



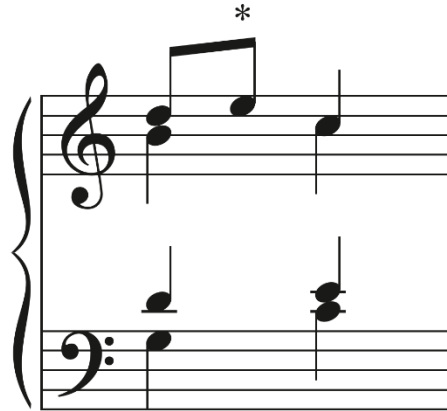
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 32.1 Examples: David Carson Berry, When Music Theory Forgets Its History

(Note: audio, video, and other interactive examples are only available online)

<https://www.mtosmt.org/issues/mto.26.32.1/mto.26.32.1.berry.html>

Example 1. Typical illustration of escape tone



Example 2. Results of survey of twenty-three English-language textbooks (1886–1946) that use “changing tone” in a manner consistent with an escape tone

Table 1. Results of survey of twenty-three English-language textbooks (1886–1946) that use “changing tone” in a manner consistent with an escape tone

x = explicit definition; (x) = strongly implied definition

boldface source contains all elements of 21st-century standard view: a, b1/2, c2; or a, b2, c2/3

LEGEND: The textbook states¹ that the figure . . .

a: is an unaccented note

b1: is an upper or lower neighbor

b2: is commonly an upper neighbor

c1: is left by skip²

c2: is left by skip in the opposite direction to the neighboring motion

c3: is commonly left by descending skip

d: embellishes the descent of a second

e: skips a third to the goal²

f: anticipates a note of the goal harmony

g: can be in *both* inversionally related contours (statement *or* illustration)

Source	a	b1	b2	c1	c2	c3	d	e	f	g
Howard 1886, 229		x		x						
Hull 1890?, 144–145			x		(x)		x			
Bussler 1891, 132–133				x						
Mansfield 1896, 107			x	x			x	x	(x)	x
Chadwick 1897, 190									x	
Prout 1903, 133–135			x			x	x	x		x
Foote & Spalding 1905, 219	x			x				x		
Maryott 1907, 62	x			x						
Logan 1909, 115	x			x						
Protheroe 1909, Lesson 86, p.1		(x)		x				x		
Trotter 1911, 45–46	x	(x)						x		
Kitson 1914, 181–183				x						x
Leavitt 1916, 54	x			x				x		
Gardner 1918, 66	x	x		x				x		
McConathy <i>et al.</i> 1927, 71		x		x						
Tweedy 1928, 175–176		x		x						
Giard 1934, 181			x			x		x	x	
Smith & Krone 1934, 182		x		x					x	
Bampton 1937, 52–53	x	x		x				x		
Jones 1939, 50–51			x			x	x	x		
Smith, Krone, & Schaeffer 1940, 32		x		x					x	
Robinson 1942 , 161	x	x			x			x		
Dalroze School of Music 1946 , 31	x		x			x				
TALLIES	9	10	6	15	2	4	4	11	5	3

¹ Some definitions might appear to imply others. For example, if the figure “embellishes the *descent* of a second,” then it might seem that the escape tone is “left by *descending* skip.” However, unless the definition also clarifies that the escape tone “is commonly an upper neighbor,” this cannot be taken for granted.

² It may seem that e (“skips a third to the goal”) should be placed as one of the options under c1/2/3 (“left by skip” in various ways). However, it is important to distinguish sources that are particular about the direction of the leap (c2 and c3) from those that simply say the leap is by third (without citing direction).

Example 3. Results of survey of twenty English-language textbooks (1889–1955) that use “free,” “irregular,” or “indirect anticipation”

Table 2. Results of survey of twenty English-language textbooks (1889–1955) that use “free,” “irregular,” or “indirect anticipation”

x = explicit definition; (x) = strongly implied definition

LEGEND: The textbook states that the figure . . .

a1: anticipates a note in the following chord

a2: anticipates a note in the following chord that may be implied

b: is approached as a neighbor (i.e., by step)

c1: is left by skip

c2: is left by skip that is usually descending

d: the reverse contour of c2 is unusual (explicitly stated)

e: is usually in soprano (i.e., top melodic voice)

f: is usually shorter than the resolution tone

g: may be compared to the embellished resolution of a suspension

h: is especially common at cadences

i: is unaccented

Source	term	a1	a2	b	c1	c2	d	e	f	g	h	i
Goetschius 1889, 214–215	Ir		x			x	x	x				
Oakey 1890?, 59	In	x		x	x							
Goetschius 1892, 149–150	F,Ir		x			x		(x)				
Chadwick 1897, 190	Ir	x			(x)							
Dicks 1901, 214	In	reference only										
Cutter 1902, 34	F	x			x							
Heacox & Lehmann 1906, 217	F	x			x							
Lehmann 1910, 27	F		(x)		x							
Alchin 1917, 66	F	x		x	x				x			
Heacox 1917, 40	F		x		x							
Thompson 1923, 102	F	x			x							
Wood 1931, 113–114, 148	F	x			x					x	x	
Giard 1934, 179	Ir	x			(x)			x				
Leach 1934, 42	F	x		x	(x)							
Mitchell 1939, 142	In	x		x	(x)							x
Robinson 1942, 160	F,Ir	x			(x)							
Bigelow 1948, 142	F	asks questions so readers can create definition										
Sessions 1951, 187–188	In	x			(x)							
Naylor 1953, 109	Ir	reference only										
Norman 1955, 61	F	x			(x)							x
TALLIES		13	4	4	15	2	1	3	1	1	1	2

Example 6. Results of survey of thirty English-language textbooks 1930s–1960s that use “escape tone” or “échappée”

Table 3. Results of survey of thirty English-language textbooks 1930s–1960s that use “escape tone” or “échappée”

x = explicit definition; (x) = strongly implied definition

boldface source contains all elements of 21st-century standard view: a, b1/2, c2; or a, b2, c2/3

LEGEND: The textbook states that the figure . . .

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b2: is commonly an upper neighbor

c1: is left by skip

c2: is left by skip in the opposite direction to the neighboring motion

c3: is commonly left by descending skip

d: embellishes the descent of a second

e: skips a third to the goal

f: anticipates a note of the goal harmony

g: can be in *both* inversionally related contours (statement *or* illustration)

Source	a	b1	b2	c1	c2	c3	d	e	f	g
Piston 1933, 33–34		x			x		(x)	x		
Smith & Krone 1934, 182		x		x					x	
Piston 1941, 112, 249		(x)			(x)		x			
Gannett 1942, 23		x			x			x		
McHose 1947, 101, 138			(x)			x				
Piston 1947, 55–56	x	x		x			x	x		x
U.S. Navy School of Music 1950, 92	x	x			x			x		
McHose 1951, 115		x		x						
Murphy & Stringham 1951, 262, 282		x				x		x		x
Reed 1954, 57, 86	(x)	x			x					
Norman 1955, 61–62	x	x		(x)						
Kohs 1955	local publication, see Kohs (1961)									
AtKisson 1956, 97	x	x			x					
Lieberman 1957, 233		x		x				x		
Procter 1957, 131–132	x		x			x				
Howe 1958, 34	x	(x)			x					x
Kennan 1959, 31–33		x				x				
Kohs 1961, 82–83, 112	x		x			x	x	x		x
Miller 1961, 106		x				x				
Ottman 1961, 130–131		x			x					
U.S. Bureau of Naval Personnel 1962, 51	x	x			x			x		
Laycock & Nordgren 1962, 75–76		x				x				x
Ratner 1962, 71		x			x	x		x		
Luckhardt 1963, 84, 129			x			x		x		
Thostenson 1963, 239–240		x		x			x	x		
Lieberman 1964, 151–153	x	x			x			x		
Tischler 1964, 138–139		x		x						x
Brye 1965, 156–157	x	x			x		x	x		
Siegmeister 1965, 148	x	x		x						
Christ et al. 1966, 107–108	x	x			x					
Fontaine 1967, 32–33	x	x		x				x		
TALLIES	14	26	4	9	13	9	6	14	1	6

Example 7. Results of survey of fifteen recent English-language textbooks that refer to “escape tones”: Nomenclature

**Table 4. Results of survey of fifteen recent English-language textbooks that refer to “escape tones”:
Nomenclature**

LEGEND:

a = escape tone

b = incomplete neighbor

c = *échappée*

Source	a	b	c
Aldwell, Schachter, & Cadwallader 2011, 378–380	x	x	x
Baur 2014, 90	x		
Benjamin, Horvit, & Nelson 2008, 232	x		x
Benward & Saker 2009, 102–104	x		
Blatter 2007, 182	x		x
Denisch 2017, 13	x		
Gauldin 2004, 102	x	x	
Gauldin 2013, 5–6, 62	x	x	
Green & Jones 2016, xix	x		
Holm-Hudson 2017, 245–246	x	x	
Kostka, Payne, & Almén 2013, 187, 196	x	x	
Laitz 2016, 153	x	x	x
Roig-Francolí 2020, 195–196	x	x	
Spencer & Bennett 2012, 162	x		
Turek & McCarthy 2014, 125	x		
TALLIES	15	7	4

Example 8. Example 8. Results of survey of fifteen recent English-language textbooks that refer to “escape tones”: Definitions

Table 5. Results of survey of fifteen recent English-language textbooks that refer to “escape tones”: Definitions

x = explicit definition; (x) = strongly implied definition

LEGEND:

a1 = reference to it being approached by step and left by leap

a2 = reference to it being approached by step and left by leap in (usually) the opposite direction

b = reference to it being on an unaccented beat (or part of a beat)

c = occurs most frequently in the soprano (or uppermost) voice

d = it may be (or is usually) shorter than a beat

e = it usually consists of a step up followed by a leap down by third

f = it is often encountered within cadential gestures, such as above V in V–I

g = it is usually diatonic

h = it is often found sequentially, ornamenting a descending scalar line

i = it is often identical to an incomplete upper neighbor (as a *suffix* to the principal note)

j = as an incomplete neighbor suffix, it is more common than incomplete neighbor prefixes (such as appoggiaturas)

Source	a1	a2	b	c	d	e	f	g	h	i	j
Aldwell, Schachter, & Cadwallader 2011		(x)	(x)	x		x				x	x
Baur 2014		x	x								
Benjamin, Horvit, & Nelson 2008	x		x								
Benward & Saker 2009		x	x	x		x					
Blatter 2007		x	x								
Denisch 2017		x									
Gauldin 2004		(x)					x				
Gauldin 2013	x		x								
Green & Jones 2016	x		x								
Holm-Hudson 2017		x	x								
Kostka, Payne, & Almén 2013		x	x		x		x	x	x		
Laitz 2016		x									
Roig-Francolí 2020		x	x								
Spencer & Bennett 2012		x	x	x	x						
Turek & McCarthy 2014		x	x								
TALLIES	3	12	12	3	2	2	2	1	1	1	1

Example 9. Nota cambiata figure

(a) functional

(b) shape only

#1 #2 #3 #4 #1 #2 #3 #4
ints: 8 7 5 6 9 8 6 7

The image shows two musical staves. The top staff is in treble clef and contains four quarter notes. The bottom staff is in bass clef and contains a whole note. A double bar line separates the two sections. Above the notes are labels #1, #2, #3, #4 and intervallic values in italics: 8, 7, 5, 6 for the first section and 9, 8, 6, 7 for the second section.

Example 10. Escape tone and appoggiatura figures

(a) escape tone

(b) appoggiatura

#1 #2 #3 #1 #2 #3
ints: 8 9 6 5 7 6

The image shows two musical staves. The top staff is in treble clef and contains three notes: a quarter note, an eighth note, and a quarter note. The bottom staff is in bass clef and contains a whole note. A double bar line separates the two sections. Above the notes are labels #1, #2, #3 and intervallic values in italics: 8, 9, 6 for the first section and 5, 7, 6 for the second section.

Example 11. Escape tone and dissonance resolution

Musical notation for Example 11, showing a V⁷ to I chord progression in 4/4 time. The treble clef staff contains a dotted quarter note (G4), an eighth note (A4) marked with an asterisk (*), and a quarter note (B4). The bass clef staff contains a whole note (G3). The chord symbols V⁷ and I are positioned below the respective measures. A horizontal line connects the number 7 in the first measure to the number 3 in the second measure, indicating the resolution of the seventh of the V⁷ chord to the third of the I chord.

Example 12. Functional (not performative) equivalence of escape tone and grace-note arpeggiation

Musical notation for Example 12, comparing two ways to resolve a V⁷ chord to I in 4/4 time. The notation is split into two parts, (a) and (b), separated by a double bar line. Part (a) shows the escape tone resolution: the treble clef staff has a dotted quarter note (G4), an eighth note (A4) marked #1, a quarter note (B4) marked #2, and a quarter note (C5) marked #3. The bass clef staff has a whole note (G3). Part (b) shows grace-note arpeggiation: the treble clef staff has a quarter note (G4) marked #1, a quarter note (A4) marked #2, and a quarter note (B4) marked #3. The bass clef staff has a whole note (G3).

Example 13. Escape tone in inverse contour

#1 #2 #3

Example 14. Escape tones as arpeggiation prefixes: up step, down third. Chord membership identified as: R (root), 3 (third), 5 (fifth), etc. 7→ indicates anticipatory 7th (of following chord).

NB: Roman numerals are not intended to suggest any particular inversion.

chord prog: asc 2nd

desc 2nd

asc 3rd

desc 3rd

asc 4th

desc 4th

Example 17. Escape tones as arpeggiation prefixes: down step; up fourth, fifth, or sixth. 7→ indicates anticipatory 7th (of following chord). NB: Roman numerals are not intended to suggest any particular inversion.

melody: 4th leaps

R R 3 7→ 3 3 R 5 7→ 3 5 R

I iii I iii⁷ I V I V⁷ I vii[°]

melody: 5th leaps

R 7 R 5 3 5 3 7 5 7 5 5

I V⁷ I vii[°] I ii I vii^{°7} I ii⁷ I IV

melody: 6th leaps

R 3 R R 3 7→ 5 3 3 3 R 5 R 5 7→ 5 5 3

I iii I V I iii⁷ I V I vii[°] I ii I V⁷ I vii[°]

Example 18. Escape tones as bilinear leaps: up then down contour. NB: Roman numerals are not intended to suggest any particular inversion

R 3 R R R 7 R R 3 7 3 3

I IV I vi I vi⁷ I IV I iii⁷ I vi

3 5 3 R 5 R 5 7 5 5

I iii I vi I iii I iii⁷ I V

Example 19. Escape tones as bilinear leaps: down then up contour. NB: Roman numerals are not intended to suggest any particular inversion

Example 19 shows two staves of musical notation. The first staff contains six measures of chords with Roman numerals and escape tone annotations above them. The second staff contains six measures of chords with Roman numerals and escape tone annotations above them.

Measure	Chord	Escape Tone Annotations
1	I	R
2	ii	R
3	I	R
4	IV ⁷	7
5	I	R
6	vi	5
7	I	R
8	ii	3
9	I	R
10	IV	R
11	I	3
12	IV	R

Measure	Chord	Escape Tone Annotations
1	I	3
2	vi ⁷	7
3	I	3
4	IV	3
5	I	3
6	vi	R
7	I	5
8	vi	R
9	I	5
10	iii	5
11	I	5
12	ii ⁷	7

Example 20. Implied resolution of escape tone, octave displaced from literal appearance

Example 20 shows a piano accompaniment in 4/4 time. The right hand has a melodic line with a dotted quarter note followed by an eighth note, and a final chord with an escape tone. The left hand has a bass line with a quarter note followed by a quarter note. The escape tone in the right hand is implied to resolve to the octave of the note in the left hand.

Example 21. Seventh as arpeggiation prefix, not recurrent in goal chord

Musical notation for Example 21. It shows a piano accompaniment in 4/4 time. The right hand starts with a dotted quarter note chord (F4, A4, C5) followed by an eighth note chord (F4, A4, C5, E5). A dashed line connects the E5 note to the F4 note of the next chord. The left hand plays a quarter note chord (F3, A3, C4) followed by a quarter note chord (F3, A3, C4, E4). Above the right hand, the text "7 - 5" is written, indicating the interval between the 7th and 5th of the goal chord.

Example 22. Ninth as arpeggiation prefix (cf. Ex. 14k), with 9–(8) neighboring implication

Musical notation for Example 22. It shows two equivalent ways to represent a chord progression from I to V⁷. The left side shows a treble clef with three notes: a quarter note (F4), a dotted quarter note (F4, G4) labeled "9", and a quarter note (F4). A dashed line connects the G4 note to the F4 note of the final chord. Below the notes are the labels "I" and "V⁷". The right side shows an equals sign followed by a treble clef with three notes: a quarter note (F4, G4) in parentheses, a quarter note (F4, G4), and a quarter note (F4, G4, A4, B4) in parentheses. Below the notes are the labels "I" and "V⁷".

Example 23. Leaps from dissonant escape tones to dissonant appoggiaturas

(a) upper voice with implied passing motion

$I \quad V$
=
normalized to
 $I \quad V$

(b) upper voice with implied common tone

$I \quad V$
=
normalized to
 $I \quad V$

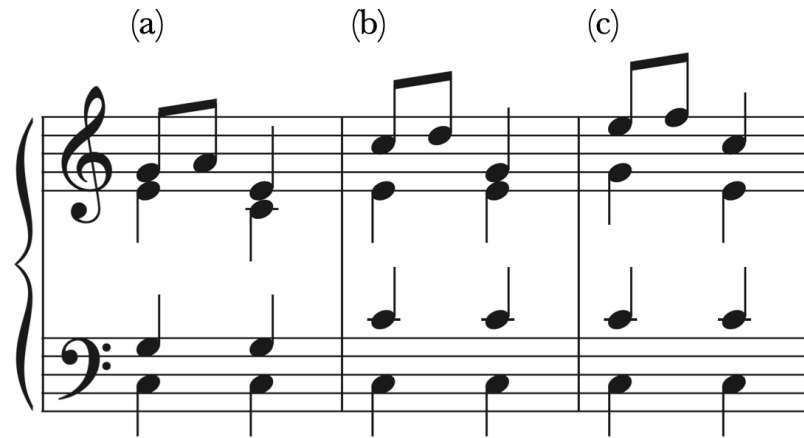
(c) upper voice with implied neighboring motion

$V \quad I$
=
normalized to
 $V \quad I$
~~NO!~~

$V \quad I$
=
normalized to
 $V \quad I$

Example 24. Escape tones without a change in harmony

(a) (b) (c)

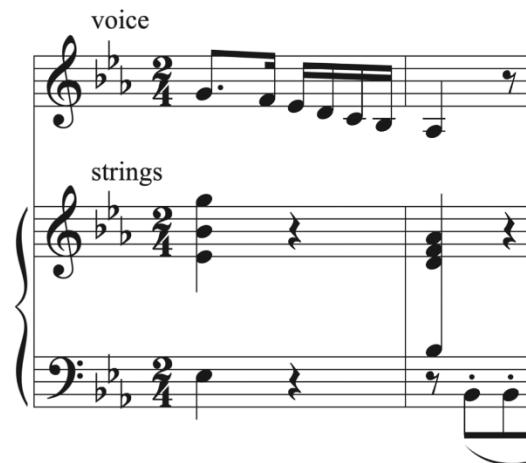


Example 25. Mozart, *Die Zauberflöte* (The Magic Flute), K. 620: Act I, "Dies Bildnis ist bezaubernd schön"

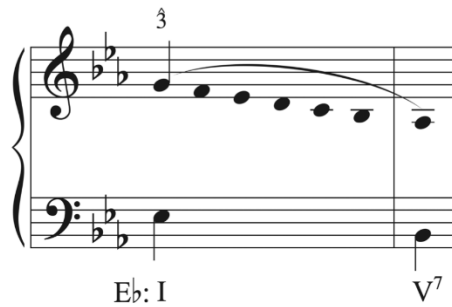
(a) score, mm. 3–4

voice

strings

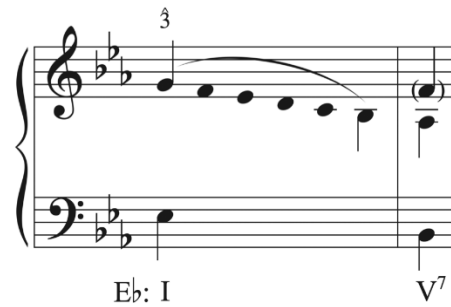


(b) incorrect interpretation of melody



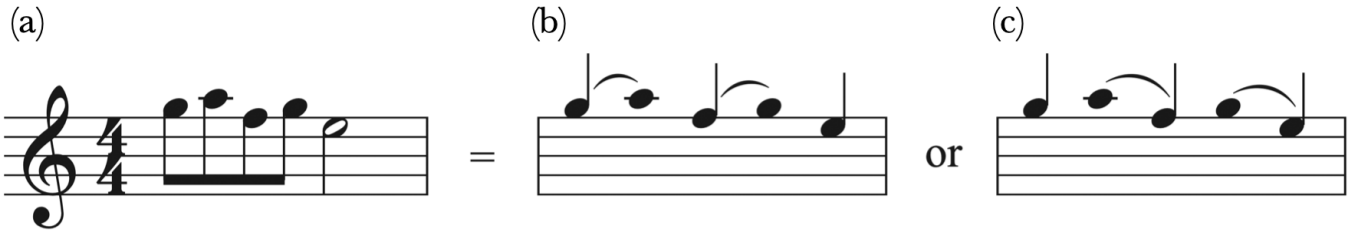
Eb: I V⁷

(c) correct interpretation of melody



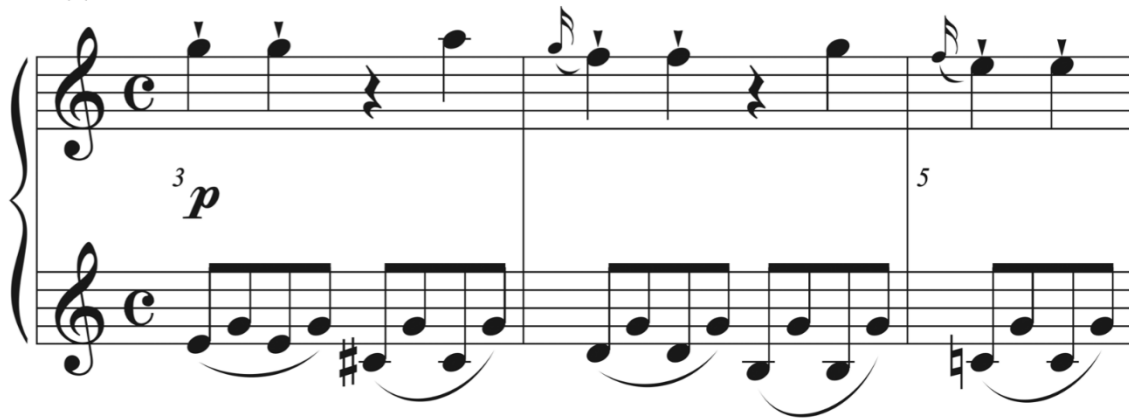
Eb: I V⁷

Example 26. Interpretations of embellished descending line

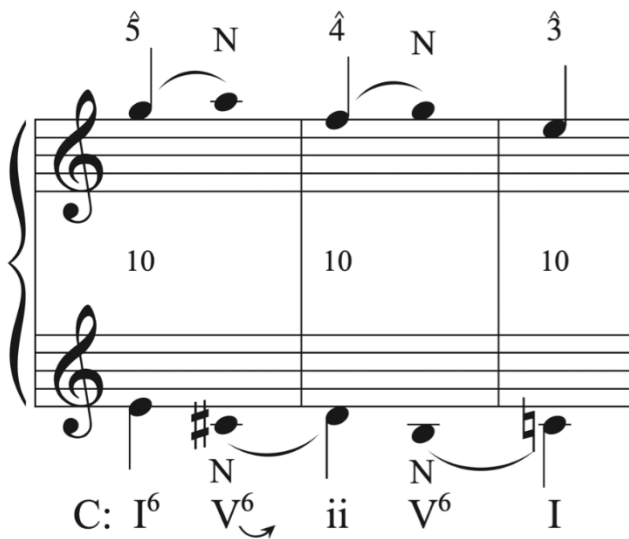
(a) 

Example 27. Mozart, Piano Sonata in C Major, K. 309: I

(a) score, mm. 3–5

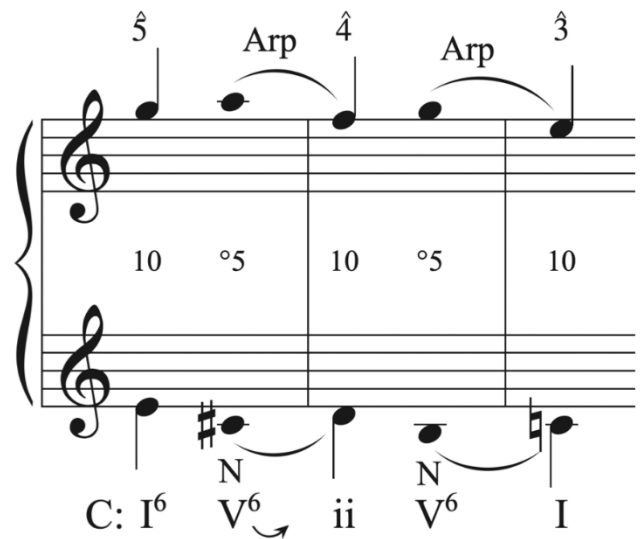


(b) interpretation #1



C: I⁶ V⁶ ii V⁶ I

(c) interpretation #2 (preferred)



C: I⁶ V⁶ ii V⁶ I

Example 28. Substitution of for

(a) context #1

I IV $V_4^6 = \frac{5}{3}$ I
or ii^6

I IV $V_4^6 = \frac{5}{3}$ I
or ii^6

(b) context #2

I (IV) I V I

I (IV) I V I

Example 29. Preferred interpretation of Ex. 28a

I IV $V_4^6 = \frac{5}{3}$ I
or ii^6

Example 30. Common cadential paradigm at deep middleground level

(a) interpretation #1

I IV $V_4^6 = \frac{5}{3}$ I
or ii^6

(b) interpretation #2 (preferred)

I IV $V_4^6 = \frac{5}{3}$ I
or ii^6

Example 31. Handel, Minuet in G Minor, HWV 434: IV, mm. 13–14

(a) score

(b) voice-leading analysis

10 10
 IV^6 V^7