INTRODUCTION

This collection was donated to the Sibley Music Library in 1986 after the death of Allen I. McHose. It was transferred to the ESM Archives in 1991.
BIографичнае НАТЭ: Allen I. McHose (1902 - 1986)

1902  Борн в Lancaster, Pennsylvania on May 14
1923  B.S. degree from Franklin & Marshall College
1920's  Taught chemistry and Mathematics at the Moravian Parochial School
1927  Completed B.M., Eastman School of Music (ESM)
1929  Completed M.M., Eastman School of Music
      Appointed as Instructor for Music Theory, ESM
1931-62 Chairman of Theory Department, ESM
1945  Honorary Doctor of Music, Oklahoma City University
1948  Honorary Doctor of Fine Arts, Franklin & Marshall
1941-53 Administrative Assistant to the Director (Howard Hanson), ESM
1953  Director of Summer Sessions, ESM
1962-67 Associate Director of ESM
1967  Retired
1986  Died, Canandaigua, New York, on September 14

СКУПЕ И КОНТЕНТ НАТЭ

Allen I. McHose served the Eastman School in a number of capacities, including professor, Associate Director, and Director of Summer Sessions. The contents of this collection, however, relate primarily to McHose's career as a theory professor and consist of articles, theory papers, class lectures and notes, history papers, correspondence, biographical information, compositions, and books.

A large portion of the collection demonstrates McHose's interest in the so-called quantitative approach to music theory current in the 1950's. A number of papers show the literal counting and charting of chord types and non-harmonic tones in the works of McHose, as well as in those of his students and colleagues. In addition, there is considerable material on the stylistic traits of 18th and 19th Century Russian composers, a number of classroom lectures and exercises, and various unpublished compositions and arrangements by McHose and others.

АРРАНЖЕМЕНТ

The materials are arranged in series by document type and alphabetically within each series.

Series 1  Articles (Box 1)
          Consists of newspaper articles about McHose or his family
Series 2  Biographical Information (Box 1)

Series 3  Theory Papers (Boxes 1-2)
This set of documents consist of analyses, excerpts from theses, and general theory research by McHose and his students. Many pertain to Wagner, Debussy, 18th - 19th Century Russian composers. The texts vary in length from two pages to two hundred, and each is filed by topic (such as Wagner). Within these groupings, papers are then further organized alphabetically by topic. Theory papers that do not fit under any of the larger topics are put together under the generic listing of Theory Research and are filed by author. If a group of authors are responsible for one paper, then the file is listed under the first of each group, as noted by the paper's title page.

Series 4  Class Lectures and Materials (Box 2)
Theory-related lectures and musical examples on acetate

Series 5  Music History Papers (Box 2)
Consist of a music literature outline in three folders and history research

Series 6  Correspondence, 1948 - 1982 (Box 2)
Personal letters are grouped chronologically. Business letters which pertain to only one firm are filed separately.

Series 7  Compositions and Arrangements (Box 3)
These fall into two general groups: 1) works and arrangements by McHose, and 2) works by students and colleagues of McHose. Most of these are on manuscript paper and written by hand in pencil. However, there are a few that are xerox copies of hand-written work. Several are arrangements of Christian tunes.

Series 8  Books (Box 4)
These consist of Dictation Manuals for ear training teachers, Jewish and Christian Hymnals, a book by McHose on Eighteenth-Century Counterpoint, etc. Each has a few hand-written markings from McHose.

BOX 1

ARTICLES
Folder 1  Newspaper clippings on and by McHose

BIOGRAPHY
Folder 2  Biographical Information on McHose and Father, MTNA & Who's Who Certificates
Folder 3  Memorial service program for McHose, 1986
Folder 4  Program for McHose's Summer Institute, 1963
Folder 5  McHose's railroad maps (placed lengthwise in box)

THEORY PAPERS

Albeniz
Folder 6  "The Rhythmic Elements of Spanish Music, as Exemplified by the Piano Works of I. Albeniz," by W. Glass

155
Handel
Folder 40 The Four Part Writing of Handel, by H. De Jager (1946)

Liszt
Folder 41 Analyses (incomplete)

Mendelssohn
Folder 42 Formal Contrapuntal Usage, by Abel, Hunter, & Shumway (1961)
Folder 43 Mendelssohn's Fugue Subjects - Church Music (1965)
Folder 44 "Enharmonic Modulations in Mendelssohn," by R. Marek
Folder 45 Mendelssohn's Use of the 9th Chord in Nine Fugues, by Abel, Hunter, & Shumway (1961)
Folder 46 "Some Aspects of Mendelssohn's Style," by M. Falck (1960)
Folder 47 "Observations In The Style Of Mendelssohn," by N. Ovanin (1953)

Monteverdi
Folder 48 Monteverdi's Harmonic Rhythm (1954)

Ravel
Folder 49 Ravel-isms, by W. Hartley
Folder 50 "An Analysis of Melodic Line of Ravel," by L. Hopkins

Russian
Folder 51 Russian Composers - Notes & Musical Examples
Folder 52 The Russian Five - "Research in Counterpoint," by P. Bunjes (1948)
Folder 53 "Russian Folksong," by H. Skinner & M. Merriman
Folder 54 Russian Folksongs - Rhythmic Illustrations
Folder 55 Notes on Russian Music & Modes
Folder 56 "Scales & Their Melodic Usage in the Works of Russian Nationalist Composers of the 19th Century," by T. Dox, et al. (1962)
Folder 57 Russian National School: Nationalism
Folder 59 19th Century Russian Composers: Stylistic Elements
Folder 60 Index of Stylistic Characteristics of Certain 19th Century Russian Composer, by W. Sleeper (1958)
Folder 61 "Stylistic Harmonic Devices of the Russian, Including Synthetic Scales: Shown by Example & Explanation," by P. Laverty
Folder 62 Theory Papers on Russian Music, Dr. Sutton's class (1958)
Folder 63 "Theoretical Studies in Russian Composers," by G. Fleisher (1958)

R. Schumann
Folder 64 R. Schumann: Examples for 3rd Relations
Folder 65 R. Schumann: Musical Examples for Analysis

Scriabin
Folder 67 Acetate - Scriabin Poeme, Op. 69, #1
Folder 68 "A Study in 140 Pianoforte Works of A. Scriabin," by Purcell, Nelson, Weed, Canning (1952-54)
Folder 69 a) List of Scriabin's Piano Works
   b) Styles Textbook material on Scriabin (1955-56)
   c) Scriabin - Bibliography
Folder 70 Scriabin - First Period - frequency tables
BOX 2
THEORY PAPERS (continued)

R. Wagner
Folder 1 Acetate: Chords - Pre-Wagner - Musical Examples
Folder 2 "Chord Movement by Third Relationship and Formula (in Wagner)," by Webb
Folder 3 Chord Types - Musical Examples (from Wagner) of 1st Class Resolving to 2nd Class & 3rd Class
Folder 4 Chord Types - Musical Examples of Resolution by 3rd Relation and to Single Note
Folder 5 Musical Examples for Formula Root Movement, 3rd Relationships
Folder 6 "A Study of Wagner’s Treatment of First Class Chords of the augmented Sixth," by Green, Pierson, Schottte, et al.
Folder 7 Similar Motion & Formula Root Movement
Folder 8 Deceptive Cadences in Wagner's Operas, by Gore, Hughes, Miller, Mother Carroll, et al. (1955)
Folder 9 "Pre-Wagner Examples of Deceptive Cadences, Non-Functional Sequences, Chromaticism, & Actual Musical Fragments Which Are Also Found in Wagner," by McHose
Folder 10 "Wagner's Treatment of the V9 Sonority," by T. Canning, et al. (1951)
Folder 11 Wagner's Essay on Opera and Dance - Excerpts (1957)
Folder 12 Form in Wagner, by M. Lewis (1951)
Folder 13 "Form in the Music of Richard Wagner," A Bibliography, by Richard Loucks (1951)
Folder 14 Form in Wagner's Operas, by D. White (1952)
Folder 15 Frequency Charts of Progressions
Folder 16 "Report on: Das Geheimnis der Form bei R. Wagner," by K. Frederick (1953)
Folder 17 Short Notes on Wagner's Gotterdammerung
Folder 18 "A Study of Harmonic Background in Wagner’s Use of Thematic & Non-Thematic Materials in Contrapuntal Combination," by Green, Pierson, Schetttle, & Weed (1951)
Folder 19 Harmonic Material and Movement in Seven of Wagner’s Operas (Percentages of Chord Types), by Sister M. Mark & Sister Francis Regis (1955-56)
Folder 20 Harmonic Movement in Sequence Patterns, by Carrloo, Hughes, & Miller
Folder 21 "A Study of Some Unusual Harmonic Usages of Wagner’s Immediate Predecessors," by D. Kingsman (1952)
Folder 22 Notes on the Leit-Motif, with Musical Examples
Folder 23 "An Account of Some Recently Discovered Wagnerian MSS," by W. Latham
Folder 24 Melodic Line - "Analysis of Wagner’s Melodic Line," by Dr. Warner (1947)
Folder 25 Papers on Melodic Line Pre-Wagner Prognostications
Folder 26 "Wagner’s Melodic Line: Pre-Wagner Prognostications," by Adams, Bohrstedt, Cole, & Frederick
Folder 27 An Analysis of Melodic Types in Wagner’s Operas
Folder 28 Wagner’s Melodic Writing, by Shumway, Dox, & Wizenburger (1962)
Folder 29 "Modulations in Act I of Die Meistersinger," by E. Wolpert (1960)
Folder 31 Wagner’s Use of Third Relation in Modulation, by R. Marek
Folder 32 "Non-Functional Passages in the Works of Wagner," by W. Schulz (1951)
Folder 33 "Non-Functional Passages in the Works of Wagner," Musical Examples, by W. Schulz
Folder 34 "Non-Functional Root Movement, Third Relation, & Deceptive Cadences in Rienzi & Flying Dutchman," by D. Hedges (1951)
Folder 35 Non-Harmonic Material in the Vocal Lines of Die Meistersinger, by Lanning, McTavish, & Schnittke (1955)
Folder 36 "Parallelism in Wagner and Predecessors," by Lorine, Johnston, and Laverty (1962)
Folder 37 Parsifal - Wagner’s Use of the Holy Grail Motive in Parsifal, by M. Keiger (1942)
Folder 38 Parsifal - Use of the Holy Grail Motive, Musical Examples
Folder 39 Parsifal - Acetates on the Holy Grail Theme
Folder 40 Tonalities in Wagner, by Ashley, Argento, Gauldin, & Hunter (1957)
Folder 41 Tristan & Isolde, by J. Johnston & G. de Stwolinski (1964)
Folder 42 Table of Altered Chords
Folder 43 R. Wagner & His Style, by various authors (1947)
Folder 44 Wagner-isms, by Hartley
Folder 45 "Examples of Retrogression from Dominant Harmony," by Astraquillo, Erhart, Hannay, D. Hanson, et al. (1956)

Miscellaneous
Folder 46 The Mannheim School, by A. Buchhauser
Folder 47 Cowboy Songs, compiled by R. Bond (1952)
Folder 49 Voice Doubling, T. Burges (1941)
Folder 50 Musical Examples Sent by T. Canning on IV, V, I Relations
Folder 51 The Harmonic Foundation of String Intonation (1949)
Folder 52 Thesis: Borodin - Prince Igor, by M. Falck (1952)
Folder 53 Key Context, by G. Fletcher (1968)
Folder 54 "Pointillism As Applied To Music," by G. Fleisher (1961)
Folder 55 "Some Nationalistic Characteristics Of Late Nineteenth and Early Twentieth-Century Spanish Music," by D. Forbes (1957)
Folder 56 "A Study of Several Approaches to Twelve-Tone Writing," by T. Frazeur (1955)
Folder 57 Greek Theorists, Early Christian & Medieval Theorists, by R. Gauldin, Ashley, & Moon (1957-58)
Folder 58 Church Modes, by R. Gore (1955)
Folder 60 "17th Century Theorists," by S. Green
Folder 62 Two Theory Papers on Henry F. Gilbert, by M. Collier & R. Guenther (1950)
Folder 63 "Outline of Some Important Elements in the Musical Style of Edward Burlingame Hill," by H. Halgedahl (1950)
Folder 64 Report on the Modulatory Technique of Chopin, by Halvorson & Riley (1955)
Folder 65 "John Alden Carpenter - A Stylistic Study," by K. Hughes
Folder 67 Chord Classification: Musical Examples of 1st - 4th Class Chords, PT's, and Suspensions - by McHose
Folder 68 Short Musical Excerpts with Harmonic Analysis, by McHose
Folder 69 McHose's Notes on Orchestration

BOX 3

THEORY PAPERS (continued)

Folder 2 "The Training of the Composer - Proposed Curriculum," by McHose (1958)
Folder 3 Theory Paper given at Cleveland: "What Does Theory Do?" by McHose (1950)
   b) List of Papers dealing with Theory at MYNA meetings
Folder 7 "Creative Principles of Music Composition," by W. Pottebaum
Folder 8 "Resources for the Interpretation of Non-Functional Tertian Harmonic Progression," by J. Pozdro
Folder 9 "Non-Functional Passages In Chopin And Other Nineteenth-Century Composers," by D. Rahm (1962)
Folder 10 "Formal Contrapuntal Usage in the Works of J. Brahms," by Shumway
Folder 11 "A Study of the Fourth String Quartet of Bela Bartok," by A. Silliman
Folder 12 Examples of Retrogression from Dominant Harmony, by Dr. Sutton (1956)
Folder 13 "Influences of Hebrew & Byzantine Chant on Ambrosian & Gregorian Hymnody," by M. Theresine (1954)
Folder 14 "Contrapuntal Elements in the Music of Bela Bartok," by J. Wright.

LECTURE/CLASS MATERIALS

Folder 15 (Pedagogic) Article for Music Journal (1952)
Folder 16 Attendance Records and Grades, McHose
Folder 17 Classroom Material - Teaching Schedule
Folder 18 Classroom - Composition by K. Kasilg in Style of R. Vaugha-Williams (1950)
Folder 19 Classroom - Material on R. Thompson (1949-50) & pieces written in his style (1955-58)
Folder 20 Classroom - Material on V. Thompson (1949) and piece written in his style (1949; 1957)
Folder 21 Classroom - M. Tippett: Biographical information (1950) & piece in his style
Folder 22 Classroom - B. C. Tuthill: Biography (1954) & music in his style (1954)
Folder 23 Classroom - W. Walton: Papers (1948) on & piece in his style
Folder 24 Classroom - H. Villa-Lobos: Paper on his style, biography, & piece in his style
Folder 25 Aural Clinic - Melodic Memory Testing and Dubblings of Student Responses: A Report Given by McHose (1957)
Folder 26 Lectures on Debussy - Use of Triads: Musical Examples
Folder 27 Debussy Lectures on Seventh Chords, Form, & Use of Ninth Chords, by McHose
Folder 28 Lecture on Debussy - Musical Examples on Acetates
Folder 29 Debussy - 'Starts' for Assignments
Folder 31 Russian Church Music - Examples to go with tapes, McHose
Folder 32 Russian Composers, McHose lecture
Folder 33 Lecture on Russian School, given at Hochstein by McHose
Folder 34 Russian Lecture
Folder 35 Lecture in Styles, on Russian School, by McHose (1957-58)
Folder 36 Russian School: Lectures Given in Styles Classes, by McHose (1957)
Folder 37 Lectures on Style: Russian School, by McHose (1957-58)
Folder 38 Russian Lectures: 1) Modal Scales, 2) Scales Containing the Augmented Second, 3) Whole Tone Scale, 4) Eight-Tone Scale by McHose
Folder 39 Musical Examples for Russian Lectures (on meters), setting by Balakireff
Folder 40 Transparencies on Russian Music (9/24/75)
Folder 41 Scriabin: Lecture Analysis Op. 69, No. 1-2 and Op. 45, No. 1-3 by McHose
Folder 42 (Classroom material) - Styles Textbook: Outline & Chapter Headings
Folder 43 Lecture on Wagner - Styles Class, by McHose (1959)
Folder 44 McHose's Wagner Lectures: Analysis of Leit Motif - Musical Examples
Folder 45 McHose Lecture on Wagner: Musical Examples with Notes on Back

MUSIC HISTORY

Folder 46 A Bibliography on Some 20th Century Composers, by R. Will (1947)
Folder 48 English Theorists of the 17th Century
Folder 49 Arthur Farwell: A short biography, a general analysis, and a list of compositions, by P. Laspina
Folder 50 Dance Seminar Paper, by J. White
Folder 51 Arthur W. Foote (1853-1937)
Folder 52 Survey of Contemporary Composers, by M. Falck
Folder 53 Moravian Material
Folder 54 History of Music Essays and Graded History Test
Folder 55 Historical Survey of Double Counterpoint
Folder 56 Music Literature Outlines: Outlines I-XI, by H. Gleason (1947-48)
Folder 57 Music Literature Outlines: XII-XX, by H. Gleason
Folder 58 Music Literature Outlines: XXI-XXV, by H. Gleason
Folder 60 Ralph Vaughan Williams: 1) Paper on "Elements of his Style," and 2) Bibliography

CORRESPONDENCE

Folder 61 Correspondence: 1947-1961
Folder 62 Correspondence: May 1962 - August 1983
Folder 63 Correspondence: Theory Clinic at Southern Colorado State, October 1964 - August 1965
Folder 64 Correspondence: Appleton-Century Crofts, 1953 - 1967

BOX 4

BOOKS

Dedication. The Blakeney Memorial Organ
Contemporary Rhythmic Devices, by D. C. Fennell
Milestones In The History Of Music, by Dr. H. Hanson
Hymnal of the Evangelical Church
Ritual for Jewish Worship
The Contrapuntal Harmonic Technique of the 18th Century, by A. I. McHose (2 copies)
Basic Principles of the Technique of 18th & 19th Century Composition, by McHose (2 copies)
Sight Singing Manual, by McHose (3 copies)
Teachers Dictation Manual, by McHose
"Oriental Sacred Harp," Standard Melodies
Folksongs, Chanteys, and Singing Games, ed. by C.H. Farnsworth and C.J. Sharp

BOX 5

COMPOSITIONS (not by McHose):

Folder 1
Anonymous - Fisher
(Anonymous pieces)
Dance no. II
Adagio
The Answer My Friend
I Saw a Fair Maiden
Just as the Sun Went Down
The Little Horse Upon the Hill
Lullay My Liking
Memory Lane (3 parts)
Mustard & Cheese
Organ Music
To a Wild Rose

161
(Identified Works)
Song, by W. Bohmstedt
Just a Wearying for You, by J. Bond
I Passed by Your Window, by Brahe
Fugue in E flat Major, by J.L. Buffington
From Heavenly Maid, by W. Byrd
Alaskan Season, by A. Countryman
Oriental, by C. Cui (5 parts)
Carolina Moon, by B. Davis
Sonata for Bassoon & Piano, by W. Davis
Harmonization of Bach Melody, by O. Dellis
Memory's Garden, by S. Dennis
Three Miniatures for Dot & Mac, by J. End
Excellent Is Thy Name, by K. Fisher

Folder 2 Forster - Penn
Rose in the Bud, by Forster
Alam Mater, by Gibson
Sing Me To Sleep, by Greene
An Der Wiege, by Grieg
Elfin Tanz, by Grieg
That Wonderful Mother of Mine, by Goodin
Canon, by J. Halliday
Choral Prelude, by J. Halliday
Fugue in B minor, by J. Halliday
The Sunshine of Paradise Alley, by Hamblen (6 parts & score)
Just a Cottage Small, by Hanley
Break the News to Mother, by C. Harris
Peer Gynt, by E. Hay, Jr. (2 parts)
The Swann, arr. by Kaun
Oh Come Let Us Worship, by B.C. Kelley
Coda to Pastorale, by J.E. Kelly
The Blush Rose, by G. O'Hara
Sonata for Piano, by C. Hoyt
Bye, Baby, Bye, by Clarence McHose
Come Commune with Me, by C.N. McHose
Father's Day Music, by C.N. McHose
Rejoice, A Child is Born, trio by C.N. McHose
To A Sea Gull, by M.M. Miller
Adagio, by Dan Mooney
Night Entrancing, by Offenbach
Smilin' Thru, by Penn

Folder 3 Royce - Woodford
A Fugue By Dictation, by Royce
The World Is Waiting For The Sunshine, by Seitz
In Maytime, by O. Speaks
Sahdji, by W. Still
My Laddie, by Thayer
Sonata, by R. Taylor
Sight Reading Book, by Watts (Books 1-2)
Kashmiri Song, by W. Finden
COMPOSITIONS (by McHose)

Folder 4
Two Fire Belles
Untitled
A Ballad of Trees and the Master, arr.
The Battle Hymn of the Republic, arr.
Canon in Octave
East Piano Pieces
Evensong
Exercise in Rondo Form
Exaltation
Fugue in G minor for Organ
Lithuanian Carol, arr.
March of the Gnomes, arr.
Nocturne for piano
Nocturne for piano (#2)
Nocturne for Woodwind Quintet
Olives Brow (vocal)
Once Upon A Time (piano)
Peer Gynt, arr.
Piano Sight Reading Book
San., arr. for chorus, mandolin, violin
Sanctus (9 arr.)
Agnus Dei
Sentiment
Shadows in the Water (2 copies)
The Sketch
Sonata for Oboe
Sonata for Trombone and Piano
Sonata for Violin and Piano (sketch & copy)
Symphony in f, the Piano Sketch
Harmonization of Spiritual for Flute & Orchestra
Te Deum, for chorus
The Water Lily (2 sketches)
Were You There?
Whiter Than Snow

Folder 5  Oboe Concerto - full score and parts

Folder 6  Christian Tunes arranged by McHose
A Ballad of the Trees & the Master
Beside Thy Cradle
Christians Awake
Christmas Eve Is Here
The Friendly Beast
King Herold and The Cock
Lis’en to de Lam’s
Lord, I Want To Be a Christian
Masters in this Hall
Now Let All The Heavens Adore Thee
Olives Brow
Sing We Now Of Christmas
Vater Unser Im Himmelreich
Were You There

Folder 7  Counterpoint Exercises
Folder 8  Counterpoint Examples
Folder 9  Counterpoint and Keyboard Exercises
Folder 10 Descants for Publication, by McHose