class to the tonic, or from the tonic to any class.
(Regular Progression)

NOTA CAMBIATA (Reed, Sessions)
See: Cambiata

NOTA SENSIBLE (Sessions)
See: Sensitive Note

NOTE
A tone.

OBLIQUE MOTION
The motion occurring when one of two voices remains stationary and the other progresses.

OCTAVE
The interval formed by a numerical distance of eight letter names, inclusive.

See also: Consecutive Octaves
Covered Octave
Direct Octave
Hidden Octave
Parallel Octave
(Eighth)
OCTAVE POSITION (Sessions)
   A chord with the root in the soprano.

OPEN HARMONY (Murphy-Stringham)
   See: Open Structure

OPEN POSITION (Heacox-Lehmann, Hindemith)
   See: Open Structure

OPEN SPACING (Kohs)
   See: Open Structure

OPEN STRUCTURE (McHose, Reed)
   Chord structure in which the upper three voices cover an octave or more.
   Compare: Close Structure
   (Dispersed Harmony, Extended Harmony, Open Harmony, Open Position, Open Spacing)

OPPOSITE MODE
   The major mode as opposed to the minor, or vice versa.

OPPOSITE MOTION (Hughes-Taylor)
   See: Contrary Motion

OPPOSITE PERIOD (Kohs)
   See: Contrasting Period

ORGAN POINT
   See: Pedal Point

ORIGINAL FORM OF THE MINOR SCALE (Alchin, Heacox-Lehmann)
   See: Natural Minor Scale

ORNAMENTAL FUNCTION (Kohs)
   A non-harmonic tone which does not add to the progress of the melodic line.
   Compare: Structural Function

ORNAMENTAL RESOLUTION
   1) A resolution in which one or more tones are interpolated before the final resolution. (Oxford, Reed)
   2) A delayed resolution (q.v.). (Heacox-Lehmann)

ORNAMENTAL SUSPENSION (McHose)
   A decorative melodic line given to the suspension at the time of resolution.
   See also: Ornamental Resolution
OSTINATO
A persistent, repeated pattern.

OUTER VOICES (Goetschius)
The soprano and bass in four part harmony.
(Principal Voices)

OVERLAPPING FALSE RELATION (Kohs)
A false relation (q.v.) in which one voice is heard after the
entrance of the other which is still heard.

OVERLAPPING OF VOICES (Heacox-Lehmann)
The result of a lower voice taking a note higher than the next
highest voice had in the preceding chord.
Compare: Crossed Voices

OVERTONE
Any partial above the fundamental in a harmonic series.

OVERTONE SERIES
See: Harmonic Series

PARALLEL FIFTHS
See: Consecutive Fifths

PARALLEL INTERVALS
1) Intervals which are parallel in both quality and number.
2) A consecutive interval (q.v.).
Compare: Consecutive Interval (2)

PARALLEL MAJOR AND MINOR SCALES
Major and minor scales which share the same tonic note.
(Absolute Major and Minor Scales, Homotonic Scales, Tonic
Major and Minor Scales)

PARALLEL MOTION
Similar motion in which both voices remain the same distance
apart.
(Consecutive Motion)

PARALLEL OCTAVES
See: Consecutive Octaves
PARALLEL PERIOD (Murphy-Stringham)
Two phrases of a period which begin alike.

PARALLEL RELATED TRIAD (McHose)
A related triad (q.v.) with its root the same as the second triad.

PARALLEL UNISONS (Sessions)
Two voices moving together on the exact same notes.

PARALLEL VOICES
In four part harmony, the soprano and tenor, or the bass and alto.

PARENTHESIS CHORD (Piston)
See; Secondary Dominant Chord

PARTIAL
Any note produced in the harmonic series.
See also: Fundamental
    Overtone
    Upper Partial
(Harmonic, Harmonic Note, Natural Tone)

PASSING CHORD
1) A chord in which all or enough of the tones to give it character are non-harmonic tones. (Alehin, Kohs)
2) A chord formed by passing tones or a combination of passing and neighboring tones. (Goetschius, McHose, Piston)
3) A passing six-four chord (q.v.). (Wedge)
See also: Chord of Embellishment

PASSING MODULATION (Harvard)
See; False Modulation

PASSING SIX-FOUR CHORD
A six-four chord which is the result of stepwise motion in a continuous direction.
(Passing Chord)

PASSING TONE
A non-harmonic tone which passes stepwise in a continuous direction between two chord tones.
See also: Accented Passing Tone
    Chromatic Passing Tone
    Consonant Passing Tone
    Diatonic Passing Tone
PASSING TONE (Continued)
See also: Dissonant Passing Tone
Double Passing Tone
Suspended Passing Tone

PASSIVE RESOLUTION (Heacox-Lehmann)
A chord seventh remaining stationary as a common tone with the following chord.
See also: Stationary Seventh

PASTORALE ORGAN POINT (Goetschius)
See: Pastorale Pedal Point

PASTORALE PEDAL POINT (Murphy-Stringham)
A double pedal point on the tonic and dominant notes.
(Pastorale Organ Point)

PEDAL
See: Pedal Point

PEDAL POINT
A non-harmonic tone sustained through a succession of harmonies to which it may or may not belong, being consonant with the first and last harmonies; it is usually in the bass.
See also: Double Pedal Point
Harmonic Elaboration
Inner Pedal Point
Internal Pedal Point
Inverted Pedal Point
Pastorale Organ Point
Pastorale Pedal Point
(Organ Point, Pedal)

PEDAL SIX-FOUR CHORD (McHose, Reed)
A six-four chord whose bass is the same as the bass of the preceding and succeeding chords.
(Dependent Six-Four Chord, Stationary Six-Four Chord, Unstable Six-Four Chord)

PENTATONE
An interval of five whole tones; an augmented sixth.

PENTATONIC SCALE
A five tone scale.

PERFECT AUTHENTIC CADENCE
An authentic cadence in which the dominant and tonic chords are in root position and the tonic chord also has the root in the soprano.
PERFECT AUTHENTIC CADENCE (Continued)

Compare: Imperfect Authentic Cadence
(Final Cadence)

PERFECT CADENCE
1) A perfect authentic cadence (q.v.). (Goetschius)
2) A cadence with both chords in root position and the root of the second in the soprano. (Piston, Reed)
3) A cadence ending on the tonic. (Sessions)
4) An authentic cadence (q.v.). (Hughes-Taylor)
5) Any cadence in which the soprano ends on the root of the tonic chord. (Heacox-Lehmann)
(Full Cadence, Full Close)

PERFECT CONSONANCE
See: Perfect Consonant Intervals

PERFECT CONSONANT INTERVALS (Kohs, Oxford, Piston)
Perfect unisons, fifths, and octaves.
See also: Primary Consonant Intervals

PERFECT FIFTH
A fifth in which each tone belongs in the major diatonic scale of the other.
(Harmonic Degree)

PERFECT FOURTH
The interval of a fourth as it appears naturally from tonic to subdominant in a major or minor diatonic scale.

PERFECT INTERVAL
The diatonic unison, fourth, fifth, and octave from the tonic.

PERFECT PLAGAL CADENCE (McHose)
A plagal cadence in which both chords are in root position and the root is in the soprano of the tonic chord.

PERFECT POSITION (Hughes-Taylor)
See: Root Position (2)

PERIOD
Two four measure phrases.
See also: Contrasting Period
Double Period
Opposite Period
Parallel Period
Sequential Period
(Double-Phrase)
PHRASE
The smallest complete musical statement.
See also: After-Phrase
Anacrusis
Antecedent
Caesura
Consequent
Double Phrase
Extended Phrase
Fore-Phrase
Period
Section
Thesis
Upbeat

PHRYGIAN CADENCE
1) A cadence in which the final chord is III (with a raised third), preceded by any of the following chords: II, II6, II7, VII6/5, or VII06. It is followed by I or, preferably, V/3. (Heacox-Lehmann)
2) In a minor key, a half cadence of IV6 – V. (Hindemith)
3) A progression of IV to III (with raised third). (Harvard)
4) A progression of a second class chord to the dominant, with the root of the dominant in both the soprano and bass, approached stepwise. (McHose, Reed)

PHRYGIAN MODE
The church mode equivalent to an E to E scale on the white keys of the piano.

PHRYGIAN SECOND
The lowered second scale degree.

PICARDY THIRD
See: Tierce de Picardie

PITCH
See: Tone

PIVOT CHORD
See: Common Chord

PIVOTAL CHORD
See: Common Chord

PIVOTAL MODULATORY TONE (Goetschius)
See: Common Tone
PLAGAL CADENCE
A cadence with the progression of IV to I.
See also: Imperfect Plagal Cadence
          Perfect Plagal Cadence
          (Amen Cadence, Church Cadence)

PLAIN HARMONY (Hughes-Taylor)
The use of triads only.
          (Natural Harmony)

PLUPERFECT INTERVAL (Hughes-Taylor)
See: Augmented Interval

POSITION OF A CHORD
See: Chord Position

POSITION OF THE FIFTH (Hindemith, Kohs)
See: Fifth Position

POSITION OF THE OCTAVE (Hindemith, Kohs)
See: Octave Position

POSITION OF THE SEVENTH (Hindemith)
A seventh chord with the seventh in the soprano.

POSITION OF THE SIXTH (Mitchell)
See: First Inversion

POSITION OF THE THIRD (Hindemith, Kohs)
See: Third Position

PREPARATION
The sounding of a dissonant note as a consonance in a previous chord.
See also: Direct Preparation of a Seventh
          Preparation of a Seventh by Substitution

PREPARATION OF A SEVENTH BY SUBSTITUTION (Heacox-Lehmann)
The preparation of a seventh in which it is in a different voice in the previous chord.
Compare: Direct Preparation of a Seventh

PREPARATIVE NOTE (Hughes-Taylor)
An appoggiatura.

PREPARED ALTERATION (Heacox-Lehmann)
An altered note in an altered chord approached by step.
Compare: Free Alteration
PREPARED DISSONANCE
A dissonant note which is heard previously as a consonance.

PREPARED NOTE (Sessions)
A note held over from the previous chord.

PREPARED SEVENTH
1) Preceding and following a chord seventh (which is dissonant) by consonance. (McHose)
2) The chord seventh held over from the previous chord. (Kohs)

PRIMARY CHORD (Alchin)
The I, IV, or V chord of a key.
Compare: Secondary Chord
(Essential Harmonies, Principal Chord)

PRIMARY CHORD STRUCTURE (Goetschius)
See: Triad

PRIMARY CONSONANCE
See: Primary Consonant Intervals

PRIMARY CONSONANT INTERVALS (Mitchell)
The perfect octave, perfect fifth, perfect unison, and major third.
Compare: Secondary Consonant Intervals
(Primary Consonance)

PRIMARY HARMONIC FUNCTIONS (Kohs)
See: Primary Triads

PRIMARY TRIADS
The triads found on the tonic, subdominant, and dominant.
(Primary Harmonic Functions, Principal Triads, Tonal Triads)

PRIME
1) Unison (q.v.). (Sessions, Mitchell)
2) The tonic. (Hughes-Taylor)

PRINCIPAL CADENCE (Hughes-Taylor)
A cadence in the prevailing key.
(Principal Close)

PRINCIPAL CHORD (Goetschius)
See: Primary Chord
PRINCIPAL CLOSE (Hughes-Taylor)
See: Principal Cadence

PRINCIPAL SCALE STEPS (Goetschius, Mitchell)
The tonic, subdominant, and dominant of a diatonic scale.
(Central Tones, Inactive Tones, Interior Tones, Rest
Tones, Stable Tones, Tonal Degrees)

PRINCIPAL TONE (Mitchell)
A tone which is part of a consonance.

PRINCIPAL TRIAD (Murphy-Stringham)
See: Primary Triad

PRINCIPAL VOICES (Hughes-Taylor)
See: Outer Voices

PRINCIPLE OF PROXIMITY (Reed)
Moving to a common tone or to the nearest chord tone of the
next chord.

PROGRESSION
The advance of harmony from one chord to another, or the ad­
vance of melody from one tone to another.
See also: Basic Harmonic Progression
Basic Melodic Progression
Chord Repetition
Chromatic Progression
Consecutive Dominant Chords
Diatonic Progression
Elision
Fifth Relationship
Foreign Progression
Harmonic Flow
Harmonic Progression
Irregular Movement
Melodic Progression
Normal Progression
Regressive Progression
Regular Progression
Relationship of the Fifth
Relationship of the Second
Relationship of the Third
Repetition
Retrogression
Root Movement
PROGRESSION (Continued)
See also: Root Progression
Step
Strong Progression
Voice Leading
Weak Progression
(Change of Harmony, Change of Root, Harmonic Flow)

PROHIBITED CONSECUTIVES (Oxford)
Consecutive unisons, octaves, and fifths (q.v.).

PROHIBITED MOTION (Mitchell)
See: Prohibited Consecutives

PROLONGED RESOLUTION (Sessions)
See: Delayed Resolution

PROLONGED SEVENTH (Mitchell)
A chord seventh which is held over while tones of figuration
are interpolated before its chord of resolution.

PROLONGED SUSPENSION (Goetschius)
A suspension which is held over more than one harmony before
resolving.

PSEUDO-POSITION (Mitchell)
The vertical result of voice leading which looks like a posi­
tion of a seventh chord, but, by origin and use, is not.

PURE MINOR SCALE (Alchin, McHose, Sessions)
See: Natural Minor Scale

QUALIFICATION (Longy, Mitchell)
The determination of a given chord, interval, or triads as to
augmented, major, minor, diminished, or perfect.
Compare: Composition of an Interval
Measurement of an Interval

QUARTAL HARMONY (Kohs)
Harmony using chords built on successive fourths.
Compare: Tertial Harmony

QUARTER CADENCE (Alchin)
The cadence at the end of a section.
RADICAL CADENCE (Hughes-Taylor)
A cadence of any kind in which the chords are in root position.

RAISED SEVENTH DEGREE (Sessions)
The altered seventh degree as found in the harmonic minor and melodic (ascending) minor scales.
See also: Leading Tone
Subtonic

RAISED SIXTH DEGREE (Sessions)
The altered sixth degree as found in the melodic ascending minor scale.

REUNDANT INTERVAL (Hughes-Taylor)
See: Augmented Interval

REGRESSIVE MOVEMENT (Wedge)
Chord movement that is not normal progression.
(Irregular Movement)

REGULAR MOTION (Hughes-Taylor)
See: Direct Motion

REGULAR PROGRESSION (Wedge)
See: Normal Progression

REGULAR RESOLUTION (Harvard)
See: Cadencing Resolution

RELATED CHORD (Hughes-Taylor)
A chord containing a tone in common with another chord.

RELATED KEYS
1) Those keys which have one or more chords in common. (Hughes-Taylor)
2) Any key and its dominant, subdominant, relative major, and relative minor keys. (Alchin)
   (Accessory Keys, Attendant Keys, Auxiliary Keys, Secondary Keys)

RELATED TRIAD (McHose)
Two triads in a progression with two common tones.
See: Associated Triads
   Inferior Related Triads
   Parallel Related Triads
   Superior Related Triads
RELATIONSHIP OF THE FIFTH (Sessions)
Two chords whose roots are a fifth apart.
(Basic Harmonic Progression, Fifth Relationship)

RELATIONSHIP OF THE SECOND (Sessions)
Two chords whose roots are a second apart.

RELATIONSHIP OF THE THIRD (Kohs, Sessions)
Two chords whose roots are a third apart.
(Third Relationship, Weak Progression)

RELATIVE CHORD
See: Related Chord

RELATIVE KEYS (Heacox-Lehmann)
Those which have the same signature.

RELATIVE MAJOR AND MINOR SCALES
Those scales sharing the same key signature.

REMOTE KEY (Hughes-Taylor)
An unrelated key.
(Extreme Key)

REMOTELY RELATED KEYS (Goetschius)
All keys but attendant keys (q.v.).
(Foreign Keys)

REPETITION (McHose, Reed)
Repeating a chord or chord classification.

REPOSE (Alehin)
The quality of a tonic chord.

RESOLUTION
The progression of dissonance into consonance.
See also: Ascending Resolution of a Seventh
   Cadence
   Cadencing Resolution
   Contraction
   Decorating Resolution
   Delayed Resolution
   Expansion
   Indirect Resolution of a Suspension
   Irregular Resolution
   Ornamental Resolution
RESOLUTION (Continued)
See also: Passive Resolution
Prolonged Resolution
Regular Resolution
Resolution by Substitution
Substitution
Tonal Magnetism
Tonic Resolution
Transferred Resolution

RESOLUTION BY SUBSTITUTION (Heacox-Lehmann)
The resolution of a seventh in the bass in an upper voice.

REST TONES (Kohs)
See: Principal Scale Steps

RETARDATION
A suspension which resolves upward.
(Ritartation)

RETROGRESSION (McHose, Reed)
Motion by class away from the tonic.

RISING CADENCE (Alchin)
See: Half Cadence

RITARDATION
See: Retardation

ROMAN NUMERALS
The numerals used to indicate chords in harmonic analysis,
corresponding respectively to the scale steps upon which
the chords are built.

ROOT
The lowest tone of a chord when its tones are arranged in thirds.
See also: Sounding Root
(Fundamental, Fundamental Bass)

ROOT CHORD (Sessions)
The Roman numeral designation of any chord.

ROOT MOVEMENT (McHose, Reed)
Harmonic progression based on the roots of the chords involved.
(Root Progression)

ROOT POSITION
1) Octave position (q.v.). (Sessions)
2) A triad or chord with its root in the bass. (Hughes-Taylor)
(Fundamental Position, Perfect Position)
ROOT PROGRESSION (Sessions)
See: Root Movement

ROOT RELATIONSHIP (Sessions)
The harmonic relation between root chords.

SCALE
The tones of a key arranged stepwise, beginning with the tonic.
See also: Absolute Major and Minor Scales
- Aeolian Minor Scale
- Chromatic Scale
- Diatonic Major Scale
- Diatonic Scale
- Dodecatonic Scale
- Enharmonic Scale
- German Scale
- Harmonic Form of the Minor Scale
- Harmonic Minor Scale
- Harmonic Scale
- Heptatonic Scale
- Hexatonic Scale
- Homotonic Scale
- Major Diatonic Scale
- Major Scale
- Melodic Minor Scale
- Melodic Minor Scale (Descending Form)
- Minor Diatonic Scale
- Minor Mode
- Minor Scale
- Mixed Major Scale
- Mixed Minor Scale
- Natural Minor Scale
- Natural Scale
- Original Form of the Minor Scale
- Parallel Major and Minor Scales
- Pentatonic Scale
- Pure Minor Scale
- Relative Major and Minor Scales
- Tonic Major and Minor Scales
- Whole Tone Scale

SCALE DEGREE
See: Degrees of the Scale
SCALE DEGREE CHORD (Longy)
   A chord whose root coincides with a diatonic scale degree.

SCALE STEPS (Hoetschius)
   See: Degrees of the Scale

SECOND
   The interval formed by a numerical distance of two letter names, inclusive.
   See also: Augmented Second
             Phrygian Second
             Whole Step
             Whole Tone

SECOND CLASS CHORD (Goetschius, McHose)
   A II or IV chord in the McHose system of Chord Classification.

SECOND DOMINANT (Goetschius)
   See: Supertonic

SECOND SPECIES SEVENTH CHORD (Alchin)
   See: Minor Seventh Chord

SECOND INVERSION
   A chord whose fifth is in the bass.
   See also: Chord of the Four-Three
             Chord of the Six-Four
             Six-Four Chord

SECONDARY CHORD (Alchin)
   The II, III, or VI chord of a key.
   Compare: Primary Chord
             (Subordinate Chord)

SECONDARY CONSONANCE (Mitchell)
   See: Secondary Consonant Intervals

SECONDARY CONSONANT INTERVALS (Mitchell)
   Perfect four, major sixth, and minor third and sixth.
   Compare: Imperfect Consonant Intervals
             (Secondary Consonance)

SECONDARY DIATONIC CHORDS OF THE SEVENTH (Oxford)
   All diatonic seventh chords in a key, except the V7 or dominant seventh chord.
   (Subordinate Seventh Chords)
SECONDARY DOMINANT CHORD
A chord of dominant harmony preceding any scale degree chord and related to that scale degree chord as a dominant to a tonic.

See also: Apparent V7 Chord
Apparent VII7° Chord
Secondary Leading Tone Chord
(Appplied Dominant Chord, Attendant Chord, Borrowed Chord, Parenthesis Chord, X Chord)

SECONDARY KEY (Hughes-Taylor)
See: Related Key (1)

SECONDARY LEADING TONE CHORD (Sessions)
A secondary dominant chord built on the leading tone of the scale degree being embellished.

SECONDARY SEVENTH CHORD
1) Diatonic Seventh Chord (q.v.). (Heacox-Lehmann)
2) Secondary Diatonic Chords of the Seventh (q.v.). (Collatural Seventh Chord)

SECONDARY TRIADS
1) The II, III, VI, and VII triads of a key. (Kohs, Reed, Sessions)
2) The II, III, and VI triads of a key. (Murphy-Stringham, Oxford)
   (Modal Triads, Subordinate Triads)

SECTION
1) The unit next larger than a bar. (Alchin)
2) Half a phrase. (Hughes-Taylor)

SEMI CADENCE
1) A half cadence (q.v.). (Oxford)
2) The incomplete cadence on any tone of the V chord. (Murphy-Stringham)
3) A cadence on any chord (usually V) except III or I in root position. (Goetschius)

SEMI TONE
The enharmonic or actual sound of a minor second.
   (Half Step, Half Tone)

SENSITIVE TONE (Sessions)
See: Leading Tone

SEQUENCE
Successive repetition, or different degrees of the scale, of the same melodic and harmonic pattern.
See also: Harmonic Sequence
SEQUENTIAL PERIOD (Kohs)
A period in which the two phrases begin similarly, but on different scale degrees.

SESTINA
1) Chord of nature (q.v.). (Tovey)
2) A group of six equal notes. (Hughes-Taylor)

SEVENTH
The interval formed by a numerical distance of seven letter names, inclusive.
See also: Chord Seventh
Essential Seventh
Mixolydian Seventh
Preparation of a Seventh by Substitution
Prepared Seventh
Prolonged Seventh
Raised Seventh Degree
Stationary Seventh
Suspended Essential Seventh
Transferred Seventh
Unprepared Seventh
(Heptachord)

SEVENTH CHORD
A chord containing a triad and a seventh.
See also: Apparent V7 Chord
Apparent VII070 Chord
Augmented Large Seventh Chord
Augmented Major Seventh Chord
Augmented Minor Seventh Chord
Chain of Seventh Chords
Chord of the Diminished Seventh
Chord of the Dominant Seventh
Chord of the Four-Three
Chord of the Second
Chord of the Seventh
Chord of the Six-Five
Collateral Seventh Chord
Diminished Diminished Seventh Chord
Diminished Minor Seventh Chord
Diminished Seventh Chord
Dominant Seventh Chord
Dominant Seventh Chord with Sixth
First Species Seventh Chord
SEVENTH CHORD (Continued)

See also: Half Diminished Seventh Chord
Incomplete Dominant Ninth Chord
Incomplete Dominant Seventh Chord
Incomplete V7 Chord
Irregular Seventh Chord
Large Seventh Chord
Leading Tone Seventh Chord
Major Large Seventh Chord
Major Major Seventh Chord
Major Minor Seventh Chord
Major Seventh Chord
Mediant Seventh Chord
Minor Large Seventh Chord
Minor Major Seventh Chord
Minor Minor Seventh Chord
Minor Seventh Chord
Non-Dominant Seventh Chord
Second Species Seventh Chord
Secondary Distonic Chords of the Seventh
Secondary Seventh Chords
Small Seventh Chord
Subordinate Seventh Chords
Supertonic Seventh Chord
Third Species Seventh Chord

SHARP
A symbol (#) placed before a note, raising it a semitone.
See also: Double Sharp

SHARP INTERVAL (Hughes-Taylor)
See: Augmented Interval

SIGNATURE
See: Key Signature

SIMILAR MOTION
See: Direct Motion

SIMILAR PERFECT FIFTHS (McHose)
See: Consecutive Fifths

SIMPLE HARMONY (Hughes-Taylor)
Harmony in which no tones are doubled.
Compare: Compound Harmony
SIMPLE INTERVAL (Longy)
An interval which is an octave or less in measurement.
Compare: Compound Interval

SIMULTANEOUS FALSE RELATION (Kohs)
A false relation heard simultaneously in two voices.

SIX CHORD (Kohs)
See: Sixth Chord

SIX-FIVE CHORD
See: Chord of the Six Five

SIX-FOUR CHORD
The second inversion of a triad.
See also: Accented Cadential Six-Four Chord
Appoggiatura Six-Four Chord
Arpeggiated Six-Four Chord
Arpeggio Six-Four Chord
Auxiliary Six-Four Chord
Cadential Six-Four Chord
Dependent Six-Four Chord
Embellishing Six-Four Chord
Neighboring Six-Four Chord
Passing Six-Four Chord
Pedal Six-Four Chord
Stable Six-Four Chord
Stationary Six-Four Chord
Stepwise Six-Four Chord
Unstable Six-Four Chord
(Chord of the Six-Four, Chord of the Sixth and the Fourth)

SIX-FOUR POSITION (Mitchell)
See: Six-Four Chord

SIXTH
The interval formed by a numerical distance of six letter names inclusive.
See also: Added Sixth
Raised Sixth Degree
(Hexachord)

SIXTH CHORD
The first inversion of a triad.
See also: Added Sixth Chord
Chord of the Added Sixth
SIXTH CHORD (Continued)
See also: Chord of the Sixth
French Sixth Chord
German Sixth Chord
Italian Sixth Chord
Neapolitan Sixth Chord
Subdominant Added Sixth Chord

SKIP (Hughes-Taylor)
See: Leap

SMALL INTERVAL (Alchin, Murphy-Stringham)
See: Minor Interval

SMALL SEVENTH CHORD
1) A minor seventh chord (q.v.). (Murphy-Stringham, Wedge)
2) A minor Major seventh chord (q.v.). (Kohs)

SOLID CHORD (Hughes-Taylor)
The opposite of broken chord; all tones sounded simultaneously.

SOPRANO
The highest voice in traditional four-part harmony.

SOUNDING ROOT (Reed)
The lower note of the augmented sixth interval in an augmented sixth chord (q.v.).

STABLE SIX-FOUR CHORD (Mitchell)
See: Arpeggio Six-Four Chord

STABLE TONE (Mitchell)
See: Principal Scale Steps

STANDARD COMPASS (Sessions)
The commonly used range of any voice in traditional four-part harmony.

STATIC HARMONY (Piston)
The absence of harmonic rhythm.

STATIONARY BASS INTRODUCTION OF A FIRST INVERSION (McHose)
A first inversion approached by retaining the same bass note.

STATIONARY SEVENTH (Goetschius, Heacox-Lehmann)
The seventh in a passive resolution.
STATIONARY SIX-FOUR CHORD (McHose)
See: Pedal Six-Four Chord

STEP
See: Basic Melodic Progression

STEPWISE SIX-FOUR CHORD (McHose)
A six-four chord approached stepwise from above or below.

STRONG PROGRESSION (Piston)
Root movement by fourth, fifth, or second.
See also: Basic Harmonic Progression
    Fifth Relationship
    Relationship of the Fifth
    Relationship of the Second

STRUCTURAL FUNCTION (Kohs)
A non-harmonic tone which adds to the progress of a melodic line, such as a passing tone.
Compare: Ornamental Function

SUBDOMINANT
The fourth degree of a diatonic scale.
(Anti-Dominant, Lower Dominant, Unterdominant)

SUBDOMINANT CHORD
A chord built on the subdominant.
See also: Subdominant Added Sixth Chord

SUBDOMINANT ADDED SIXTH CHORD (Alchin)
A subdominant chord with an added sixth above the root.
See also: Chord of the Added Sixth
(Subdominant Triad with Added Sixth)

SUBDOMINANT TRIAD WITH ADDED SIXTH (Hindemith)
See: Subdominant Added Sixth Chord

SUPREMEDIAN
The sixth degree of a diatonic scale.
(Superdominant)

SUBORDINATE CHORD (Goetschius)
See: Secondary Chord

SUBORDINATE SCALE STEPS (Goetschius)
The second, third, sixth, and seventh degrees of a diatonic scale.
SUBORDINATE SEVENTH CHORDS (Hughes-Taylor)
   See: Secondary Diatonic Chords of the Seventh

SUBORDINATE TRIADS (Murphy-Stringham)
   See: Secondary Triads (2)

SUBSIDIARY HARMONY NOTE (Oxford)
   A note of the given harmony on a weak or unaccented beat.

SUBSTITUTE CHORD
   A chord which substitutes for a chord to which it is closely related.
   (Chord Substitution, Substitute Functions, Substitutional Harmony)

SUBSTITUTE FUNCTIONS (Sessions)
   See: Substitute Chord

SUBSTITUTION (Hughes-Taylor)
   Resolution of a dissonance in another voice.

SUBSTITUTIONAL HARMONY
   See: Substitute Chord

SUBTONIC
   The seventh scale degree as it occurs in the natural minor scale, i.e. a whole step below the tonic.

SUBTONIC CHORD
   A chord built on the subtonic.

SUCCESSIVE FALSE RELATION (Kohs)
   A false relation occurring consecutively in two voices.

SUCCESSIVE OCTAVES (Goetschius)
   See: Consecutive Octaves

SUCCESSIVE PERFECT FIFTHS (Goetschius)
   See: Consecutive Fifths

SUDDEN MODULATION (Hughes-Taylor)
   Modulation to a remote key without intermediate harmony.

SUPERDOMINANT (Hughes-Taylor)
   See: Submediant
SUPERFLUOUS INTERVAL (Hughes-Taylor)
   See: Augmented Interval

SUPERIOR RELATED TRIAD (McHose)
   A related triad with its root a third above the first triad.

SUPERTONIC
   The second degree of a diatonic scale.
   (Second Dominant)

SUPERTONIC CHORD
   A chord built on the supertonic degree of the scale.

SUPERTONIC SEVENTH CHORD
   A seventh chord built on the supertonic.
   See also: Chord of the Added Sixth

SUPPOSED BASS (Hughes-Taylor)
   A bass tone which is not the root of the chord.

SURPRISE CADENCE (Murphy-Stringham)
   See: Deceptive Cadence

SUSPENDED CADENCE (Hughes-Taylor)
   A cadence in which various modulations are introduced between
   the dominant and its tonic.

SUSPENDED CHORD (Piston)
   A chord formed by several tones suspended at once.

SUSPENDED ESSENTIAL SEVENTH (Oxford)
   A prepared chord seventh.

SUSPENDED NEIGHBORING TONE (Mitchell)
   A neighboring tone with the rhythmic pattern of the suspension
   applied to it.

SUSPENDED PASSING TONE (Mitchell)
   A passing tone with the rhythmic pattern of the suspension
   applied to it.

SUSPENSION
   A tone held over from a previous chord which forms a dissonance
   before it resolves.
   See also: Chain of Suspensions
   Chain Suspensions
   Consonant Suspension
SUSPENSION (Continued)
See also: Dissonant Suspension
Double Suspension
Indirect Resolution of a Suspension
Indirect Suspension
Ornamental Suspension
Prolonged Suspension
Retardation
Ritardation
Unprepared Suspension

SUSPENSION CHORD (Kohs)
A chord formed by suspensions.
See also: Chord of Embellishment
(Accidental Chord)

SUSTAINED TONE (Piston)
See: Common Tone

T

TENDENCY TONE
See: Leading Tone

TENOR
The voice above the bass in traditional four-part harmony.

TERTIAL HARMONY (Kohs)
Common harmony which uses chords built in thirds.

TETRACHORD
A group of four tones on successive diatonic degrees ascending.
See: Harmonic Tetrachord
Major Tetrachord
Minor Tetrachord
Natural Tetrachord

TETRACORD (Longy)
See: Tetrachord

THOERY OF INVERSION (McHose)
The practice of arranging the three notes of a triad in such a way as to have either the root, third, or fifth the lowest note. This is attributed to Rameau.
THESIS (Hughes-Taylor, Piston)
The downbeat.
Compare: Anacrusis

THIRD
The interval formed by a numerical distance of three letter names inclusive.
See also: Picardy Third

THIRD CLASS CHORD (McHose)
A VI chord in the McHose system of chord classification.

THIRD INVERSION
A chord whose seventh is in the bass.
See also: Chord of the Second

THIRD POSITION (Sessions)
A chord with the third in the soprano.

THIRD RELATIONSHIP (Kohs)
1) Relationship of the third (q.v.).
2) Two chords with roots a third apart, a common tone between them, and a cross relation present.

THIRD SPECIES SEVENTH CHORD (Alchin)
See: Half Diminished Seventh Chord

THIRTEENTH CHORD (Piston)
A chord or chord effect obtained by piling up thirds to the extent of the thirteenth above the root.
(Chord of the Thirteenth, Dominant Seventh Chord with Sixth)

THOROUGH BASS (McHose, Murphy-Stringham)
See: Figured Bass

TIERCE DE PICARDIE
A major tonic chord ending a piece in the minor tonic key.
(Picardy Third)

TONAL CENTER (Piston)
See: Tonic

TONAL DEGREES (Longy, Piston)
The tonic, subdominant, and dominant notes of a diatonic scale.
TONAL MAGNETISM (Alchin)
The tendency of an active tone to resolve to a rest tone.

TONAL SYSTEM (Sessions)
Seer Tonality

TONAL TRIAD (Murphy-Stringham)
Seer Primary Triad

TONALITY
The relationship of the tones of a key to their tonic.
Compare: Atonality
(Keyship, Tonal System)

TONE
A fixed, musical sound.
(Pitch)

TONE CLUSTER (Kohs)
Chords built on successive seconds.

TONES OF FIGURATION (Mitchell)
Seer: Figuration

TONIC
The first degree of a diatonic scale.
(Fundamental, Keynote, Keytone, Prime, Tonal Center)

TONIC CHORD
A chord built on the tonic.
(Chord of Rest)

TONIC MAJOR AND MINOR SCALES (Alchin, Kohs)
Seer: Parallel Major and Minor Scales

TONIC RESOLUTION (Oxford)
Resolving to the tonic chord.

TONICIZATION (Sessions)
Giving a harmony the temporary aspect of a tonic, but not a real modulation.

TRANSFERRED RESOLUTION (Mitchell, Reed)
The transfer of a chord seventh to another voice in which it is resolved.
(Transferred Seventh)
TRANSFERRED SEVENTH (Mitchell)
See: Transferred Resolution

TRANSIENT CHORD (Hughes-Taylor)
A modulatory chord.

TRANSIENT MODULATION (Goetschius, Heacox-Lehmann)
An incomplete modulation which has no final cadence to confirm
the key which is only passed through.
See also: False Modulation

TRANSITIONAL MODULATION (Hughes-Taylor)
See: False Modulation

TRANSPOSITION
To change exactly to a new pitch.

TRIAD
A chord of three tones built in thirds.
See also: Augmented Triad
Chord of the Sixth
Chord of the Sixth and the Fourth
Chord of the Six-Four
Complete Triad
Consonant Triad
Diatonic Chord
Diminished Triad
Dominant Triad
False Triad
Harmonic Triad
Imperfect Triad
Incomplete Triad
Inferior Related Triad
Inversion of a Triad
Leading Tone Triad
Major Triad
Minor Triad
Modal Triad
Parallel Related Triad
Primary Harmonic Functions
Primary Triads
Principal Triads
Related Triads
Secondary Triads
Six-Four Chord
Sixth Chord
TRIAD (Continued)
See also: Subordinate Triads
Superior Related Triad
Tonal Triads
Triad on the Leading Tone
Underchord
(Fundamental Chord Structure, Primary Chord Structure)

TRIAD ON THE LEADING TONE
See: Leading Tone Triad

TRIPLE APPOGGIATURA (Heacox-Lehmann)
An appoggiatura which resolves ornamentally by skipping to the opposite neighboring tone of the note of resolution and comes back again before finally resolving.

TRITONE
An interval of three whole tones, enharmonically, - the diminished fifth or the augmented fourth.
(Devil in Music, Diabolus in Musica)

UNDERCHORD (Hughes-Taylor)
See: Minor Triad

UNESSENTIAL TONE (McHose)
See: Non-Harmonic Tone

UNISON
The relation between two tones whose pitches are indicated by the same degree of the scale; they may or may not sound the same.
(First, Prime)

UNPREPARED NEIGHBORING TONE (Goetschius, Kohs)
An appoggiatura.

UNPREPARED SEVENTH (Alchin)
A seventh which is approached by leap.

UNPREPARED SUSPENSION (Goetschius)
A suspension which is approached by leap.
UNRESOLVED APPOGGIATURA (Piston)
An appoggiatura which is left unresolved.

UNSTABLE SIX-FOUR CHORD (Mitchell)
See: Pedal Six-Four Chord

UNSTABLE TONE (Mitchell)
See: Active Tones

UNTERDOMINANT
German for lower dominant, the subdominant (q.v.).

UPBEAT
See: Anacrusis

UPPER NEIGHBORING TONE
A neighboring tone which is above the note to which it returns.

UPPER PARTIALS
See: Overtones

VOICES
See: Alto
Bass
Crossed Voices
Inner Voices
Mean Voices
Middle Voices
Outer Voices
Parallel Voices
Principal Voices
Soprano
Tenor

VOICE LEADING
See: Melodic Progression

WEAK PROGRESSION (Piston)
Root movement up a third.
(Relationship of the Third, Third Relationship)
WHOLE CADENCE (Hughes-Taylor)
See: Authentic Cadence

WHOLE STEP
See: Whole Tone

WHOLE TONE
The enharmonic actual sound of a major second. (Whole Step)

WHOLE TONE SCALE
A six note scale comprised entirely of whole tones. (Hexatonic Scale)

WIDE LEAP (Goetschius)
A melodic interval of more than a third.

X

X-CHORD (Wedge)
See: Secondary Dominant Chord
SUMMARY

A total of 882 different names have been entered in this lexicon, representing a considerably lesser number of actual harmonic functions. Although most authors will agree on such basic terms as chord, interval, cadence, etc., they are very much in disagreement as to the names of particular chords, intervals, cadences, etc. A rather ridiculous example is the heading Chord, under which one can find 197 different names, culled from the texts used. Even for such a simple concept as Cadence, no less than 47 names are given; these represent only 18 different cadences, as distinguished by harmonic usage.

As stated in the Introduction, the writer does not intend to propose any definite solution to this problem. Such a solution would constitute another complete study in itself. However, the writer would like to suggest possible pathways such a study could explore.

The solution might be in the form of a theory text, utilizing the most standard terms available. Various authors have already attempted to put their own improvements on existing methods by publishing new theory texts, but often this only seems to add to the already over-lengthy and confusing number of terms.

A theorist might also dispense with verbal terminology altogether and rely on music itself. In line with this, William
Mitchell, in the Preface to his *Elementary Harmony*, proposes that a good system of harmony:

... Must renounce the assumption that to give harmonic names and functions to all chords indiscriminately is the touchstone of musical knowledge. More than the ability to label chords, the student needs to have awakened in him a sense of musical direction, an awareness of the difference between goals of motion and details of motion.¹

In agreement with this approach is Rogers Sessions, who states in the Forward to his theory text:

The ear of the musician, as used both in creating and in apprehending, must remain the court of last appeal; and musical theory thus remains, at the very best, a more or less adequate descriptive account of the ear's experiences.²

Another solution which could be investigated has been advanced by Eugene Weigel, composition teacher at Montana State University, that verbal terms are only valid for those elements of harmony which have definite acoustical bases as opposed to those elements of harmony which are stylistically determined. Thus, such a thing as a chord is an acoustical phenomenon, whereas a secondary dominant chord is merely a matter of style and usage and is only a relative term. Even this approach presents the problem of deciding just where the dividing line lies between these two factors.

At present, however, the situation remains merely a fully


stated problem with many possible solutions yet to be explored. However, even without a solution, this lexicon can prove to be a very useful source of information for the teacher and student of music theory.
BIBLIOGRAPHY


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APPENDIX

Questionnaire Results

The following colleges and universities were consulted as to the texts used in various theory courses. A copy of the questionnaire is given on the following page.

Eastman School of Music, Rochester, New York
Harvard University, Cambridge, Massachusetts
Indiana University, Bloomington, Indiana
Lawrence College, Appleton, Wisconsin
Northwestern University, Evanston, Illinois
Oberlin College, Oberlin, Ohio
Peabody Institute, Baltimore, Maryland
Smith College, Northampton, Massachusetts
University of Iowa, Iowa City, Iowa
University of Miami, Coral Gables, Florida
University of Redlands, Redlands, California
University of Southern California, Los Angeles, California
Yale University, New Haven, Connecticut
Dear Sir:

As a candidate for the degree, Master of Music in Theory and Composition at Montana State University, Missoula, Montana, I am presently working on a thesis in comparative theory methods as used by various music schools throughout the United States. I would, therefore, appreciate it very much if you would tell me the name of the theory and harmony text, or texts, used in classes at your school. If, by chance, you make use of a syllabus unique to your school only, would you please indicate how I may obtain a copy of it?

I am enclosing a stamped, self-addressed envelope for your convenience. Thank you in advance for your kind cooperation.

Yours very truly,