

APPENDIX 1
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DEFINITIONS OF RELEVANT  
HARMONIC THEORIES

Parts II and III of this study have discussed a variety of compositional techniques as they occur in the piano works of Agnew, Sutherland and Holland. Because authorities offer varying opinions and perceptions as well as conflicting arguments regarding definitions of theoretical concepts, in the course of this study it became necessary to consult a variety of secondary sources for an informed overview of many of these definitions. This study does not seek to offer new definitions of traditional harmonic language but rather to present a consolidated view of varying opinions. The following Appendix offers a range of these definitions, quoted from established sources. Only in the area of pandiatonicism has a personal opinion been offered.

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- DIATONIC TONALITY

Various authors have explored the concept of what is meant by “diatonic” as well as what is meant by “tonality” and a brief overview of some of those differing views is considered below, although they are not presented in any historical or chronological order.

In its broadest sense, “diatonic” refers to a configuration of five tones and two semitones. Depending on the actual arrangement of those tones and semitones, the term further includes the construction of both the major and natural minor scales as well as that of the church modes.<sup>1</sup> Aldwell and Schachter further point out that “the presence of a tonal center is an important common feature of these different kinds of music. But the ways in which the other tones function with respect to the central tone may vary considerably”.<sup>2</sup> In this respect, they prefer to narrow their definition of tonality to that of specifically major-minor formations. Piston states that controlled harmonic progression is “one of the principal resources of coherence in tonal music,”<sup>3</sup> and he takes the standpoint that harmonic structure is dependent upon chord succession which equates to root succession, itself belonging primarily to three categories: root motion by a fourth or fifth; root

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<sup>1</sup> W. Drabkin, ‘Diatonic’, in S. Sadie, (ed.) The New Grove Dictionary of Music and Musicians, London, 1980, Vol. 5, p.423.

<sup>2</sup> E. Aldwell & C. Schachter, Harmony and Voice Leading, San Diego, 1978, Vol.1, p.15.

<sup>3</sup> W. Piston (Revised by M.DeVoto ), Harmony, London, 1978, p. 20.

motion by a third; root motion by a step<sup>4</sup>. He defines tonality as “the organized relationship of tones in music”<sup>5</sup> and further, the way in which those tones relate to one primary tone or “tonal center”.<sup>6</sup> Persichetti agrees with this concept. He states that “tonality does not exist as an absolute. It is implied through harmonic articulation and through the tension and relaxation of chords around a tone or chord base”,<sup>7</sup> and “traditional tonality depends upon scale and chord relationships for its organization”.<sup>8</sup> The Harvard Dictionary of Music cites the date of around 1700 as historically a time of “general acceptance of a system of tonal functions based on the establishment of three main chords - the tonic, dominant and subdominant - as the carriers of harmonic as well as melodic movements”.<sup>9</sup>

Forte states that “Diatonic consonant chords form the harmonic basis of all tonal compositions”<sup>10</sup> and that the consonant intervals contained in those chords are “the stable and foundational elements of tonal music”.<sup>11</sup> He views harmonic progression as “the selecting and ordering of harmonies in such a way that they form coherent and effective units,”<sup>12</sup> and further expands his argument by

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<sup>4</sup> ibid., pp. 20-21.

<sup>5</sup> ibid., p.47.

<sup>6</sup> ibid., p.49.

<sup>7</sup> V. Persichetti, op. cit., p. 248.

<sup>8</sup> loc. cit.

<sup>9</sup> W. Apel, (ed.) Harvard Dictionary of Music, London, 1970, p.855.

<sup>10</sup> A. Forte, Tonal Harmony in Concept and Practice, N.Y.,1979, p.79.

<sup>11</sup> ibid., p. 39.

rejecting the notion that a functional relationship exists between the tonic, subdominant and dominant chords as the core of major-minor tonality.<sup>13</sup> Instead, he argues that the harmonic basis of tonal music is inherent in the closing formula of V-I, which chords he terms ‘primary triads’, with all other triads within the diatonic scale being ‘secondary triads.’<sup>14</sup> The function of the subdominant chord, as well as the supertonic and submediant chords, is seen as being that of dominant preparation. Forte’s primary diatonic triads therefore form the harmonic axis of tonal music with harmonic direction being directed towards either of those chords.<sup>15</sup>

Some writers base their understanding of tonality on acoustical theories. Reti states that “classical tonality was in essence centred on the overtone phenomenon with..its tonical effect..rooted in harmony and harmonic progression.”<sup>16</sup> In contrast to this, Goldman emphatically states that “the basic or fundamental tonal relationship, that of dominant and tonic, on which all further development rests, corresponds to no acoustical law, and has no ‘scientific’ basis.”<sup>17</sup> In this, he agrees with Tovey who developed the notion that Western harmonic language was invented; that “art selects the acoustical facts”. Tovey readily asserts that “a key has three cardinal points: the key-note or tonic; the dominant,...and the

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<sup>12</sup> ibid., p. 78.

<sup>13</sup> ibid., p.105.

<sup>14</sup> ibid., p. 80.

<sup>15</sup> ibid., p. 90.

<sup>16</sup> R. Reti, Tonality, Atonality, Pantonality, London, 1958, p.131.

<sup>17</sup> R. Goldman, Harmony in Western Music, London, 1965, p. 4.

subdominant”.<sup>18</sup> Goldman further expands his theory by establishing the fact that the most important triadic relationship is that of dominant to tonic and that “the feeling of closing, or cadence that this succession gives us is a basic element in the design of Western music”.<sup>19</sup> Tunley defines tonal harmony as being “based upon a hierarchy of chordal relationships in a given key, at the head of which stand the dominant and tonic chords”.<sup>20</sup> He further asserts that “every chord embodies a multiplicity of potential functions (or relationships) giving rise to seemingly infinite possibilities of modulation”.<sup>21</sup>

Diatonic tonality is relevant not only to chords within a key but also to the larger dimension of movements within a complete work. This argument forms the basis of Hill’s definition of tonality as ‘loyalty to a tonic’. He further states that “This definition must apply not only to chordal relationships within one one key, but to key relationships within the whole of a movement”.<sup>22</sup> The three movements of a Mozart sonata, for instance, may all be related diatonically with, for example, the first movement in C major, the second movement in the dominant, G and the last movement returning to the tonic, resulting in a diatonically related pattern of I - V - I.

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<sup>18</sup> D. Tovey, ‘Harmony’, The Encyclopaedia Britannica, London, Vol.11, 1929, p.206.

<sup>19</sup> Goldman, op. cit., p.30.

<sup>20</sup> D.Tunley, Harmony in Action, London, 1984 p.103.

<sup>21</sup> loc. cit.

<sup>22</sup> C. Hill, op. cit., p. 15.

- **ADDED-NOTE HARMONY**

Added-note harmony is “a basic harmonic formation whose textural quality has been modified by the imposition of tones not found in the original chord.”<sup>23</sup> Any note may be added to a chord to increase that chord’s sonority without altering or impinging on its basic harmony. The use of added-notes expands harmonic colour whilst adding interest and diversity to the basic harmonic outline and as Dallin observes, the added notes are “not necessarily in a diatonic relationship to the underlying chord”.<sup>24</sup> Kostka and Payne<sup>25</sup> state that triads with added-notes such as sixths, did not regularly appear in the standard literature until the advent of Impressionism although the possibilities of such chords had been recognised long before. Added-note harmony as a component of diatonicism, is a modification of what is essentially tertian harmony and the added-note generally appears as either “a second (or ninth) or fourth above the chord root.”<sup>26</sup>

- **CHROMATICISM**

In its broadest terms, chromaticism is “the use of pitches not present in the diatonic scale but resulting from the subdivision of a diatonic whole tone into two semitonal intervals”.<sup>27</sup> Hence,

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<sup>23</sup> V. Persichetti, *op.cit.*, p.109.

<sup>24</sup> L. Dallin, *Techniques of Twentieth Century Composition*, Dubuque, (1957), 1964p.85.

<sup>25</sup> S. Kostka & D. Payne, *Tonal Harmony*, NY., 1984, p.394.

<sup>26</sup> *ibid.*, p.455.

<sup>27</sup> W. Apel (ed), *op. cit.*, p.164.

chromaticism expands the range of available sonorities. In most cases the addition of chromatic notes does not disturb a tonal centre or harmonic function but can be used in such a way as to contribute to tonal ambiguity and create a colourful palette for the compositional process. As Carner has observed, “It lies in the nature of chromatically altered and unessential notes to produce dissonance and thus heighten and intensify the colour of fundamental chords”.<sup>28</sup> Kostka makes the observation that “The point at which tonal music becomes chromatic instead of diatonic is not an absolute one,”<sup>29</sup> and justifies that point by emphasising the different texture inherent in chromatic music so “that the diatonic basis of the music is no longer apparent to the listener”.<sup>30</sup> In reference to the use of chromatic elements in the nineteenth century, Samson views chromaticism as “decreasing structural dependence on tonal regions which would support the central tonality”.<sup>31</sup>

According to Tunley, “chromaticism in tonal harmony grows out of the diatonic process according to a fundamental principle: all notes above the root of a chord may be chromatically inflected without altering the function of that chord”.<sup>32</sup> Tunley explains further that, “while chromaticism often makes its appearance in the

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<sup>28</sup> M. Carner, ‘Contemporary Harmony’, Vol. 2 in R. Lenormand, A Study of Twentieth Century Harmony, London, n.d., p.22.

<sup>29</sup> S. Kostka, Materials and Techniques of Twentieth Century Music, Englewood Cliffs, 1990, p.3.

<sup>30</sup> loc. cit.

<sup>31</sup> J. Samson, Music in Transition, London, 1977, p.3.

<sup>32</sup> Tunley, op. cit., p.103.

form of melodic decoration...it may also be absorbed into the harmony, forming chords which have become recognizable units of tonal syntax".<sup>33</sup> Persichetti discusses three kinds of chromatic writing:

- (i) "chromatic figuration of non-chromatic harmony;
- (ii) mixed chordal structures formed by the chromatic motion of parts; and

(iii) chromatic harmony generated by chromatic melodic writing".<sup>34</sup> Traditionally, secondary dominants are the commonest forms of chromatic alteration within any given key centre and their use does not disturb the sense of tonality. Goldman confirms this when he states that, "Chromaticism is inherent in traditional Western harmony from the moment the raised third in the V of V becomes a part of the basic vocabulary of tonally organized music".<sup>35</sup>

The late nineteenth century saw a great expansion in the use of chromatic harmony as an integral ingredient of the compositional process as well as a contributor to melodic lyricism. Composers developed more tonal freedom which resulted in the emergence of an expanded harmonic language that allowed for chromatically related modulations from a given tonic, that is, indirect key relationships rather than the direct relationships that had been normal procedure in the previous centuries. The expansion of harmonic language initiated by Beethoven and Schubert, followed by Liszt, Wagner and others, allowed for greater freedom in key relationships than had previously been possible. Modulations often

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<sup>33</sup> *ibid.*, p.70.

<sup>34</sup> Persichetti, *op. cit.*, pp.61-62.

<sup>35</sup> Goldman, *op. cit.*, p.146.



became transitory or fleeting and the chromatic scale became a new tool in the compositional process. As well, chromatic notes were used to colour melodic lines. As Ulehla has observed, after the turn of the twentieth century, the growth of chromaticism gave scope for “new areas of modulation. Key centers were reached which had only a chromatic relationship to the starting tonic tonality”.<sup>36</sup> This means that apart from the traditional diatonic relationship that involves keys within the circle of fifths and those with a diatonic mediant progression, keys that display a chromatic mediant relationship assume importance within the concept of chromatic harmony.

It should be noted that any discussion of quartertones has been avoided as this study is concerned only with piano music.

- MODALITY

Compositional technique often employs what may be understood as ‘residual usage’, a term describing the application of a style or technique that is more commonly found in an earlier age but that is given new forms of expression in a later era. Fugal writing for instance had reached its peak with Bach’s late works and was still a potent force in works of Mozart and Beethoven. The medieval technique of iso-rhythmic writing has been used to great effect by Sir Peter Maxwell-Davies but within a twentieth century setting. Sonata, the main form of dramatic expression of the eighteenth century, was expanded and modified by composers from the nineteenth century onward. In discussing modality, Tunley recognises that “there is now also a growing appreciation and

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<sup>36</sup> L. Ulehla, Contemporary Harmony, N.Y., 1966, p.39.

cultivation of music outside the tonal system”.<sup>37</sup> A renewal of modal techniques can be found as an important structural element in works by Debussy and later composers, particularly Vaughan-Williams who incorporated modality into tonal techniques to give fresh meaning to his musical expression.

- **PANDIATONICISM**

Pandiatonicism is a word coined in 1937 by the American musicologist Nicholas Slonimsky to explain a compositional technique that embraces the “free use of all seven notes of the diatonic scale in melodic, contrapuntal and harmonic combinations”.<sup>38</sup> Slonimsky further asserted that neo-classical composers often used pandiatonic techniques in their works as a “consolidation of tonality”. In the history of musical style early eighteenth century composers were firmly anchored to the hierarchy of diatonic chords and the thematic interaction of structures attendant upon those chords. Late eighteenth century composers structured their music on the full resources of diatonic tonality and its inherent key relationships to embrace sonata style. Once the limits of diatonicism had been extended and almost exhausted in the late works of Beethoven and then by later composers, this mode of composition began to disintegrate in order to embrace the chromatic techniques of nineteenth century Romanticism found in the works of composers such as Chopin,

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<sup>37</sup> Tunley, *op. cit.*, p.11.

<sup>38</sup> N. Slonimsky, *Music Since 1900* N.Y., 1937, p.xxiv.

Liszt and Wagner. The early twentieth century then witnessed a reaction to chromatic writing in the form of atonality.

It may be postulated that the technique of chromatic writing prevalent in late nineteenth century writing was an unstable area, a searching for new horizons and new compositional techniques that did not come to complete fruition until the integrated serialism of such composers as Schoenberg, Berg and Webern was introduced. It may be further argued that it is here, between the traditional system of diatonic tonality and the new techniques of the twentieth century, that a further compositional technique did in fact emerge, which has since been identified as pandiatonicism.

Various writers have attempted to address the question of pandiatonic technique and although pandiatonicism is not the major element of this present study, a brief examination of the various definitions is worthwhile in order to address this technique as it arises in the works of the chosen composers. Kostka and Payne define the technique as one that attempts to “equalise all seven pitches of the diatonic scale so that no single pitch is heard as tonic”.<sup>39</sup> This definition however, confuses pandiatonicism with ‘pantonality’ which, although Reti views as it an extension of tonality and defines it as a “new concept of tonality”<sup>40</sup> is restricted by the relationship that any one tone has with another. Piston recognises that pandiatonicism is based on the diatonic scale using non-triadic chords with unresolved dissonances lacking the traditional preparation and resolution

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<sup>39</sup> S. Kostka & D. Payne, *op. cit.*, p.463.

<sup>40</sup> Reti, *op.cit.*

found in common practice period harmony.<sup>41</sup> Benwald describes pandiatonicism as a technique of using the seven tones of the diatonic scale in such a manner that there is an absence of traditional functional harmony.<sup>42</sup> Again, Reti defines pandiatonicism as a formal tonal structure, but one that embraces only the vertical line, seemingly without any underlying horizontal support.

The role that pandiatonicism took as a twentieth century reaction against late nineteenth century chromaticism is a technique firmly rooted in diatonic tonality. It may well be seen as residual usage of the techniques of the early nineteenth century which developed alongside both nineteenth century chromaticism and twentieth century atonality. Stuckenschmidt recognised this new style of pandiatonic writing as a technique used in such works as Stravinsky's Pulcinella and Octet for wind (1923) where, he contends, the "new style is diatonic but in a special sense: the notes of the major and minor scales are registered only in their totality and can be superimposed on each other at will".<sup>43</sup> Stuckenschmidt further recognises that in these pandiatonic areas, the relationship that tonic and dominant chords have in their traditional role of creating and resolving tension is no longer valid because the chord members, although diatonic, are treated in an entirely different way.<sup>44</sup> Music is an evolving form of knowledge

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<sup>41</sup> Piston, op.cit., p.497.

<sup>42</sup> B. Benwald & G. White, Music in Theory and Practice, Dubuque, 1990, Vol.2, p.266.

<sup>43</sup> H. Stuckenschmidt, Twentieth Century Music, N.Y., 1969, p.101

<sup>44</sup> loc. cit.

with its techniques advancing and often overlapping with each other. It may well be argued that pandiatonicism is part of that same evolution in the natural progressive development of tonality that emerged after the decline and fall of diatonicism brought about by the extended range of diatonic tonality apparent in the late works of Beethoven (for example, Piano Sonata Op.106, bars 266 to 272 where Beethoven notates the bars in B minor instead of the theoretical enharmonic key of C $\flat$  minor). The disintegration of diatonic tonality that can be traced after the mid-nineteenth century resulted in the emergence of various prominent compositional systems early in the twentieth century, amongst which were atonality and pandiatonicism. The nineteenth century witnessed a relaxation of the rigidity of that traditional harmonic practice which became known as the 'common practice' of the late eighteenth century to include the extended use of dissonance along with new chord expectations. Pandiatonicism may well be seen as a natural outgrowth of the evolution of harmonic practice.<sup>45</sup>

Sources commonly define harmony as the nature and function of a single chord and that chord's relationship with others surrounding it. In other words, the conception is a vertical one, as opposed to the horizontal nature of interweaving single melodic lines usually defined as counterpoint or polyphony. Pandiatonic harmony is concerned with the evolution of chords whose function

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<sup>45</sup> To discover where pandiatonic techniques exist historically within the sphere of evolving tonality, it is necessary to examine the history of harmony and its changing nature over the centuries. A brief study of this aspect of pandiatonicism may be found in: R. Crews, 'Towards a Theory of Pandiatonicism', in Ossia, Vol.3, Autumn 1993, p.18.

had traditionally been that of dissonance. That is, those chords used as appoggiaturas or passing notes and which now take on an independent function as chords with their own identity. Chords of the seventh, ninth, eleventh and thirteenth therefore assume harmonic significance as an extension of diatonic tonality. The traditional treatment of unessential notes is that of preparation, sounding and resolution; the dissonant note is generally prepared in the preceding chord, then sounded in the next chord but at a large enough interval so as not to emphasise the dissonance, and finally resolved in the following chord.

Composers of the nineteenth century began a breakdown of the system of diatonic tonality and the common usage of the clearly defined differentiation between concords and discords. The use of chords as self-contained entities within pandiatonic settings may be compared with the evolution of dissonance where that which is considered to be dissonant at one point of time, may become consonant at another. Common usage therefore becomes accepted procedure.

In the nineteenth century, chords of the seventh, ninth, eleventh and thirteenth acquired their own identity as harmonic resources rather than merely serving as passing notes or suspensions and it is in this nineteenth century setting that pandiatonic harmony has its origins. This is a direct result of the willingness of composers to unshackle themselves from the traditional harmonic settings of the common-practice period to use the full resources of extended diatonicism to discover the availability of these new chords.

- **CLUSTERS**

According to Ulehla, “Clusters of two or three tones used as a harmonic interval rather than as a chord may be part of a melodic design in which one tone is part of the harmony while the other adjacent tone merely adds colour”.<sup>46</sup> Persichetti has observed that clusters by seconds can be used with “chords by thirds or fourths [and] can take part in progressions of functional root relationships”.<sup>47</sup> In the 1920s, Henry Cowell defined a tone cluster as “an aggregate of sound, of all the major or minor [seconds] within an octave or more”.<sup>48</sup> By 1930 he had revised his definition and declared that tone clusters “were built from major or minor seconds, derived from the overtone series”.<sup>49</sup> In his own works, Cowell made significant use of whole-arm clusters, the most extreme example of this type of chord arrangement. As Kostka has observed in relation to clusters, “The piano has been a particularly fertile field for those interested in experimenting with new sounds”.<sup>50</sup>

- **WHOLE TONE TECHNIQUE**

Use of the whole-tone scale that allows the octave to be divided into a series of six major second intervals, has elicited

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<sup>46</sup> Ulehla, *op. cit.*, p.226.

<sup>47</sup> Persichetti, *op. cit.*, p.132.

<sup>48</sup> M. Hicks, ‘Cowell's Clusters’, *The Musical Quarterly*, Fall, 1993, Vol.77, No.3 p.445.

<sup>49</sup> *ibid.*, p.446.

<sup>50</sup> Kostka, *op. cit.*, p.240.

interest from some twentieth century composers as a way of adding colour in certain situations. Debussy made conscious use of this scale in works such as Voiles and La Cathédrale Engloutie. The whole-tone scale contains neither the perfect fourth or fifth and lacks a leading note thereby giving a feeling of vagueness to the prevailing harmony. Carner has observed that some composers have demonstrated the possibility of selecting “one of the six notes as an arbitrary centre and to invest it, by repetition and frequent return to it, with the function of a tonal focus”.<sup>51</sup> Persichetti notes that “the true value of the whole-tone scale lies in the contrast it provides when it is used in combination with other scales and techniques”.<sup>52</sup> Such combinations might include its use as a melodic line against diatonic chords or conversely, a diatonic melody used against whole-tone chords; the materials of the whole-tone scale might appear as a contrasting passage within a diatonic framework.

- ATONALITY

Historically, ‘atonality’, or music with no tonal centre, was the result of the complete abandonment of chromaticism and with it, all aspects of a hierarchical tonal system. In effect, this meant that all twelve notes of the chromatic scale became “democratic”. The Harvard Dictionary of Music describes tonality as “a particular expression of the general principle of relaxation of tension, tension being a particular state that implies its ‘resolution’ i.e., a return to relaxation, a stable state” and that “harmonically, the fundamental

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<sup>51</sup> Carner, op. cit., p.63.

<sup>52</sup> Persichetti, op.cit., p.57.



expression of tonality is the dominant-tonic relationship".<sup>53</sup> In his discussion of tonality and atonality, Reti claims that with the abandonment of tonality in the twentieth century, a new term came into being to describe "all music that did not fit into the customary and sanctified concept of tonality, the term 'atonality' was applied".<sup>54</sup> He further elucidates on this by stating that the term was a misnomer as the process was misunderstood at the time and that atonality "as such is no binding, nor form-building musical force but rather the lack, the negation of such forces".<sup>55</sup> Persichetti says that "atonal writing is the organisation of sound without key establishment by chordal root relationships; but tone combinations or areas may form an atonal equivalent of tonality;"<sup>56</sup> and "at one extreme of the concept of key is tonality, the other extreme is atonality, and the point at which one ends and the other begins is indefinite".<sup>57</sup> He further identifies the technique as one in which motivic elements play a prominent part as one of the unifying features of atonal music. Kostka gives a general but succinct definition of atonality as "the systematic avoidance of most of those musical materials and devices that traditionally have been used to define a tonal center".<sup>58</sup> He recognises those particular elements as being:

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<sup>53</sup> Apel, (ed.) *op. cit.*, p.62.

<sup>54</sup> Reti, *op. cit.*, p.2.

<sup>55</sup> *ibid.*, p.37.

<sup>56</sup> Persichetti, *op. cit.*, p.261.

<sup>57</sup> *ibid.*, p.251.

<sup>58</sup> Kostka, *op. cit.*, p.15.

Diatonic pitch material  
 Tertian harmonies  
 Dominant-tonic harmonic progressions  
 Dominant-tonic bass lines  
 Resolution of leading note to tonic  
 Resolution of dissonances to more consonant sonorities  
 Pedal points

‘Free’ atonality itself led to a further refinement that resulted in a more organised system known as 12-tone technique. Schoenberg is credited with formulating the principles of 12-tone technique.

Atonal music is therefore generally considered to be a twentieth century compositional technique and the most succinct definition of the term and therefore one that is used to determine that particular category of works in this study, is proffered by Ulehla: “without a diatonic concept of tonality”.<sup>59</sup>

- **BITONALITY**

The term ‘bitonality’ is sometimes interchangeable with the term ‘polytonality’ to define the simultaneous use of two tonalities, both of which are clearly defined within diatonicism and most authorities agree on the fundamental definition and function of bitonality. Dallin for instance, defines polytonality as “passages in which two or more tonal centers are rather clearly apparent [and] the two keys must be relatively pure and adequately separated in

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<sup>59</sup> Ulehla, *op. cit.*, p.484.

register or timbre”.<sup>60</sup> Piston states that “the simultaneous perception of different keys... depends on more than just the constitution of the chords involved”.<sup>61</sup> He also notes that if one key is somewhat inactive in an harmonic sense functioning for instance as a pedal point or an ostinato, then the two keys become aurally separated and thus easier to distinguish.<sup>62</sup> Passages utilising bitonality (or polytonality) create a specific texture within an overall tonal plane but at the same time, must act independently in terms of melodic organisation. Persichetti<sup>63</sup> summarises polytonality as “a specific kind of tonal organisation, a means of moving groups of voices within confined harmonic register areas.” Within a diatonic context, keys that are not closely related to each other within the circle of fifths function more clearly when pitted against each other in a bitonal aspect.

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<sup>60</sup> Dallin, *op. cit.*, p.133

<sup>61</sup> Piston, *op. cit.*, p.504.

<sup>62</sup> *ibid.*, p.502.

<sup>63</sup> Persichetti, *op. cit.*, p.256.

## APPENDIX II

### LIST OF PIANO WORKS

The following section is a comprehensive listing of the published and unpublished works of the three composers. Where composition dates are known, these are included as are dates of publication where relevant. The listing totals 303 works, including the most recent works written by Holland in 1994. Individual totals are:

Agnew: 76 works; Sutherland: 48 works; Holland: 179

The listings have been divided into categories that include:

- Name of a collection where relevant and works within that collection;
- Date of composition of each work, where this is known;
- Name of publisher and date of publication where known;
- Name of dedicatee, if relevant.

Where necessary, general comments follow the listings and deal with individual problems concerning several works. The majority of Agnew's works were dedicated to various individuals; none of Sutherland's works show a dedicatee and Holland at times has a dedication but only for a minority of works.

The publishers\* have been abbreviated as follows:

Alberts	refers to the Sydney firm of J. Albert & Son.
Allans	refers to the Sydney/Melbourne firm of Allan and Co. Pty.Ltd.
Augener	refers to the London firm of Augener Ltd.
Castle	refers to the Sydney firm of Castle Music, Pty.Ltd.
Chappell	refers to Chappell & Intersong Music Group (Aust.) Ltd.
Chester	refers to the London firm of J. & W. Chester Ltd.
Curwen	refers to the London firm of J. Curwen & Sons Ltd.
E.M.I	refers to Electrical & Musical Industries (Sydney) Publishing.
Kurrajong	refers to Sutherland's Melbourne company of Kurrajong Press.
Nicholsons	refers to the Sydney firm of Nicholson and Co.
O.U.P.	refers to the Oxford University Press, London.
Paxton	refers to the London firm of W. Paxton & Co.Ltd.
Palings	refers to the Sydney firm of W.H. Paling & Co. Ltd.
Schmidt	refers to the Boston (USA) firm of The Arthur P. Schmidt Co.

\*Many of the publishing houses originate overseas and the term "Sydney firm" may merely refer to the place of origin of a particular publication in Australia.

ROY AGNEW

SOLO PIANO

COLLECTION	WORK	COMP. DATE	PUBLISHER	DEDICATION
	Nocturne	---	---	---
	Will 'O' the wisp	---	---	---
Australian Forest Scenes:	Gnome Dance When Evening Shadows Fall Forest Nymphs at Play Night by the Forest By a Quiet Stream The Forest Grandeur		Nicholsons, 1913	Annette Scammell
	Sonata "Ossianic"	? pre 1918	---	---
	Dance of the Wild Men	1919	Allans, 1921, & Chester, 1922	Benno Moiseiwitsch
	Symphonic Poem: La Belle Dame Sans Merci	pre-1920	---	---
	Deidre's Lament		Allans, 1922	Benno Moiseiwitsch

COLLECTION	WORK	COMP. DATE	PUBLISHER	DEDICATION
	[Toccata Tragica [Poeme Tragique	1921	Allans, 1922 & Curwen, 1922	Henry Penn
	Poem No.1		Allans, 1922	---
	Poem No. 2 "To the Sunshine"		Allans, 1922	---
	Etude		Curwen, 1924	Solito de Solis
	Pangbourne Fields		Curwen, 1925	---
	Prelude No. 1		O.U.P., 1925	Gerrard Williams
	Prelude No. 2		O.U.P., 1925	---
	Prelude No. 3 "The Wind"		O.U.P., 1925	---
	An Autumn Morning		Augener, 1927	---
	Capriccio		Augener, 1927	Kenneth A. Wright
	A Dance Impression		Augener, 1927	Henry Penn
	Fantasia Sonata	?1927	Augener, 1927	William Murdoch
	Sonata Poem	1929 or pre-1929	Allans, 1936	Thorold Waters
Three Preludes	Nos. 1 to 3		Augener, 1927	Miss Gertrude Barton

COLLECTION	WORK	COMP DATE	PUBLISHER	DEDICATION
Contrasts	A Child's Dream		Schmidt, 1929	Doris Barnett
	Country Dance			
	Elegy			
	Winter Solitude April on the Hills			
	A May Day		O.U.P., 1927	Madame de Beauvais
Two Pieces	In Meditation		Paling, n.d.	A.E.L.
	Looking Back			
	Prelude No. 4		O.U.P., 1927	Mrs. William Murdoch
	Rhapsody		Augener, 1928	Frank Laffitte
Rural Sketches	The Shepherd on the Hill		Augener, 1927	---
	The Fairy Dell			
	A Starry Night			
	At the Fair			
Three Lyrics	The Falling Snow		Augener, 1927	Miss Esther Fisher
	A Quest The Happy Lad			
Three Poems	Nos. 1 to 3		Augener, 1927	Alfred Hill
Two Pieces	An English Dance		O.U.P., 1927	"To my sister, Marjorie"
	A Country Lane			
	The Windy Hill		Augener, 1928	Percival Garrett
	Rabbit Hill		O.U.P., 1928	G. de Cairos-Rego

COLLECTION	WORK	COMP. DATE	PUBLISHER	DEDICATION
	Elf Dance		O.U.P., 1928	---
	'1929' Sonata	1929	---	---
	Drifting Mists		Augener, 1931	Miss Shadforth Hooper
Two Pieces	Wither Exaltation		Augener, 1931	Rex de Cairos Rego
	Toccata		Chester, 1933	"To my wife"
	Before Dawn		Paxton, 1935	Miss Edith C. Carter
	Noontide		Paxton, 1935	---
	Trains		Paxton, 1935	Keith Barry
Youthful Fancies	The Merry-Go-Round The Gurgling Brook The Sunlit Glade Sleeping Child		Palings, 1936	---
Holiday Suite	Spiders Holidays Lullaby The Party March of the Soldier Ants		Palings, 1937	Stella Scroggie



COLLECTION	WORK	COMP DATE	PUBLISHER	DEDICATION
	Sonata Ballade	1937	Mus. Assoc. 1938	Frank Hutchens
	Sonata Legend: "Capricornia"	1940	Augener, 1949	---
	Album Leaf		Augener, 1949	---
	Sea Surge		Augener, 1949	---
<b>PIANO DUETS</b>				
	Green Valley		Augener, 1932	
	The Village Fair		Augener, n.d.	

**GENERAL COMMENTS:**

- 'Tocatta Tragica' and 'Poeme Tragique' are the same work. Allans published the work under the title 'Tocatta Tragique' and Curwen published it under the second name.
- 'Sea Surge,' Album Leaf' and Sonata Legend: 'Capricornia' were published posthumously.
- 'Nocturne' is an unpublished work. MSS held in the Mitchell Library, Sydney.
- There are two versions of 'Will 'O' the Wisp.' MSS unpublished and held in the Mitchell Library, Sydney.
- Manuscripts of all unpublished sonatas are held on microfilm in the Mitchell Library, Sydney. Some fragments (?sketches) as well as pages of harmony or rhythm exercises are held by the same source.

MARGARET SUTHERLAND

SOLO PIANO

COLLECTION	WORK	COMP. DATE	PUBLISHER
Two Chorale Preludes on Bach's Chorales:	Herzliebster Jesu Jesu, meine Freude	1935	Allans, 1936
Miniature Ballet Suite:	Enter the Dancers Formal Dance Puck The Drooping Petal Patter Dance Waltz Ballerina Cossack March The Little Grey Dancer The Juggler Pause Flight	1936	Allans, 1937
Holiday Tunes:	Sea Shanty Walking Tune Dance Changing Moods Slumber Song Holiday Sprees Day Dreaming Mischief in the Air	1936	Palings, 1937

COLLECTION	WORK	COMP DATE	PUBLISHER
First Suite:	The Adventurer The Dreamer The Bustler The Humorist	1937	Allans, 1937
Second Suite:	Chorale Prelude Mirage Lavender Girl The Quest	1937	Allans, 1937
Miniature Sonata		1939	Allans, 1940
Sonatina		1939	----
Six Profiles	Nos. 1 to 6	1945-46	Augener, 1953
Sonatina		1956	Kurrajong, 1956
	Extension	1967	----
	Chiaroscuro I	1967	----
	Chiaroscuro II	1967	----
	Voices I	1968	----
	Voices II	1968	----
	Valse Descant	?	Allans, 1968

COLLECTION	WORK	COMP. DATE	PUBLISHER
<b>TWO PIANO WORKS</b>			
	Burlesque	1927	----
	Canonical Piece	1957	Kurrajong, 1958
	Pavan	1957	Kurrajong, 1958

**GENERAL COMMENTS:**

- 'Valse Descant' was published in 1968 but date of composition is unknown.
- Three early works, 'Air', 'Bagatelle' and 'After Glow' appear to be missing or held by an unknown source.
- The 1939 'Sonatina' was written for piano and revised for harpsichord. "Pieces for Cembalo" containing two works, 'Musette' and 'Passacaglia' were written for harpsichord (c. late 1930s).
- Two further works, 'Waltz in C' and a 'Sonata' attributed to 1966, which appear in various listings, are missing or held by an unknown source.
- The ballet "Dithyramb" was transcribed for piano.

DULCIE HOLLAND

SOLO PIANO

COLLECTION	WORK	COMP. DATE	PUBLISHER	DEDICATED TO or, WRITTEN FOR
	Green Lizards	1936	---	
	Lyric Piece	1937	---	
	The Lake	1940	---	
	Valse Ironie	1942	Allans, 1989	
	The Scattering of the Leaves	1942	Allans, 1989	
Three Dances for a New Doll	Serenade Quickstep Rig-a-Jig	1942	---	Holly Bellhouse
	The Sandman Comes	1944	---	
	The End of Summer	1946	---	
	Autumn Piece	1947	---	
	Nocturne	1947	---	
	Legend	1948	---	
	Serious Procession	1949	---	

COLLECTION	WORK	COMP. DATE	PUBLISHER	DEDICATED TO, or WRITTEN FOR
Over Hill, Over Dale	The Coming of Night	1949	Allans, 1950	
	Over Hill, over Dale	1949		
	Bedtime Story	1949		
	Tune for a Rainy Day	1949		
	Hornpipe	1949	Palings, 1955	
	Prelude 1 (The Stones Cry Out) later title: The Day West	1950	Allans, 1989	
	Prelude 2 (In Resignation)	1950		
	Humoresque	1953		
	Piano Sonata	1953	---	Alan Bellhouse
	Suggested by the Rain	1953	---	
Conversation for Piano	Reflective Emphatic	1954	---	
Three Easy Piano Pieces	Sailor Song A-Skippity-Hop In the Quiet	?1955	Palings, 1955	
Merry Fingers	Merry Fingers Waltz Holiday Scamper Marching Home	1955	Palings, 1955	

COLLECTION	WORK	COMP. DATE	PUBLISHER	DEDICATED TO, or WRITTEN FOR
	Christmas Greeting	1956	---	
	Picnic Races	1956	---	
	Dreamy John	1957	---	
Country Tunes	An Evening Stroll Witchety Woof Whistling Tom Waltz Rondo	1964	Pallings, 1964	
	Asterlisk	1965	---	
	Tribute to Clement Hosking	1965		Clement Hosking
Everyday Pieces	An Everyday Tune Up in the Morning The Postman's Whistle Forte and Piano Raindrops Stop! Go! Lullaby Listen to the Left Hand Waltzing Time Night Funny Things - Sharps Bird in the Tree The Violin Family March	1968	Allans, 1979	

COLLECTION	WORK	COMP. DATE	PUBLISHER	DEDICATED TO or, WRITTEN FOR
Around the Town	Traffic Policeman	1969	Allans, 1969	
	The Limping Man			
	When the Trees are Bare			
	The Flower Seller			
	Windy Weather			
	The Tow-Truck			
	Flags in the Breeze			
	Lunch in the Park			
	Lost			
	Over the Bridge			
	Up in the Lift			
Turning Homeward				
	Tune for a Rainy Day	?	Allans, 1970	
	In the Dreamtime	1972	Allans, 1973	
	Here Comes the Band	1972	Allans,	
	The Hunt	1972	Allans, 1973	
	The Farmer's Son	1973	Allans, 197	
	Spaceman	1973	Alberts, 1973	
	Afar Off	1973		
	Hi There	1973		
	And the Sun Went Down	1973		



COLLECTION	WORK	COMP. DATE	PUBLISHER	DEDICATED TO or, WRITTEN FOR
	Donkey Ride	1973		
	The Midnight Prowl	1973		
	The Old Gardener	1973		
	Secrets of the Bush	1973		
	Wallaby	1973		
	Sleepy Joey	1973		
	Doves	1974	Allans, 1974	
Picture Pieces for Young Pianists	Morning Hymn	1975	Castle, 1975	
	The Bagpipers			
	There's a Cuckoo in the Trees			
	Motor Horns			
	Donkey Trot			
	Spanish Guitar			
	The King is Coming			
	Two Snails out Walking			
	Castle in Spain			
	Lullaby			
	Eastern Holiday			
	The Indian Snake Charmer			
	A Short Story			
	The Jumping Clown			
	On a Wintry Day			
	And So Farewell			

COLLECTION	WORK	COMP. DATE	PUBLISHER	DEDICATED TO or, WRITTEN FOR
Ten Study Pieces	Fly Overs Man on Stilts Winter Landscape Crabs Remembering Romantic Song Two Clowns Puppet Show A Night for Ghosts Mini-Ioccata	1976	Allans, 1976	
Five Story Pieces	Dancing Shadows Sunday The Snake Charmer Gingerbread Man Sea Murmurs	1976	Castle, 1981	
Play a New Piece	Play a New Piece Lonely Island The Ghost Walks Again Lazy Chinaman At the Ball Knick Knack Paddywack	1977	Allans, 1978	

COLLECTION	WORK	COMP. DATE	PUBLISHER	DEDICATED TO or, WRITTEN FOR
More Picture Pieces for Young Pianists	Tale of a Snail	1979	Castle, 1979	
	Cowboy			
	Canoe Song			
	A Knocking Piece			
	Quiet as a Mouse			
	The Ghostly Huntsman			
	Contrary Mary			
	Curly Tail			
	What's Around the Corner?			
	Desert Place			
	Spanish Dancer			
	Make your own Piece			
	Happy Birthday, Selma	1984	---	Selma Epstein
	Cat Walk	1985	---	
A Scattering of Leaves	Valse Ironic	1942	Allans, 1989	
	The Scattering of the Leaves	1942		
	The Dry West	1980		
	Bagatelle for Selma	1981		
	Toccatina	1986		
	Unanswered Question	1980		
Pianoscapes	Around the Pool	1986	Chappell	
	Bagpipers in the Hills			
	Out for a Drive			
	Quiet Night			
	Waves Lapping on the Shore			

COLLECTION	WORK	COMP. DATE	PUBLISHER	DEDICATED TO or, WRITTEN FOR
Piano Sketchbook	Can't Catch Me Creepy Crawly Misty Morning The Lonely Dancer The Whistling Cowboy Windows	1986	Chappell, 1986	
	Retrospect	1991	---	
Lucky Dip	Tango Time Rockaby Baby Look in the Mirror Penguins a-Waltzing The Long Road Home Lazybones The Lost Seagull Popcorn Echoes around the Mountain Birds at the Waterhole Lucky Dip Grey Days Grasshopper Parade	1991	FMI 1992	
	Quiet Procession	1992	---	
	Sonatina	1993	---	
	Autumn Gold	1993	---	Ray Resnick

COLLECTION	WORK	COMP. DATE	PUBLISHER	DEDICATED TO or, WRITTEN FOR
	Composer Falling Asleep	1993	--	Robert Allworth
	Canon	1994	Allans, 1994	
	Scale Study in G major	1994	Allans, 1994	
<b>PIANO DUETS</b>				
Old Tunes in New Garments	I Saw Three Ships Polly put the kettle on Sing a song of Sixpence Hickory, dickory, dock Minuet in G (Beethoven)	1937	Palings, 1937	
	The Piper's Song	1976	Allans, 1976	
	Puppet on a String	1976	Allans, 1976	
	Soldier Boy	1978	Allans, 1978	
	A Polite Conversation	1978	Allans, 1978	

- 'Valse Ironie' (1940) and 'The Scattering of the Leaves' (1942) both appeared in the collection entitled A Scattering of Leaves published in 1989.