


1911

Lesson Book: History, Analysis and Appreciation of Music

Gunn Dillard Glenn

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History 1 -30

W. C. Long B.
A. J. Hewell J.

A. J. Lewellyn
860 Old Colony Bldg
Chicago

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF LESSONS IN THE HISTORY, ANALYSIS AND APPRECIATION OF MUSIC

By GLENN DILLARD GUNN

Lesson and Examination No. 1

Required Correlated Reading

Chapter 1, The Evolution of the Art of Music, by C. Hubert H. Parry.

Chapters 1 and 2, The Study of the History of Music, by Edward Dickinson.

Introduction

The study of the History of Music, to be of practical value, must be so arranged and conducted that the results of such study will be a better understanding of the art of Music. Your first impressions should possess elements that will make you a more intelligent and sympathetic interpreter, or a more skillful composer. These elements should stimulate your love for music, and enhance your enjoyment of art in all its phases, and in all schools of expression.

To the accomplishment of that end, your attention is directed to an investigation of the *development* of the art of Music. An exceedingly interesting and instructive explanation of the principles of evolution, as applied to music, you will find in C. Hubert H. Parry's treatise, entitled "The Evolution of the Art of Music."

You will note that this scientist begins at the source of all artistic expression, the "instinct of sympathy." The investigator defines the source of both melodic and rhythmic elements in music, as different expressions of this "instinct of sympathy." He traces the rise and elaboration of the principles of design, as operations of the rhythmic principle and of the psychic law governing contrast. From the definition of the "evolution" of music, as propounded by Parry, the following definition of the art itself, is ventured:

The elaboration of melodic, rhythmic or harmonic sequences, conforming to some pattern or design, which, consciously or unconsciously appeals, through the sense of hearing, to the sympathies of others, is called Music.

The foregoing definition includes, by direct inference, all of the laws that govern the work of the creative, or of the interpretative artist. Through it, we learn that the direct expression of emotion and sensibility has been the source of those melodic and rhythmic impulses which were fashioned into complete musical thought by the operation of the principles of symmetrical design. By harking back to the spontaneous vocal utterances of emotion as the beginning of melody, the definition plainly indicates that intervallic and dynamic inflection may be considered the material used by the composer, and the most effective means at the command of the interpreter. Similarly, by emphasizing the inevitable nature of design, as the result of the operation of a psychic law of contrasts, I suggest a definition of musical Form, as follows: *Form in music, is a logical sequence of repetitions and contrasts.*

The scientific method of investigation may be tabulated as follows: Definition, Analysis, Classification of Related Facts, and Formulation of Laws and Statements based upon a Summarization of these Facts. This method is beautifully systematic, free from all possibilities of error, and of definitely practical value to the creative or to the reproductive musical artist, as well as to those who are ambitious to acquire a knowledge of the origin, progress and development of Music. To secure such results, is the purpose of this Course of Lessons.

You are recommended to fix firmly in your mind this so-called "scientific method," for the reason that all questions on these lessons will be based upon its operation.

The following questions are to be answered on the sheets of Recitation Paper which have been sent to you, after you have carefully studied Lesson No. 1, which includes the foregoing text matter and Chapter 1, "The Evolution of the Art of Music," by C. Hubert H. Parry, and Chapters 1 and 2, "The Study of the History of Music," by Edward Dickinson.

1. What is the source of artistic expression?
- 2(a). Define the elements that enter into an art work.
 - (b). To which of these two elements is eloquence of expression due?
 - (c). Which is responsible in greatest measure for the element of beauty?
- 3(a). Define rhythm.
 - (b). State the relation of rhythm to the symmetrical sequence of repetitions and contrasts, called Form.
4. Describe in detail the operation of the law of contrast.
- 5(a). What information of value can the interpretative artist draw from a knowledge of the source of melody, as defined by Parry?
 - (b). How can it benefit him to recognize the origin of the rhythmic element in music?
 - (c). How will such knowledge benefit the composer?
6. What is the general relation of design, or Form, in music, to the art of musical interpretation?
7. What was probably the earliest musical instrument?
8. Why was the music of the ancient nations and of the orient, both past and present, an unprogressive art?
9. What evidences remain of the music of Assyria, Egypt and Judea?
10. Which of the classic nations has a part in influencing the music of the present?
11. How did the Greeks employ music in connection with the drama?
12. What evidence have we that Greek music lacked free, self-dependent melody?
- 13(a). What was the principal Greek instrument?
 - (b). Describe it.

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By GLENN DILLARD GUNN

Lesson and Examination No. 2

Required Correlated Reading

Chapter 2, The Evolution of the Art of Music, by C. Hubert H. Parry.

Chapters 3, 4 and 5, The Study of the History of Music, by Edward Dickinson.

The Scale—The Gregorian Chant

Parry's treatise on the Scale is of rare scientific completeness. No one writer has covered the subject more fully. You will find information of practical value in the paragraphs which deal with the following subjects:

The scales of the ancient Greeks.

The beginning of our modern European system.

The classification of the tones of the scale.

The principles of temperament.

Dickinson's account of song in the early Christian church and of the gradual development of the Roman Catholic Liturgy and its music, will be of value, only after a study of the Gregorian chant. You may be interested in the facts concerning the origin and development of this music, but there is more importance in becoming familiar with its actual character and significance. Therefore, the following Gregorian chant is given in this lesson for your careful consideration:

Dies Irae

MIXED MODE (1st & 2nd)

VERSES I & II



VERSES III & IV

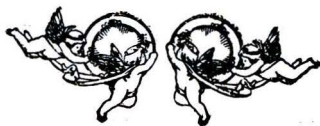




In studying Gregorian chants, it is advisable to remember that they were intended to be *sung*; hence, an instrumental performance cannot give them their proper value. If possible, you should attend service at some Roman Catholic church, where Gregorian chants are usually adequately rendered. In view of the fact that Gregorian melodies have frequently been used as material for the works of some of the great composers, it is important that you familiarize yourself with them.

The following questions are to be answered on the sheets of Recitation Paper which have been sent to you, after you have carefully studied Lesson No. 2, which includes the foregoing text matter and Chapter No. 2, "The Evolution of the Art of Music," by C. Hubert H. Parry, and Chapters 3, 4 and 5, "The Study of the History of Music," by Edward Dickinson.

- 1 (a). Define a scale.
(b). How do ancient and modern scales differ in direction?
- 2 (a). How were the scales of ancient Greece formed?
(b). Write out the scales of ancient Greece and give their names.
Use ruled music paper in answering this question.
3. What modes from the Greek system were adopted by the early Roman church?
4. Write out the Plagal and the Authentic scales used in the early Church.
Use ruled music paper in answering this question.
5. Give an account of the first modifications of the scale adopted by mediaeval singers.
6. Explain the tempered scale and the causes that led to its establishment.



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Lesson and Examination No. 3

Required Correlated Reading

Chapter 3, The Evolution of the Art of Music, by C. Hubert H. Parry.

The Folk Song

One of the most important chapters in all of the correlated literature on the subject of music, is that by Parry on the Folk Song. This chapter epitomizes all that may be said as to the elements of expression and design in the art of Music. Herein is set forth not only the origin of melody, but the impulses that led to its development as a vehicle for the expression of emotion and sensibility, of design and symmetry, of beauty and eloquence. Both to the creative genius and to the reproductive musician, the teachings of this chapter are of the utmost value. You are therefore asked to formulate the knowledge it imparts, in analytical diagrams of the two Folk Songs mentioned in the last question on this lesson, on the Recitation Paper.

To facilitate the use of this diagram, which represents concisely the scientific method of investigation employed in the study of any subject, the following general suggestions are given:

A. Definition. The folk-song is a spontaneous melodic expression of emotion formulated in terms of design. Its melody may usually be separated into its component motives which are directly evolved from those cries that are the universal expressions of emotion and sensibility.

B—1. Content. Folk-songs of all countries are to be divided into two classes: those in which emotional expression is uppermost and those in which the intention of the composer, or composers, was obviously directed chiefly toward design. In a general way, melodic direction taken in connection with the tempo and rhythmical life, indicates the mood. Thus, a slow melody, in which the prevailing tendency is upward, indicates longing or unsatisfied desire. Dramatic expression demands sharp contrasts. Rhythm and tempo modify, or alter the expression of melodic direction. The proportion in which design accommodates the conflicting elements of unity and variety, affords the basis for intellectual estimate.

B—2. Design. Unity in melodic design may be attained by many means; as by the reiteration of a characteristic melodic figure, or rhythmical motive on the same or different degrees of the scale; by keeping all or a large part of the melody in the same scale, that is, by tonality. Conversely, variety may be attained by introducing contrasting figures, or contrasting tonalities. These two contending elements gave rise to the various folk-song forms, which conform in general to the following patterns: First section, A; second section, B; or the more elaborate forms, A, B, A; or A, A, B, A; or A¹, A², B, A², A¹; or A, B, C.

B—3. National Characteristics. German folk-songs establish stability of design by the device of the repeated first section. They attain contrast by the device of the shorter melodic division in the contrasting part. They make constant employment of sequences. They vary tonality slightly. They are rhythmically vigorous, but monotonous. They exhibit economy of artistic means. They are rarely dramatic.

Slavic folk-songs possess great rhythmical variety. They are usually constructed on the simplest possible plan. Those of Russia are exceedingly short, containing as a rule but one or two ideas. Those of Bohemia are much more highly evolved, and those of Poland are very advanced. The latter nations frequently accomplish great dramatic expression.

The folk-songs of Italy and Spain are characterized by the frequency and strength of dramatic expression, and by the grace and elegance of melodic design. The same elements with an added degree of refinement are characteristic of the French folk-song. The latter race is rich in joyous, quick-moving song, in humor and delicate sentiment; also one encounters in the French some of the unusualness of tonality which belongs to the Slavs, with the difference that the French preserve many of the old church modes.

English and Scandinavian folk-songs most nearly resemble German forms. Those of the Celts frequently employ the five-tone scale. They are often distinguished by their depth and beauty of sentiment, and are nearly always remarkable for perfection of design.

C. Summary. (Applied to the German folk-song "Handwerksburschen-Abschied," printed on the following page). The motive of the song is found in the first two measures, the remaining measures simply filling out the design. It conforms in its first three tones to the universal "motive" of farewell, but the vigorous rhythmical life makes it clear that, in this instance, the farewell is not a sad one. The text confirms this impression. It is a marching song designed to express the care-free humor of the apprentice on his annual pilgrimage from city to city. One little hint of longing or wistfulness appears in the final phrase.

Its national characteristics are attested by the straight-forward rhythm, the conventional form with the repeated first section, the sequence of the middle part, and the predominance of one tonality. The form may be tabulated as follows: $A^1 A^2 : || B^1 B^2 . | A^2 C ||$. Unity is attained by the repetition of the first phrase, by the sequence of the second part, and by tonality. Variety is attained by the contrasting phrase of the first period, A^1 and A^2 , and by the contrasting phrase B^1 and B^2 , with its modulation of F^\sharp major. The concluding phrase, with its reminiscence of phrase A , re-establishes unity.

Handwerksburschen Abschied

Apprentices' Farewell

German Folk Song from the 18th Century

For Men's Voices

a1 *a2*



Es, es, es und es, es ist ein har - ter Schuss,
Now, now, now and now, Now must I deep - ly grieve,

a1 *a2*



Weil, weil, weil und weil, weil ich aus Frank - furt muss. So
Since, since, since and since, Since Frank - furt I must leave. But

b1 *b2*



schlag ich Frank - furt aus dem Sinn, Und wen - de mich Gott
though I go, I'll not de - spair, I'll turn my foot - steps

a2 *c*



weis wo - hin, Ich will mein Glück pro bier - en, mar - schier - en.
God knows where, And try my luck at march - ing, at march - ing.

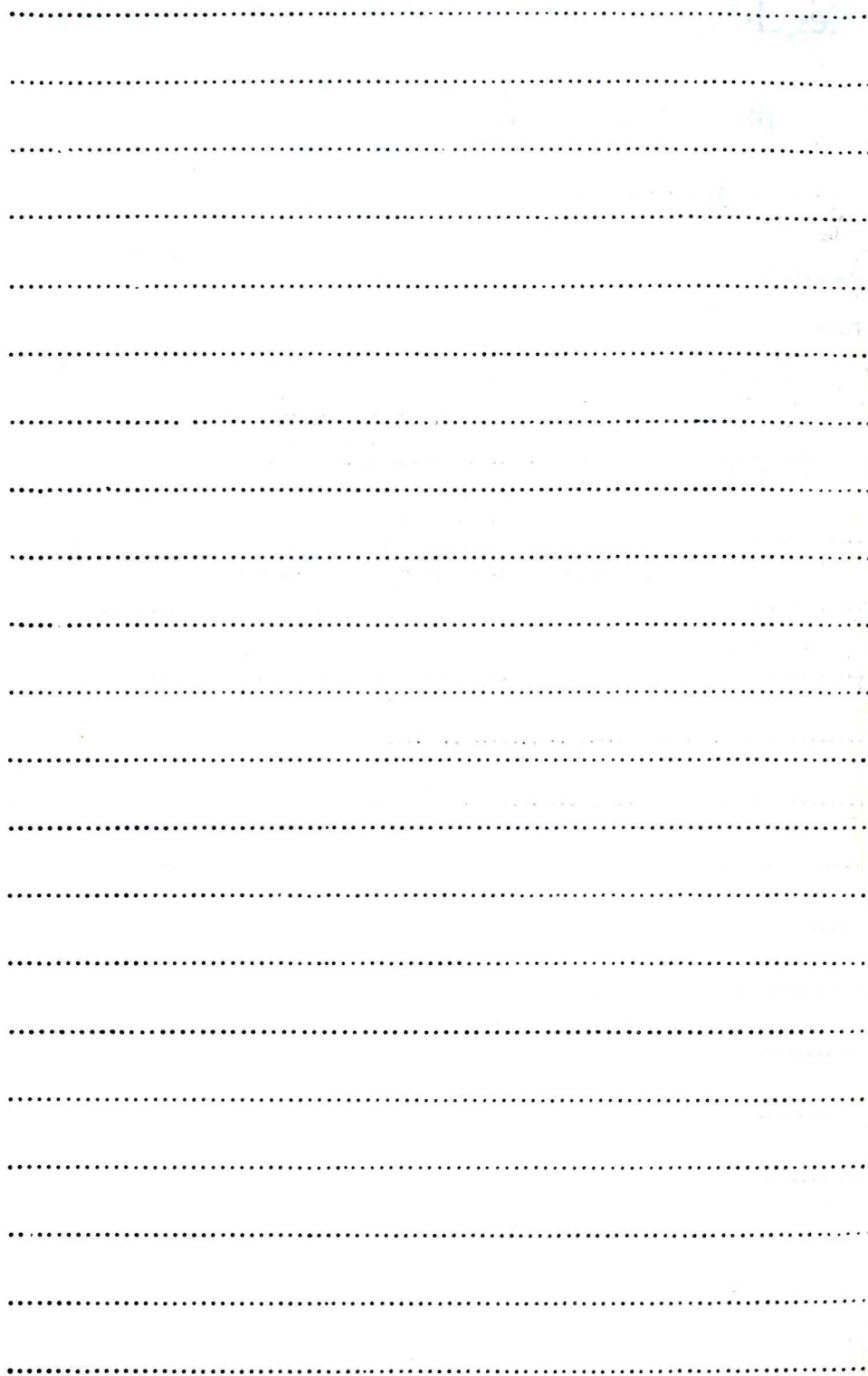
A French and a Russian folk-song are appended on pages 5 and 6 for analysis. The attention of the student is called to the fact that the French song is written in the old Doric mode (EFGABCD) of the Greeks, which was the Dorian mode of St. Ambrose. It conforms admirably to the devotional mood of the song.

The following questions are to be answered on the sheets of Recitation Paper sent to you with this lesson, after you have carefully studied Lesson No. 3, which includes the foregoing text matter and Chapter No. 3, "The Evolution of the Art of Music," by C. Hubert H. Parry.

- 1 (a). What is tune?
(b). How did it originate in the folk-song?
- 2 (a). What elements in folk tunes express the *emotional* content?
(b). What element expresses the *intellectual* in folk-music?
(c). What are the elements of *contrast* in design in the folk-song?
3. Enumerate some of the methods whereby *Unity* is attained in the folk-song.
4. Explain at length the means developed in the folk-song to attain *Variety*.
5. Give an example of melodic and emotional climax in a folk-melody.
6. Write an analysis (along the lines indicated above) of the Russian and the French folk-songs given herewith. Use for each analysis the diagram printed on the sheets of Recitation Paper sent with this lesson.



If you use more than one Recitation Paper for one lesson, number them consecutively in the upper right hand corner of the first page.



Write here the name of the Folk Song you will Analyze on this sheet.

(a) DEFINITION
Including
Origin

(b) ANALYSIS

b (1). Content.

Emotional.

Intellectual.

b (2). Design.

Unity.

Variety.

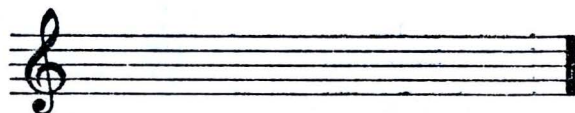
b (3). National
Characteristics.

Emotional Content.

Rhythmical Design.

(c) SUMMARY
for
Practical
Application.

Motive



Design.

Write here the name of the Folk Song you will Analyze on this sheet.

(a) DEFINITION
Including
Origin

(b) ANALYSIS

b (1). Content.

Emotional.
Intellectual.

b (2). Design.

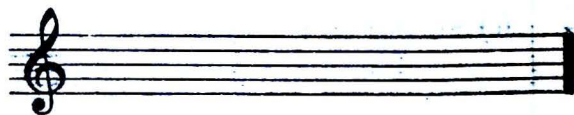
Unity.
Variety.

b (3). National
Characteristics.

Emotional Content.
Rhythmical Design.

(c) SUMMARY
for
Practical
Application.

Motive



Design.

DISONS LE CHAPELET

(Let Us Repeat Our Rosary)

French Folk Song

Grave ♩ : 44

p



Di - sons, le cha - pe - let à ge - noux sur la ter - re; _____
Let us re - peat our ro - sa - ry, say it on our knees. _____

p



Jé - sus nous tend les bras du haut de son cal - vai - re. _____
Je - sus ten - der - ly wel - comes us from Cal - v'ry's great height. _____

mf



I - ci nous a - vons tous la mi - sère en par - ta - ge: _____
'Tis here with him that we may share our griefs and cares. _____



Jé - sus souff - rant pour nous, don - ne nous le cou - ra - ge! _____
Je - sus suff - ring for us, give us cour - age, give us cour - age! _____

p a tempo



Qui donc au - rait le droit de ha - ir sa mi - se - re, _____
Who then dare re - pine, or seek from His stern cross to flee _____



De - vant le fils de Dieu na - vré sur le Cal - vai - re? _____
Be - fore the Son of God, heart bro - ken on Cal - var - y? _____



Au sein de la dou - leur il n'a que pa - ti - en - ci; _____
Through pain and suff - ring, He His pa - tience on - ly doth show; _____



Jé - sus, mets nous au cœur l'a mour de la souff - rance! _____
Je - sus, raise in our hearts a fount of peace and sweet love. _____

IN AUTUMN

Russian Folk Song

Andante

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in 8/4 time, starting with a treble clef and a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The piano accompaniment is written on two staves (treble and bass clefs) in 8/4 time, starting with a pianissimo (*pp*) dynamic. The bass line includes an octave marking *8va* with a dotted line. The system concludes with a repeat sign and a final measure.

The second system of musical notation continues the vocal and piano parts. The vocal line continues on the same staff. The piano accompaniment continues on two staves, with a piano (*p*) dynamic marking. The bass line includes an octave marking *8* with a dotted line. The system concludes with a repeat sign and a final measure.

The third system of musical notation concludes the piece. The vocal line continues on the same staff. The piano accompaniment continues on two staves, with a pianissimo (*pp*) dynamic marking. The system concludes with a repeat sign and a final measure.



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Lesson and Examination No. 4

Required Correlated Reading

Chapter 4, The Evolution of the Art of Music, by C. Hubert H. Parry.

Chapter 6, The Study of the History of Music, by Edward Dickinson.

The Beginnings of Harmony

Harmony, says one of the greatest musical theoreticians, Bernard Ziehn of Chicago, is that which "sounds together" (*Was zusammen erklingt*). Its modern developments include some of the most fascinating problems embodied in any art of symmetrical design. Its simple beginnings are entertainingly and concisely set forth by Parry, and even more briefly summarized by Dickinson. The teachings of this lesson will be of especial value to you, if you are engaged in the creative or the reproductive branches of the art, not so much by reason of the careful definition of technical limitations, as in the sympathetic analysis of the influence of religious feeling as an impulse to musical expression.

Of interest also is the light thrown by Parry, on the exceeding slowness and unreceptiveness of past generations toward harmonic combinations; their instinctive choice of simple and crude intervals, and their long struggle to accept harmonies, which, in the present generation, seem to our more experienced ears to possess no alternative.

The following questions are to be answered on the sheets of Recitation Paper which have been sent to you, after you have carefully studied Lesson No. 4, which includes the foregoing text matter and Chapter 4, "The Evolution of the Art of Music," by C. Hubert H. Parry and Chapter 6, "The Study of the History of Music," by Edward Dickinson.

1. What phases of emotion found expression in early Christian music?
2. Define the method first employed by composers of Church Music, for writing a descant or counter melody as an accompaniment to the plain song chant.
3. Write a descant, or counterpoint, of the Gregorian melody given below, note against note, employing the use of (1), two voices in parallel motion; (2), three voices in oblique motion.

(Use ruled music paper in answering this question and review Lessons Nos. 88 and 89 of the Harmony Course.)



4. How was the effect of mystery first introduced into choral music?
- 5(a). When did harmony first assert itself as a principle of musical composition?
 - (b). Before the impulse for harmony (as an end in itself, rather than as an incident of voice leading) arose, what artistic principle was employed by composers?
- 6(a). What was the most important device of the Contrapuntal School?
 - (b). When and where did the Contrapuntal School first arise?
- 7(a). Where was counterpoint as an art, first seriously studied?
 - (b). Where was it last introduced?
8. Define a cadence in the mediæval sense, and in the modern sense.
- 9(a). Who were the Troubadours?
 - (b). Who were the Minnesingers?
 - (c). Who were the Mastersingers?
 - (d). How did their music differ from that of the Church?
10. With the tendency of religious music directed so exclusively to the expression of impersonal states of feeling, what force or forces kept individual musical expression alive during the Middle Ages?



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Lesson and Examination No. 5

Required Correlated Reading

Chapter 5, The Evolution of the Art of Music, by C. Hubert H. Parry.
Chapters 7 and 8, The Study of the History of Music, by Edward Dickinson.

Era of Choral Music.

Of far reaching influence upon the future generations of musicians was the work of the Netherlandish, Northern French and Italian composers of the 15th and 16th centuries. This development of the contrapuntal method, so essential to independent choral music, formed the basis of all modern application of the polyphonic effect. It has influenced the idiom of the orchestra, the piano and the string quartet.

A full appreciation of the art of these choral composers is essential to the equipment of the modern musician. Such an appreciation can be greatly increased by hearing this music sung by a well drilled chorus. You are not recommended to spend a great deal of time in studying the scores of the old contrapuntalists, unless you are so fortunately situated that you have opportunity to hear their works frequently.

The ideals of the art have been expressed in words, most successfully, by Parry and Dickinson; by the former, with carefully detailed technical analysis; by the latter, with even more fortunate emphasis upon the facts concerning emotional ideals.

The following questions are to be answered on your sheets of Recitation Paper after you have carefully studied Lesson No. 5, which includes the foregoing text matter, Chapter 5, "The Evolution of the Art of Music," by C. Hubert H. Parry, and Chapters 7 and 8, "The Study of the History of Music," by Edward Dickinson.

1. Define the influence which gave rise to the choral art of the Netherlands.
2. Where was counterpoint first seriously studied?
- 3 (a). What were the two tendencies of the School of the Netherlands?
(b). Name the great masters of this School.
- 4 (a). Who founded the School of Rome?
(b). Who founded the School of Venice?
(c). Who founded the School of Munich?
(d). Describe briefly the ideals of each school.
5. What can you tell of the popular music of the period?
6. Give a brief account of the instrumental music of the time.
- 7 (a). Who was the first noted master of the organ?
(b). Describe his style.

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Lesson and Examination No. 6

Required Correlated Reading

Chapters 9 and 10, The Study of the History of Music, by Edward Dickinson.

The Chorale and the Hymn.

The noblest music of the Protestant church is derived from the true source of modern music—the songs of the people. To one who would come close to the spirit of German music—which includes by far the most important works of the art—a study of German folk-song is indispensable. You are to examine and analyze the chorales given in this lesson; also, examples of modern hymns and folk-songs which may come under your observation.

The contributions of the Church of England are of greatest artistic value in the department of hymnology. The anthems are mediocre, for the most part, but the Episcopal hymnal is remarkably fine. The degeneration of hymns which have been used by all denominations is a curious problem. Beginning in the noble chorales of the early Lutheran Church there has been a steady decline as the composition of hymns has passed from the people to the church musicians, until the form reaches its lowest degeneration in the ragtime jingles of the American revivalist.

The following questions are to be answered on your sheets of Recitation Paper after you have carefully studied Lesson No. 6, which includes the foregoing text matter and Chapters 9 and 10, "The Study of the History of Music," by Edward Dickinson.

- 1 (a). Describe the rise of the German chorale.
(b). Discuss its sources.
2. Who were the composers identified with the establishment of the chorale?

3. Analyze the two chorales given with this lesson:

- (1). From the melodic standpoint. (2). From the harmonic standpoint.

In analyzing a composition from the melodic standpoint, note the elements which give it unity and variety in design, and those which distinguish the quality of the melody and rhythm; that is, whether fluent, abrupt, subtle, obvious, etc.

In giving the harmonic analysis, analyze the chord formations, writing the figured bass notations just as in the analyses required in the Harmony Course. Copy the problem in four-part form on music paper (without words), and write the notation beneath. Attach all extra sheets directly to your Recitation Paper.

4. Analyze, in the same manner, one of the most familiar hymns taken from the Protestant Episcopal hymnal (or from any other Church hymnal accessible to you).

The following Chorales are from "The Passion According to St. Matthew," by Johann Sebastian Bach. Study these chorales carefully and thoroughly.

When life begins to fail me

Chorale

J. S. BACH

**) pp*

Soprano

When life be-gins to fail me, I fear not, hav - ing Thee, When

pp

Alto

When life be - gins to fail me, I fear not, hav - ing Thee, When

pp

Tenor

When life be-gins to fail me, I fear not, hav - ing Thee, When

pp

Bass

When life be-gins to fail me, I fear not, hav - ing Thee, When

pains of death as - sail me, My com - fort Thou wilt be. When

pains of death as - sail me, My com - fort Thou wilt be. When

pains of death as - sail me, My com - fort Thou wilt be. When

pains of death as - sail me, My com - fort Thou wilt be. When

e'er from woes that grieve me, I seek to find re - lief, A -

e'er from woes that grieve me, I seek to find re - lief, A -

e'er from woes that grieve me, I seek to find re - lief, A -

e'er from woes that grieve me, I seek to find re - lief, A -

lone Thou wilt not leave me, For Thou has tast - ed grief.

lone Thou wilt not leave me, For Thou has tast - ed grief.

lone Thou wilt not leave me, For Thou has tast - ed grief.

lone Thou wilt not leave me, For Thou has tast - ed grief.

From ill do Thou defend me

Chorale

J. S. BACH

p

Soprano

From ill do Thou de - fend me; Re - ceive me, lead me home;
New bless-ings dai - ly send me; From Thee all good things come.

Alto

From ill do Thou de - fend me; Re - ceive me, lead me home;
New bless-ings dai - ly send me; From Thee all good things come.

Tenor

From ill do Thou de - fend me; Re - ceive me, lead me home;
New bless-ings dai - ly send me; From Thee all good things come.

Bass

From ill do Thou de - fend me; Re - ceive me, lead me home;
New bless-ings dai - ly send me; From Thee all good things come.

Thy love full oft in kind - ness Hath milk and hon - ey giv'n; O

Thy love full oft in kind - ness Hath milk and hon - ey giv'n; O

Thy love full oft in kind - ness Hath milk and hon - ey giv'n; O

Thy love full oft in kind - ness Hath milk and hon - ey giv'n; O

p espress.

heal my mor - tal blind - ness, And fix my heart on Heav'n.

p espress.

heal my mor - tal blind - ness, And fix my heart on Heav'n.

p espress.

heal my mor - tal blind - ness, And fix my heart on Heav'n.

p espress.

heal my mor - tal blind - ness, And fix my heart on Heav'n.

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CHICAGO, ILLINOIS

A COURSE OF LESSONS IN THE HISTORY, ANALYSIS AND APPRECIATION OF MUSIC

By GLENN DILLARD GUNN

Lesson and Examination No. 7

Required Correlated Reading

Chapter 6 to page 150, The Evolution of the Art of Music, by C. Hubert H. Parry.
Chapters 11, 15, 16 and 17, The Study of the History of Music,
by Edward Dickinson.

Forerunners of Opera.

Apart from the development of purely instrumental music, you are asked to consider, for the sake of clearness, the beginning of secular song as tributary to the opera. It is interesting to note that the opera, like the drama, had its origin in the liturgical plays of the dark ages. Every means was adopted by the priests of the early Roman church to disseminate stories of the Christian belief among the half pagan, wholly ignorant peoples of barbarous Europe. As a means of impressing these superstitious people, advantage was taken of the passion plays, which still survive; of the miracle plays, and even of the cruder means of enacting a narrative, afforded by the pageant. Originally, the service music of the Church accompanied these liturgical dramas, but later the use of the sacred folk-song—the hymn of the people—was allowed. Not only did religious emotion find free expression in spontaneous song among the German people, but among the Italians as well. The Reformation movement was not peculiar to Teutonic lands, for the Italians also had their reformation. The religious songs of the people of Italy became the battle songs of that country. These songs, contributing vitally to the development of music outside of ecclesiastical restrictions, found their way into both the sacred drama and the religious pageant of that period. Finally, with the revival of classic learning at a time known as the Renaissance Period, opera awakened to conscious life.

Lesson No. 7 will serve to crystallize your ideas around the most popular form of music—the opera.

The following questions are to be answered on your sheets of Recitation Paper after you have carefully studied Lesson No. 7, which includes the foregoing text matter and Chapter 6 to page 150, "The Evolution of the Art of Music," by C. Hubert H. Parry, and Chapters 11, 15, 16 and 17, "The Study of the History of Music," by Edward Dickinson.

1. What limitations contributed to the decline of the art of the choral masters of the 16th century?
- 2 (a). Why was a "musical reform" necessary at the beginning of the 17th century?
 - (b). Give the names of the men who led it.
 - (c). What were their motives.

- 3 (a). Describe the harmonic principles essential to design in modern music.
- (b). In what way did the early Italian reformers fall short of these principles?
- 4 (a). What is a madrigal?
- (b). When did it arise?
5. When did dramatic music first arise?
6. Give the title of two of the *first* operas and the composer of each.
- 7 (a). Give some of the particulars concerning the work of Monteverdi.
- (b). Who carried the doctrines of Monteverdi to France?
8. Who was the first musical reformer of Germany?
- 9 (a). Give an account of the work of Carissimi.
- (b). Give an account of the work of Cesti.
- (c). Give an account of the work of Stradella.
- 10 (a). Relate something concerning the career of Lully.
- (b). In what way did he influence early French opera?
- (c). Tell something of Lully's orchestra.
11. Define the difference between Latin and Germanic tendencies, comparing the works of Schütz and Purcell with the French and Italian masters.
- 12 (a). What was the most important department of Alessandro Scarlatti's work?
- (b). Contrast his overtures with those of Lully.
13. How were modern scales established?
14. What are the conflicting elements in an opera?
15. (a). What was the origin of Opera Buffa?
- (b). Describe its earlier forms.
- (c). What types of the stage has Opera Buffa developed?
- (d). What influence did Opera Buffa exert upon the *general development of opera*?

Note:—An interesting story of the earliest beginnings of opera is told in W. J. Henderson's fascinating book "Some Forerunners of Italian Opera."

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By **GLENN DILLARD GUNN**

Lesson and Examination No. 8

Required Correlated Reading

Chapter 6, Page 150 to end of Chapter, The Evolution of the Art of Music,
by C. Hubert H. Parry.

Chapters 12, 13 and 14, The Study of the History of Music, by Edward Dickinson.

Early Forms of Instrumental Music.

The important lesson of artistic economy in interpretation is taught in the study of early instrumental music. In the interpretation of such examples of early Italian instrumental music as the Scarlatti "Pastorale," a restraint and simplicity in the style of presentation foreign to the ideals of modern music, are demanded. The harmonic poverty of the music of that period necessarily places limitations upon the art of interpretation, but you can learn therefrom a lesson of value in subtlety and delicacy of effect that will be of service to you in every department of musical endeavor. You are therefore advised to familiarize yourself with the beauties of the simple music of that period, by a study of Domenico Scarlatti's "Pastoral Sonata," given herewith.

The following questions are to be answered on your sheets of Recitation Paper after you have carefully studied Lesson No. 8, which includes the foregoing text matter and Chapter 6, page 150 to the end of the chapter, "The Evolution of the Art of Music," by C. Hubert H. Parry, and Chapters 12, 13 and 14, "The Study of the History of Music," by Edward Dickinson.

- 1 (a). What is the most important difference between early secular music and the choral music of the 16th century?
(b). How did it bear fruit in instrumental music?
(c). What instrument preserved most faithfully the polyphonic ideals of choral music?
- 2 (a). Describe the lute and its music.
(b). Why has it not developed with other instruments?
3. Trace the *evolution* of the violin.
- 4 (a). What forms of *musical composition* were developed by the violin?
(b). How did these forms of composition begin?
- 5 (a). What is the relation of *the dance* to violin music?
(b). What is the relation of *the polyphonic chorus* to violin music.
(c). What elements has each source contributed to violin literature?

- 6 Describe the first violin sonatas and concertos.
- 7 (a). Tell what you know concerning the art of Corelli.
(b). Tell what you know concerning the art of Vivaldi.
- 8 (a). How did the fugue arise?
(b). Describe the advantages and the disadvantages of the fugue form.
(c). Tell what you can of the characteristics of the fugue form.
- 9 (a). Name the first "keyed" instruments of the pianoforte type.
(b). What style of music was written for them by French, English and German composers?
10. What was the *general* tendency of early instrumental music?
11. Tell something of the *concerted* music of this period.
- 12 (a). Describe the instrumental music of Domenico Scarlatti.
(b). Give your impression of the music of Scarlatti's "Pastoral Sonata," printed below.

PASTORALE

by
DOMENICO SCARLATTI

Arranged for Concert use by
CARL TAUSIG

Allegretto

p

p tranquillo

Used by permission of Clayton F. Summy Co.





First system of musical notation. The treble staff features a series of chords and melodic lines, with trills marked above the first and third measures. The bass staff provides harmonic support with chords and a melodic line. Dynamics include *p* (piano) and *pp* (pianissimo).



Second system of musical notation. The treble staff continues with a flowing melodic line and chords. The bass staff features a steady eighth-note accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).



Third system of musical notation. The treble staff includes trills and a melodic line. The bass staff continues with a steady eighth-note accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).



Fourth system of musical notation. The treble staff features a series of chords and a melodic line. The bass staff provides harmonic support with chords and a melodic line. Dynamics include *p* (piano) and *pp* (pianissimo).



Fifth system of musical notation. The treble staff continues with a flowing melodic line and chords. The bass staff features a steady eighth-note accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).



Sixth system of musical notation. The treble staff features a series of chords and a melodic line. The bass staff provides harmonic support with chords and a melodic line. Dynamics include *p* (piano) and *pp* (pianissimo). The tempo markings *ral* (rallentando), *len* (lento), *tan* (tandem), *do* (do), and *a tempo* are present.

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By **GLENN DILLARD GUNN**

Lesson and Examination No. 9

Required Correlated Reading

Chapter 7, The Evolution of the Art of Music, by C. Hubert H. Parry.
Chapter 19, The Study of the History of Music, by Edward Dickinson.

The Art of Handel and Bach

The revival of musical expressions of religious feeling which culminated in the "Passions" and "Cantatas" of Bach, and the "Oratorios" of Handel, forms one of the most interesting and important chapters in the history of Music. The student is recommended to follow Dickinson's account of Italian influences in sacred German music, noting the forerunners of Bach, particularly Schütz—and then to consider with particular care Parry's fuller and more detailed account of the same movement.

Parry's contrast of the art of Bach and Handel is a model of musical criticism, a masterpiece too little known. The modern musician approaches the art of Bach and Handel with too slight an appreciation of its significance. He learns, in the days of his musical apprenticeship, to detest the name of the former. This dislike for the music of Bach is the greatest misfortune that can overtake the earnest musician, for there is not an inflection of modern music which has not been anticipated by this master of masters.

Handel's style is far more appreciated, for the reason that his utterances were addressed more directly to the public. However, the many bungling "performances" of "The Messiah" are proof of the fact that the musician of the present has forgotten the spirit of Handel's time, the spirit that alone can give sincerity and conviction to his music. In modern times we have sought to replace this spirit by traditions of one kind or another; or we have even forgotten those traditions, and have trusted blindly to a weak and uncertain instinct for effect. Such shortcomings can most surely be corrected by a revival of the spirit that inspired Bach to sing intimately of man's inner, retiring life and that led Handel to seize upon those phases of scriptural story and religious experience that lend themselves most readily to a dramatic presentation by chorus or solo.

A consideration of the biographies of Handel and Bach is reserved for another lesson.

The following questions are to be answered on your sheets of Recitation Paper, after you have carefully studied Lesson No. 9, which includes the foregoing text matter and Chapter 7, "The Evolution of the Art of Music," by C. Hubert H. Parry, and Chapter 19, "The Study of the History of Music," by Edward Dickinson.

1. Why were the first significant works of the modern style written in Oratorio form?
- 2(a). How did the art of the great Oratorio form differ from that of the contrapuntalists of the 16th century?
- (b). How did it resemble it?
3. Contrast the art of Handel and Bach.
4. Give the names of the pioneers of the Oratorio form.
5. How did racial differences of Latin and Teuton find illustration in the Oratorio and Cantata?
6. What do you understand by harmonic design?
- 7(a). Define technic as it pertains to *the art of the composer*.
- (b). Define technic as it pertains to *the art of the performer*.
- (c). How much of the former must be included in the latter?
- (d). How did technical questions react upon instrumental music?
8. Analyze the examples from the "Messiah," and the "Passion According to St. Matthew," given herewith, in accordance with the following outline:
 - (a). *Harmonic analysis, following the suggestions given in Lesson No. 6 (If the example is too long to copy, write the analysis on the lesson sheet and send this in with your Recitation Paper.)*
 - (b). *Contrapuntal analysis, indicating the use of counterpoint, if any, or the employment of figures in the development of the original subject.*
 - (c). *Emotional analysis, characterizing in your own words the emotional or spiritual meaning of the composition, and showing the adaptation of the music to the spirit of the words; or if instrumental, to the impression which the composer wishes to convey.*

"Have mercy, Lord, on me"

Aria

From "St. Matthews Passion"
by JOHANN SEBASTIAN BACH

Largo

(Violin Solo)

PIANO

pp

con molt' espr.

cresc.

(Cello Solo)

The musical score is written for Violin and Cello. The Violin part is in the upper staff, and the Cello part is in the lower staff. The key signature is one sharp (F#), and the time signature is 12/8. The score is divided into four systems. The first system shows the beginning of the piece with a piano (*pp*) dynamic and a tempo marking of **Largo**. The Violin part is marked *con molt' espr.* and the Cello part is marked *cresc.*. The second system continues the development, with a *dim* (diminuendo) marking in the Violin part. The third system features a *p* (piano) dynamic in the Violin part and a *cresc* (crescendo) marking in the Cello part. The fourth system concludes the piece with a *f* (forte) dynamic in the Violin part. The score includes various musical notations such as slurs, ties, and trills.

GLORY TO GOD

Allegro

CHORUS

From "The Messiah"
by GEORGE FREDERICK HANDEL

SOPRANO

ALTO

TENOR

BASS

PIANO
or
ORGAN

Allegro (♩ = 84)

mp Glo - ry to God, glo - ry to God in the high - - -

mp Glo - ry to God, glo - ry to God in the high - - -

mp Glo - ry to God, glo - ry to God in the high - - -

mp Glo - ry to God, glo - ry to God in the high - - -

mp

est,

est,

mf and peace on earth,

mf and peace on earth,

mf

Glo - ry to God, glo - ry to God,

Glo - ry to God, glo - ry to God,

Glo - ry to God, glo - ry to God,

Glo - ry to God, glo - ry to God,

f

glo ry to God in the high est,
glo ry to God in the high est,
glo ry to God in the high est, and peace on
and peace on

good will to-wards
earth, good will to - wards men,
earth, good will to - wards men,

good will to - wards men, to-wards men, good will to-wards men,
men, to-wards men, good will to - wards men, to - wards men, good will
to - wards men, good will to - wards men, good
good will to - wards men, good will

to - wards men. Glo - ry to God,

to - wards men. Glo - ry to God,

will - to - wards men. Glo - ry to God,

to - wards men. Glo - ry to God,

glo - ry to God in the high - est, and

glo - ry to God in the high - est, and

glo - ry to God in the high - est, and

glo - ry to God in the high - est, and

peace on earth, good will to - wards men, to wards

peace on earth, good will to - wards men, to wards

peace on earth, good will to - wards men, to wards

peace on earth, good will to - wards men, to wards

good will, good will, good will, good will, to - wards men,

men, good will, good will, good will, good will, to - wards men, good

men, good will, good will, good will, good will, to - wards men,

good will, good will, good will, good will, to - wards men,

ff

good will — to - wards men.

will — to - wards men.

good will — to - wards men.

good will to - wards men.

mf

pp

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Lesson and Examination No. 10

Required Correlated Reading

Chapter 8, The Evolution of the Art of Music, by C. Hubert H. Parry.
Chapters 20 and 21, The Study of the History of Music, by Edward Dickinson.

Johann Sebastian Bach

Harold Bauer, the pianist, scandalized the musical world a few years since by asserting, with great display of evidence both biographical and analytical, that Johann Sebastian Bach was not German, but Hungarian in race, and that his music was strongly impregnated with Hungarian characteristics. Germany has not regarded Mr. Bauer's argument in the light of a discovery, for the German people accept with placid self-confidence that tradition which makes Bach a Teuton of the Teutons, a circumstance entirely in keeping with German custom.

Now, it is a fact that Bach gave the most complete expression to the deepest and most intimate phases of German religious feeling which it has been granted to any art to accomplish. Also, it is true that he has done this with the same unflinching mark of his own individuality that has been impressed upon his works of broader appeal. For Bach is at once the most original and the most universal of composers, and it is as idle to limit his art by the bounds of nationality as to say that Shakespeare wrote only for the English. Both Parry and Dickinson fall into this error of limiting the art of Bach. You are warned against it, as well as against the prejudices that spring from it. Bach belongs to the musically elect of all nations and to the general public not at all.

Handel, who wrote for the public of his time, is still able, in his moments of sincerity, to stir the pulses of a generation remote from that artificial day.

You are recommended to follow Dickinson for concise and accurate biographical data, and to read with especial care Parry's masterly analyses of the instrumental works of Bach.

The following questions are to be answered on your sheets of Recitation Paper, after you have carefully studied Lesson No. 10, which includes the foregoing text matter, and Chapter 8, "The Evolution of the Art of Music" by C. Hubert H. Parry and Chapters 20 and 21, "The Study of the History of Music," by Edward Dickinson.

1. Give a brief biographical sketch of Bach, dwelling on those features of his life and surroundings which reacted on his art.

2. Give a statement of the technical form governing the construction of a Fugue.
3. Give an explanation of the possibilities of the Fugue form for emotional expression.
4. Describe Bach's uses of Dance forms.
5. Tell what you understand of the tempered scales.
6. Analyze, architecturally and emotionally (as outlined in Question No. 8, Lesson No. 9), the famous C minor Fugue of Bach (Well-Tempered Clavichord, Vol. I) given herewith.
7. Give a brief biographical sketch of Handel, dwelling on those features of his life and surroundings which reacted on his art.



Fuga II

JOHANN SEBASTIAN BACH

Allegretto moderato $\text{♩} = 80$

First system of musical notation, measures 1-3. The treble clef staff contains a melodic line starting with a grace note, marked *pp staccato*. The bass clef staff is empty.

Second system of musical notation, measures 4-6. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff remains empty.

Third system of musical notation, measures 7-9. The treble clef staff has a *poco cresc.* marking. The bass clef staff begins with a rhythmic accompaniment. A *p* marking appears in the treble staff at the end of the system.

Fourth system of musical notation, measures 10-12. The treble clef staff has a *p* marking at the beginning. The bass clef staff continues the accompaniment. A *cresc* marking is in the treble staff, followed by *f p* at the end of the system.

Fifth system of musical notation, measures 13-15. The treble clef staff has a *dimin. p* marking. The bass clef staff continues the accompaniment.



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Lesson and Examination No. 11

Required Correlated Reading

Chapter 9, The Evolution of the Art of Music, by C. Hubert H. Parry.

Form and Interpretation

The ripening and maturing of man's concepts of those rhythmic and harmonic patterns that have served as moulds in which to pour his musical thought, affords material for an interesting chapter of history. These patterns have been before us for so long a time that they have impressed themselves inflexibly upon the art. This chapter offers opportunity to call your attention to the significance of the pattern, as a key to the problems of the interpreter, more especially *the interpreter of instrumental music*. The *singer* has for his guide the text, of which the music is presumably an expression or an amplification of the underlying mood values. The *instrumentalist* has no such aid. He must find the emotional impulse back of the musical utterance, solely by his understanding of the music itself. The *form* is his only aid, for, by the pattern in which the composer arranges his thought, phrase is added to phrase, period to period. Climaxes are not mere outbursts of emotion, but are architecturally achieved—built up, out of the thematic material “exposed.”

Now, the instrumental performer—more especially the pianist—can do but four definite things to make clear the thought of the composer; he can play louder or softer, faster or slower. The thought of the composer is first of all a certain tonal pattern, which must be fully perceived before the mood values it expresses are to be completely apprehended. Since this exceedingly limited repertory of effects—louder, softer, faster, slower—comprises the total means of the performer, it behooves him to practice economy, for he must make constant use of it. Each phrase demands its dynamic inflection, which is self-determined by the architecture of the phrase. The same rule applies to period and section. Incidentally, the *rhythmic* life of the movement must be kept alive by *accent*. All of this is to be accomplished by the single means of *dynamic contrast*.

Furthermore, it is exceedingly important that this one means be made to accomplish as much as possible, since the other interpretative means—the varying of the tempo, the ritard or the accelerando—is far more emphatic. For it touches the basic principles, the essence of music itself, which is an ordered and regular progression—a procession of sounds, unfolding, as it passes before the aural vision, a symmetrical design, which is also a pageant of sound, alive with beautiful figures of melody, each typifying some joy or sorrow of the human heart.

Therefore, that the order and proportion of this patterned progress be not disturbed, it is vitally important that the performer employ his *ritard* and *accelerando* only at those points where the design demands them—at those moments when the composer permits his pageant to pause or to hasten in its measured movement. These moments are unfailingly indicated by the form. In Bach's dance movements and fugues, such moments arise in the various cadences, or *ends* of divisions; and, with but few modifications, this law applies to all instrumental music. In other words, the form itself suffices to determine the interpretation within the limits of the prescribed tempo. When this is not the case, the composer supplies the additional signs required.

The following questions are to be answered on your sheets of Recitation Paper, after you have carefully studied Lesson No. II, which includes the foregoing text matter, and Chapter 9, "The Evolution of the Art of Music," by C. Hubert H. Parry.

- 1(a). What influences led to the decline of the art that culminated in Bach?
- (b). How were the Italian violinists concerned in this change?
- 2(a). Why did the violin demand homophonic music?
- (b). How did this style tend to the development of harmony?
- 3(a). Why is rhythmic design of such great importance to instrumental music?
- (b). What do you understand by rhythmic pattern or design as an essential part of melody?
- (c). What type of melody is the result?
- 4(a). How did the harmonic principle of key-relationships enter into the forms of the early Italian composers?
- (b). Describe the sonata form as developed by the Italian school.
- (c). Explain the psychology of the sonata form.
- (d). How does a knowledge of the rhythmic, harmonic and psychological fundamentals of musical form serve the creative and the re-creative artist?
- 5(a). Among the early composers for keyed instruments, what was the position of Domenico Scarlatti?
- (b). Enumerate some characteristics of his art.
6. Define the nature of Philip Emmanuel Bach's contributions to instrumental art.
- 7(a). Outline in your own words, the operatic beginnings of independent orchestral music, defining some important characteristics of instrumentation.
- (b). Who were some of the early masters of instrumentation?

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Lesson and Examination No. 12

Required Correlated Reading

Chapter 11, The Evolution of the Art of Music, by C. Hubert H. Parry.
Chapters 24 and 25, The Study of the History of Music, by Edward Dickinson.

Haydn and Mozart

We have now traced the art of music from its crude beginnings to the perfect but restricted art of the contrapuntalists. We have considered the decline of polyphonic art; the feeble but important efforts of the early revolutionists who started it upon its modern homophonic path; the return by Bach to the methods of the older school into which he infused the spirit of a great heart and mind, and, finally, the complete abandonment of polyphonic methods and the gradual development of the classic period.

In the art of Haydn and Mozart we are to see those forms perfected as *independent* art forms, and made ready to become mirrors in which to reflect life and nature. We have learned how the ordered pattern in which the composer expresses his thought, may become the guide of the interpretative artist. We must now seek to find in it, as well, an expression of the spiritual personality of the composer.

The musician has a wonderful opportunity to enrich his own life by taking as friends and companions the masters of his art. They have each and every one left complete and imperishable records of their habits of thought, their sympathies, their joys and their sorrows. When you, as a student of musical history, have really learned its great lesson, you can truly say that you are able to hold communion with the universal genius of Bach, the jovial and industrious spirit of Haydn; that you have taken to your own heart the gracious song of Mozart, and that you still heed as the highest revelation of the art, the mighty utterances of that fiery revolutionist, Beethoven.

In this pursuit of the personality of the composer, this earnest effort toward a close personal touch with the masters, Haydn and Mozart, you are recommended, first, to consider the sympathetic account of their lives and works, as recounted by Dickinson; second, to read with care the remarkably able comparison and analysis by Parry; and finally, having thus prepared yourself, to turn to their works and to listen to their message as it is therein unfolded.

You are to study with this lesson the Overture from "Figaro," by Mozart. In order to study and analyze the score successfully, we give a brief explanation regarding the use of transposing instruments and the old clefs, in orchestral scoring. You are advised to review, in this connection, Lessons Nos. 95 to 100 of the Harmony Course, which gives more detailed instruction about the various instruments.

Therefore, that the order and proportion of this patterned progress be not disturbed, it is vitally important that the performer employ his *ritard* and *accelerando* only at those points where the design demands them—at those moments when the composer permits his pageant to pause or to hasten in its measured movement. These moments are unfailingly indicated by the form. In Bach's dance movements and fugues, such moments arise in the various cadences, or *ends* of divisions; and, with but few modifications, this law applies to all instrumental music. In other words, the form itself suffices to determine the interpretation within the limits of the prescribed tempo. When this is not the case, the composer supplies the additional signs required.

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In the art of Haydn and Mozart we are to see those forms perfected as *independent* art forms, and made ready to become mirrors in which to reflect life and nature. We have learned how the ordered pattern in which the composer expresses his thought, may become the guide of the interpretative artist. We must now seek to find in it, as well, an expression of the spiritual personality of the composer.

The musician has a wonderful opportunity to enrich his own life by taking as friends and companions the masters of his art. They have each and every one left complete and imperishable records of their habits of thought, their sympathies, their joys and their sorrows. When you, as a student of musical history, have really learned its great lesson, you can truly say that you are able to hold communion with the universal genius of Bach, the jovial and industrious spirit of Haydn; that you have taken to your own heart the gracious song of Mozart, and that you still heed as the highest revelation of the art, the mighty utterances of that fiery revolutionist, Beethoven.

In this pursuit of the personality of the composer, this earnest effort toward a close personal touch with the masters, Haydn and Mozart, you are recommended, first, to consider the sympathetic account of their lives and works, as recounted by Dickinson; second, to read with care the remarkably able comparison and analysis by Parry; and finally, having thus prepared yourself, to turn to their works and to listen to their message as it is therein unfolded.

You are to study with this lesson the Overture from "Figaro," by Mozart. In order to study and analyze the score successfully, we give a brief explanation regarding the use of transposing instruments and the old clefs, in orchestral scoring. You are advised to review, in this connection, Lessons Nos. 95 to 100 of the Harmony Course, which gives more detailed instruction about the various instruments.

The C Clef,  takes its name from "middle C." In the viola notation the third line of the C Clef staff is equivalent to the first ledger above the bass staff, or, when used for the 'cello, the fourth line of the C Clef staff has that value. In the first instance, the C Clef is called the alto clef, in the second instance it is called the tenor clef.

The term "Clarinets in B flat" (in German scores, "clarinets in B," B in German being equal to B flat in English) means that the note C is equal to the sound B flat—that is, when the performer plays C, his instrument sounds B flat. Therefore, notation for the B flat clarinet must be transposed a whole step lower, when played on the piano.





Similarly the term "Horns in E flat" indicates that C equals the E flat below. Therefore, such parts, when played on the piano, must be transposed a major sixth below. Music for wind instruments "in C" will sound as written. Other transpositions are made according to the same "sound" principle.

The names of the instruments of the classic orchestra, stand in the following order in the score:

Wood Winds	{	Flutes	1st and 2nd (not transposed)	
		Oboes	1st and 2nd (not transposed)	
		Clarinets	1st and 2nd (transposed)	
		Fagotti	}	1st and 2nd (not transposed)
		or		
Bassoons				

Brasses	{	French Horns	}	1st and 2nd (transposed)
		or		
		Cornets	}	1st and 2nd (transposed)
		Trumpets		
or				
Trombones				

Instruments of Percussion	{	Drums	}	Tuned to tonic and dominant
		or		
		Timpani		

Strings	{	1st Violin	G Clef		
		2nd Violin	G Clef		
		Violas	C Clef		
		Cellos	{	Bass Clef	
				or	
		Double Basses	Tenor Clef		
		Bass Clef (transposed one octave lower)			

The analytical study required for the "Figaro" Overture is but an introduction to the art of Mozart. You are urged to pursue a more extended examination than this of the contributions of Haydn and Mozart to musical literature. As a hint for this more extended study, I may say that you will find the whole of Mozart's instrumental art epitomized in the D Major Piano Concerto (noting especially the lovely melody of the second movement), while in the "Pauchenschlag" Symphony we find a like epitome of the orchestral art of Haydn.

The following questions are to be answered on your sheets of Recitation Paper, after you have carefully studied this lesson, which includes the foregoing text matter and Chapters 11, "The Evolution of the Art of Music," by C. Hubert H. Parry and Chapters 24 and 25, "The Study of the History of Music," by Edward Dickinson.

- 1(a). Outline the four phases of the sonata form.
- (b). Define the causes that led to their establishment.
2. Arguing from Beethoven's use of the *repeated* section in the sonata form, as outlined by Parry, what relation is implied, respectively, between *form as an artistic means* in itself, and *its intellectual and emotional content*?
- 3(a). What is the significance of the "principal subject" in the sonata form?
- (b). What is the significance in the design of the second and third subjects?
- (c). Explain again, and in detail, the psychology of the sonata form.
- 4(a). Write a short sketch of the life and work of Haydn, considering the influences that developed his character.
- (b). Describe his character as reflected in his art.
- 5(a). Write a short sketch of the life and work of Mozart, considering the influences that developed his character.
- (b). Describe his character as reflected in his art.
6. Summarize the services of Haydn and Mozart to the advancement of the art.
7. Describe in your own words Haydn's early symphonies.
8. Describe Mozart's Overture to "Figaro" (sent you at the beginning of the course), characterizing in your own words, the following:
 - (a). The thematic material;
 - (b). The form;
 - (c). The "development section";
 - (d). The harmonic structure;
 - (e). The use of tonality as a means to the attainment of contrast.

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A COURSE OF LESSONS IN THE HISTORY, ANALYSIS AND APPRECIATION OF MUSIC

By GLENN DILLARD GUNN

Lesson and Examination No. 13

Required Correlated Reading

Chapter 10, The Evolution of the Art of Music, by C. Hubert H. Parry.

*Chapters 15, 16, 18, 22, 23, The Study of the History of Music,
by Edward Dickinson.*

Gluck and the Opera of the Eighteenth Century

Beyond its emphasis of certain musical traits of the Italian character, the study of the opera of Italy in the 18th century is of slight importance. At best, it can show you only those features which your taste should condemn. This is, perhaps, not an unimportant service. It points to the hollowness of empty formalism, to the futility of mere vocal display, to the weakness of unsupported melodic interest, and to the general absurdities of a musical "form" or design, which seems to fascinate us by its very unnaturalness. For it must be admitted that the conflict between the dramatic and musical elements of opera has been satisfactorily solved through the medium of only a few masterpieces, such as Wagner's "Meistersinger," Verdi's "Otello" and "Falstaff," Debussy's "Pelleas et Melisande," Charpentier's "Louise" and perhaps one or two others.

Since the time of Palestrina, Italy has produced but one great master—Verdi. The others have been and are mere time servers, caterers to the public's fancy, facile adaptors of the discoveries of other composers, as witness the inclusion of Wagnerian orchestral effect and French harmonic idiom, in the works of Puccini and other Italians of the present time.

You are therefore invited to concentrate your attention upon the work of Gluck and Mozart, two German idealists, who adorn a generation of triflers and mercenaries. To accomplish that end, it is advisable to review the biography of Mozart, as recounted by Dickinson.

The following questions are to be answered on your sheets of Recitation Paper, after you have carefully studied Lesson No. 13, which includes the foregoing text matter and Chapter 10, "The Evolution of the Art of Music," by C. Hubert H. Parry; Chapters 15, 16, 18, 22, 23, "The Study of the History of Music," by Edward Dickinson.

- 1 (a). Recount the reasons that led to the musical and dramatic deterioration of Italian "opera seria."
- (b). What was the influence of "opera buffa" on the general advancement of musical art?

- 2 (a). What nation first followed Italy in the development of light opera?
- (b). What great German master completely absorbed its spirit and set it forth again with consummate art?
- 3 (a). Who was the great reformer of opera in the 18th century?
- (b). What were his ideals and how were they received?
- (c). What country proved most sympathetically disposed toward his ideals and why?
- (d). Recount Gluck's Parisian career.
- (e). Relate something of his artistic resources and achievements, basing your remarks upon a study of the aria "Che farò Eurydice" from his opera "Orfeo." (*This was sent you at the beginning of the course.*)
- 4 (a). Did Mozart become a follower of Gluck?
- (b). If not, where were the latter's operatic ideals perpetuated, if at all?
- (c). What influence contributed to Mozart's early musical life?
5. Discuss at length Mozart's style of composition in his operas, characterizing in your own words the following:
- (a). His orchestra.
- (b). His harmonic idiom.
- (c). His treatment of the voice in solo.
- (d). His treatment of the voice in chorus.
6. Describe the music of the aria, "Das ich mit Rosen bekränze dein Haupt" from "Figaro's Hochzeit." (*This was sent you at the beginning of the course.*)
7. Discuss again the various differences that made Italian opera unsatisfactory to the German public, leading the latter to the establishment of German opera.
- 8 (a). In what way did the Italian opera of the 18th Century serve music, as an *art*?
- (b). Of the composers of this school of opera, whose names survive?
- 9 (a). What was the origin of comic opera in France?
- (b). Define the accepted meaning of "Opera Comique."
- (c). Who were the most noted French composers of early opera comique?

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A COURSE OF LESSONS IN THE HISTORY, ANALYSIS AND APPRECIATION OF MUSIC

By GLENN DILLARD GUNN

Lesson and Examination No. 14

Required Correlated Reading

Chapter 12, The Evolution of the Art of Music, by C. Hubert H. Parry.

Chapter 26, The Study of the History of Music, by Edward Dickinson.

Ludwig van Beethoven

The writer upon musical subjects realizes his relative unimportance and uselessness most keenly when he enters upon a consideration of the art of Ludwig van Beethoven. Beethoven made music the voice of the human heart. He fully expressed not only himself, but the modern world, with all its great effort toward freedom and enlightenment. He who would know Beethoven must know his music, and for that, a lifetime spent in the service of the art may hardly suffice. Therefore, let us say to the earnest student—begin now with your Beethoven Sonatas; let them preface the symphonies and the wonderful quartets. Make them all your own, and when you have accomplished that, you will know what music means.

As a help and a guide in that study, the chapters by Dickinson and Parry are of value. The former lays out the immense problem systematically; the latter points the way to detailed analysis. It is the purpose of these brief prefatory remarks, to call attention to one or two important attributes of Beethoven's art that have been overlooked by these able men. Parry emphasizes a frequently forgotten fact, when he touches upon the universality of Beethoven's expression in music. Every phase of feeling, not merely those exaggerations of sentiment and pathos that commonly pass for depth of emotion, is voiced; humor, energy, decision, resignation, contentment, excitement, remorse, restraint, forbearance, tenderness, passion, all find their definite symbols in his art.

Most wonderful is that divine power granted him, whereby the expression becomes direct, instant and unmistakable. To many composers, has the muse given a song that may *suggest* a state of feeling. Beethoven does not suggest—he actually *presents*. Thus, the finale of his C minor Symphony is exultant joy made audible. The hearer need take no thought of the means by which it is expressed, for the expression is inherent in the idea itself. And, while its *orchestral* presentation is the most effective, it may be played upon the piano, or merely heard in imagination as the musician would read it silently to himself, and its eloquence remains unimpaired.

On the other hand, when the student considers the means employed, when he analyzes the art and the artifice that have combined to accomplish it, he discovers the means themselves are beautiful—in themselves. In other words, considered entirely apart from the emotional message it voices, the symphony, or sonata, or set of variations, is perfect in itself.

This is what Parry means when he discusses the perfect balance of expression and design. To the interpreter and the composer, there is to be discovered here a lesson of immense practical value. For, since the composer, gifted with a clairvoyant power to find the exact melodic and harmonic equivalent for every state of feeling has yet so regarded the beauty and dignity of his art, that he has reinforced every emotional utterance with all the resources of an art that confesses to *symmetry as its basic law*, it will behoove him who would rehearse that message, to preserve its setting.

Or, again, Beethoven's art is a classic temple. Within, upon the altar, burns a sacred fire, tended by all the hopes, fears and joys of the human heart. Have a care, that in coming near the flame, you do not destroy the temple. Enter reverently, and it will become an abiding place for beauty and truth.

To accomplish anything like a comprehensive survey of Beethoven's monumental contributions to musical literature, is beyond the scope of this Course of Lessons; you must attempt it for yourself. For the present lesson it will suffice, to put such *general* questions as may serve as an index to your understanding of these chapters by Dickinson and Parry. Lessons devoted to the study of *special* works will follow.

The following questions are to be answered on your sheets of Recitation Paper, after you have carefully studied Lesson No. 14, which includes the foregoing text matter and Chapter 12, "The Evolution of the Art of Music," by C. Hubert H. Parry, and Chapter 26, "The Study of the History of Music," by Edward Dickinson.

- 1 (a). What were the conditions of European society in the latter half of the eighteenth century and in the opening decades of the nineteenth century?
- (b). How were these conditions reflected in Beethoven's art?
3. What was the state of musical development when Beethoven was born?
- 4 (a). Tell what you can of Beethoven's early life.
- (b). How did his musical talent first attract notice?
- 5 (a). Define and characterize the "three periods" of Beethoven's art as outlined by Parry.
- (b). Does Dickinson accept these divisions?
- (c). Have they, in your opinion, any practical value for the student?
- 6 (a). How did Beethoven expand the sonata form?
- (b). How did he employ harmonic design to intensify emotional expression and architectural unity?
7. How did Beethoven expand the classic orchestra?

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A COURSE OF LESSONS IN THE HISTORY, ANALYSIS AND APPRECIATION OF MUSIC

By **GLENN DILLARD GUNN**

Lesson and Examination No. 15

Required Correlated Reading

Review of

Chapter 12, The Evolution of the Art of Music, by C. Hubert H. Parry.
Chapter 26, The Study of the History of Music, by Edward Dickinson.

Beethoven's Pianistic Art

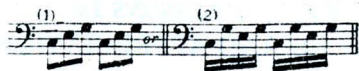
Both Dickinson and Parry comment on Beethoven's talents as a pianist, especially on his gift of improvisation. Though the pianoforte was not the instrument universal when he was born, it had been in existence for half a century or more. It early attracted Beethoven's attention. Indeed his gifted but dissolute father put him at it when he was still a little boy, and used to get him out of bed in the small hours of the night, on returning from a convivial evening, to give him his lesson. One would assume that the young genius would have learned to hate the instrument. On the contrary he loved it, and his first composition showed that he had a clear understanding of its possibilities. This first composition also reveals many other interesting traits of his musical personality, conspicuous among them, that directness of utterance and the rhythmical vitality before referred to.

The advantages of the pianoforte are now too universally recognized to require emphasis at this time, yet for the sake of completeness they may be enumerated. The keyboard gives a single performer command of the musical whole. Harmony as well as melody are at his disposal. He can at will, evoke the greatest dynamic contrasts. He can mould his musical utterance with the most subtle proportion, emphasizing any voice at will, balancing melody against accompaniment, vivifying the rhythmical pulse with the galvanic spark of accent. He can with the aid of the damper pedal, create effects which even the infinite resources of the orchestra can hardly match.

On the other hand the instrument has one serious limitation. It cannot sustain the tone. To surmount this handicap, the composer is obliged to break up his harmonic mass into movement, and from this necessity the piano has developed some of the rarest beauties of its idiom, namely, the art of figuration. Beethoven was so rich in musical ideas of vital significance, that he had little occasion to study the effect for its own sake. In the orchestra, he developed none of the startling tricks of instrumental color that have so engrossed the attention of his successors. But the limitations of the piano obliged him to study the art of figuration, the art of breaking up the harmonic mass into moving figures.

With his characteristic directness, he chose the simplest means at his disposal, the broken chord. This he expanded infinitely, beyond the perfunctory use made of it by Mozart and Haydn. Thus, the small position used by them:

Illustration No. 1 (a)



became with Beethoven:

Illustration No. 1 (b)



In (5) we have the chord in alternate tones and successive positions; (6) the chord in alternate tones and alternate positions; (7) the chord in extended position; (8) the chord modified by suspensions. These four forms became the foundation of modern piano figuration.

Beethoven realized the possibilities of the pedal, by recognizing, in the construction of the piano, that acoustic law whereby to each tone, the sympathetic vibrations of *all kindred tones* are added. Tonal fullness results from multiplicity, rather than intensity; therefore, the damper pedal controls both quality and volume. Beethoven discovered its possibilities and exhausted them.

These general remarks may suffice as a preface to the detailed study of the Sonata Op. 31, No. 3, a copy of which, as used in the Normal Piano Course, was sent you at the beginning of these lessons. The first movement of the sonata will prove sufficient to establish at least a foundation for the study of the sonatas, symphonies and overtures. This sonata is characteristic of Beethoven in spirit and emotion, as well as in the many technical idiosyncrasies it develops. Its prevailing mood is one of buoyant good cheer, enlivened by moments of gayest humor, and with just the touch of sentiment needed to complete the appeal to the imagination.

It has been said that the element of surprise is an important factor in humor, and a moment's reflection will show this to be true. Beethoven begins the first movement of the sonata with a most elaborate disguise of his intentions. Not even the tonality is made clear to us. The indefinite secondary chord of the seventh tells us nothing. Neither does the fragmentary motive of the dotted eighth, sixteenth and quarter notes, give us any hint of the melody that is to come. He plans to keep us in suspense, and even after the *tonic six-four—dominant—tonic* progression in the sixth, seventh and eighth measures, he capriciously withholds the full announcement of his theme until he has repeated his eight quasi-introductory measures.

Then he bursts into joyful song, which is many voiced, each voice adding its own emphasis to the delightful mood. The pulsing bass sustains the splendid rhythmical energy of the movement, which, after the impatient delays of the introduction, will no longer be denied. The alto and tenor sustain a lyric duet, and the soprano proclaims the opening motive with renewed vigor. There is, you will note, no such sustained homophony as Mozart or Haydn would have written, but in its place a new and vivid contrapuntal speech, which unmistakably realizes the desired mood. Here is no suggestion, but actual realization. This is not a tone-picture of a joyful mood, but joy itself made audible.

The impetus of the movement soon overpowers all melodic utterance and the listener is swept into the brilliant figures of the "bridge passage" (measures 25-32). This should, as every one knows, lead decorously into the key of the dominant, but Beethoven is here in no mood for the letter of the law. Again he interposes a bewildering tangle of tonalities, employing the material of his introduction, and finally emerging, after he has puzzled us long enough, into the florid song of the second theme, which is in B-flat after all. It is repeated with slight variation and merges imperceptibly into a second tributary theme, equally vigorous. The section closes with the briefest possible coda.

With a nearer scrutiny of this division of the movement, and as a first step, we take up harmonic analysis, hand in hand with which goes the architectural analysis. This strictly should recognize all material in the first twenty-four measures as belonging to the first theme, but the delayed establishment of the tonality justifies the opinion, stated above, that measures 1 to 16 inclusive, form an introduction, and the principal theme really begins in the seventeenth measure. Furthermore, the interpretation demands that it be so presented. The structure of the first twenty-four measures develops several pianistic devices, such as the full and resonant harmonies in the deeper register of the piano, and the contrast of register in the repetition. Otherwise the texture is rather contrapuntal and a real figurative art enters only in the broken chord passages of the transition or "bridge passage." These passages should be classified as to position and tonal succession according to the models supplied in Illustration No. 1 and this same method of analysis should be carried through the piece.

For the sake of clearness the pupil is required to analyze this Sonata according to the following outline, which here takes the place of the usual group of questions on the lesson.

1. Make a complete harmonic analysis of this sonata, by means of figured bass. (*See Lesson No. 9, Question No. 8 (a).*)
2. Make a complete analysis of its form as follows:

EXPOSITION SECTION.

Measures No. 1 to No. —. Principal subject in introductory form.

Measures No. — to No. —. P. S. in final form.
 Measures No. — to No. —. Transition or "bridge passages."
 Measures No. — to No. —. S. S. I.
 Measures No. — to No. —. S. S. II.
 Measures No. — to No. —. "Bridge passage" II.
 Measures No. — to No. —. Closing S.

DEVELOPMENT SECTION.

Measures No. — to No. —. P. subject in what form?
 Measures No. — to No. —. P. S. in what form?

This outline is to be continued through the *development section*, *recapitulation* and *coda*.

3. Describe and classify, by section and measure number, every variety of *figuration* employed in this movement of the sonata.
4. Finally, taking each theme, give your impression of its mood value; whether joyous, wistful, energetic, positive, satisfied, impatient, etc., giving your reasons for each impression.

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A COURSE OF LESSONS IN THE HISTORY, ANALYSIS AND APPRECIATION OF MUSIC

By GLENN DILLARD GUNN

Lesson and Examination No. 16

Required Correlated Reading

Review of

Chapter 12, The Evolution of the Art of Music, by C. Hubert H. Parry.

Chapter 26, The Study of the History of Music, by Edward Dickinson.

Beethoven's Orchestral Art

Felix Weingartner, one of the greatest interpreters of the orchestral works of Beethoven, employs the following metaphor to express his conception of the art of Beethoven, as compared with that of the symphonists who have come after him: "If you have ever traveled through a beautiful valley, at the end of which, standing among lesser hills, is some over-towering peak, did you not, some time during your passage, pause in admiring contemplation of its snow-capped summit, lighting the horizon afar off; perhaps, even envy the good fortune of him who could climb it, to revel in the splendid view stretching away to infinity? Supposing, at such a moment, some one had come to you and said seriously, 'I wish to mount higher than that peak, to reach the azure vault of Heaven'; it is clear, that you would at once have thought you were dealing with a being, to say the least, bold and fantastique. Many of us, instead of laughing at such a man, would feel deep sadness at the sight of him. So does a like feeling of melancholy creep over me, when, knowing the greatness of Beethoven, I think of the many composers, who, after him, have undertaken and still undertake to write symphonies. True, the outward appearance of their work is often similar to that of the Beethoven symphonies, sometimes even greater, but in no case does the composer possess that greatness of soul and profundity which were peculiar to Beethoven, and which enabled him to express all shades of feeling, the most tender love and the most violent passion, the frankest humor and metaphysical mysticism."

Your attention is called to Weingartner's implication, that, with vastly *greater orchestral* means, and aided by the expansion of harmonic effects by which modern art has been so enriched, the composers of the *present and the near past* have really attained no added emphasis of expression. Herewith is pointed an important lesson in the value of artistic economy. To attain *great ends* with *small means* is to be a master, and *Beethoven was such a master*. In his orchestral music, as well as in his pianoforte sonatas and chamber music, one encounters everywhere the same directness that disdains effect for the mere sake of effect. Without disregarding the values of instrumental color Beethoven had ideas of such significance that their effectiveness is at once apparent, no matter how they are presented. Such instances of particular interest as appear in his scores, show that he knew all the possibilities of the orchestral medium. However, his intimate knowledge of instrumental effects is emphasized even more strikingly by the perfect balance maintained; his orchestra *always* sounds resonant and transparently clear, the more so in these days of instrumental extravagance.

It is unnecessary to trace here the evolution of Beethoven's art as set forth in his symphonies. That field is fully covered in the discussions of his art by

Dickinson and Parry. We will, therefore, turn our attention at once to the example to be analyzed with this lesson, the "Leonora" Overture No. 3, which was sent to you at the beginning of the course.

This overture, thrice rewritten (as the numeral indicates), prefaces the final act of Beethoven's opera "Fidelio," and accomplishes a review of the stirring events that have just been enacted. To understand it, the plot of the opera must be known. "Fidelio" was written in 1804-05, and was produced in Vienna during the latter year. The libretto had already served Paer for his opera "Eleonora," and it was a performance of this work that inspired Beethoven to reset the text. Simple as it is, the story possesses true nobility of design, and the purity of its motive contrasts favorably with the vast majority of lyric dramas. Briefly, it is as follows:

Florestan, a Spanish nobleman, has fallen into the power of his bitterest enemy, Pizarro, the governor of a state prison near Madrid. Leonora, his wife, in the hope of rescuing him, disguises herself as a boy, and is employed by the gaoler under the name of "Fidelio." Before Leonora has had time to mature her plans, news comes to the prison of the approaching visit of the minister, Fernando. Pizarro's only chance of escaping the detection of his crime is to kill Florestan. He therefore orders the gaoler to dig a grave in the prisoner's cell. Leonora obtains permission to assist in this gruesome task. When they have finished, Pizarro comes down, and is on the point of stabbing Florestan, when Leonora prevents him, at the point of a pistol. At this moment a flourish of trumpets announces the arrival of the minister. Pizarro hurries away to receive his guest, and husband and wife rush into each other's arms. The closing scene recounts the disgrace of the governor and the happy conclusion.

The overture prefacing this scene begins with a solemn *adagio*, which, with its curious indefiniteness of tonality, seems designed both as a summons to attention and a discussion of the mystery of love. C major, hinted at in the first four measures, vanishes with the entrance of the B minor dominant and tonic in the 6th, 7th and 8th measures. B minor merges as quickly into A flat major, and the clarinets and bassoons sing a tender melody (measures 9-14). Then follows a mysterious, shifting passage, leading to E minor, when the flutes and violins, over the fragmentary melody of bassoons and the soft sustained tones of the horns, begin a long preparation for the fortissimo A flat tutti in measure 27. In measures 31-33 the wood winds (flutes, oboe and bassoons) softly announce the tender melody which the hearer involuntarily associates with the character of Leonora. This melody is repeated in measures 34-35.

The allegro begins decisively with a melody expressive of firm resolve. Note how the motive, announced in the first measure of the allegro, becomes the text on which is built the climax culminating in measure 65. Note, too, that whereas the wood winds sang the song of the introduction, the strings are here given the dominating voice, the horns and wood winds merely filling in the harmony, being joined by trumpets, trombones and drums at the moment of the climax. The composition of this chord (measure 65) should be studied; basses and 'cellos sustain the deep C (the tonic), supported by drums and bass trombone; tenor trombones and trumpets emphasize the fifth of the chord; horns, bassoons, clarinets and oboes join violas and violins in emphasizing the dominant harmony, with one oboe playing the seventh against the whole orchestra; the flutes complete the discord—one that Beethoven loved, tonic and fifth supporting the dominant harmony—and, out of this cacophonous climax, the

theme arises triumphantly (measure 69), sung by all instruments except the trombones and horns, and, of course, the drums. Beethoven's fondness for antiphonal treatment of the wood winds and strings develops almost immediately in measures 75-83, and then the violins complete the melody, while the rhythm of the principal motive, being kept alive in the accompaniment of the wood winds and deeper strings, is ready to assert itself in the "bridge-passage" (measure 102). Note the theme for the first violins (measures 92-101), which plays an important part in development.

The horns preface the second subject, with the progression characteristic of the instrument (measure 120-123). In the meantime, the first violins and flutes actually begin the theme in measure 121, and the flutes continue it, in short, interrupted phrases. The symbolism of this theme is unmistakable; fear momentarily conquers high resolve; note, too, the confused tonality of this passage, E major, F major, G minor, A minor, following one another in two-measure phrases, only to give way to the final preparation for E major, in which key the tributary theme, employed at the conclusion of the first theme, is made to prepare the coda—another suggestive bit of symbolism for him who can interpret it. The closing theme appears in the horns and violins (measures 175-180), after the equally characteristic syncopated passage in the strings, which prepares it.

The development section begins with a mysterious passage for first violins and bassoons, which is suddenly interrupted by a fortissimo ejaculation. The plaintive, broken melody for oboes and bassoons against the counterpoint is reminiscent, both of the second subject and the melody of the adagio. This effect is many times repeated in shifting tonalities, and finally makes way for the splendid canon (measure 152) of the 'cellos, basses and violins, built on the opening motive. This leads quickly to the climax of the trumpets' fanfare on the stage, the comforting song of the flutes, clarinets and bassoons in measures 278-294 (note the sustained horn tone), and the triumphant reassurance of the trumpet's signal. The lovely melody of the wood winds, repeated by the 'cello, violin and flute, is somewhat elaborated, as it leads smoothly to the recapitulation. But, most dramatic of all orchestral effects is the soft voice of the flute which announces the first theme, the rich tones of the bassoons joining in tender, joyous song.



The recapitulation presents some interesting features; but, chiefly the beautiful coda, beginning at measure 460, should engage your attention. A remarkably effective violin passage introduces the presto, and the inevitable syncopation and alternation of winds and strings is exhaustively illustrated in the passage beginning at measure 580. A wonderful Beethoven dissonance arises in measure 611.

To show conclusively your understanding of this remarkable Overture, you are required to arrange the orchestral score for two pianos, four hands, on the sheets of music paper sent to you at the beginning of the Course. On account of the great length of this work, it will be satisfactory if you actually complete only the exposition and development sections. (Measures 1 to 329).



Number the measures on the score carefully from 1 to 330, and study very thoroughly the foregoing text matter in connection with the score. Before attempting the arrangement, review Lesson No. 12, and Lessons and Examinations Nos. 95 to 100 of the Harmony Course.

You are cautioned against trying to arrange *all* the score for the piano keyboard. In making this arrangement, observe the following essentials:

1. Divide the instruments between first and second pianos, giving *wind* parts to *second* piano, and *string* parts to *first* piano, except where the wind parts are unimportant;
2. Do not expect the piano to duplicate all *violin* figures, especially the "single tone" tremolo;
3. Do not demand that the piano sustain *single* tones, or *tone masses*, for more than two or three measures in quick tempo;
4. Observe that the *parts for instruments in C* are played on the piano as written;
5. Observe that the *parts for horns in E* are transposed *down*, a *minor sixth*; in measure 17, the *horn part*

written thus,  will sound thus, ;

and again, the *horn part* in measures 120-122,

written thus,  will sound thus, ;

at measure 181 this *horn part* changes to *C*, and hence ceases to transpose;

6. Observe, in measure 273 that the *trumpet part* changes to *B flat*, and therefore, transposes down *one whole tone*;
7. Observe, in measure 370, that the music for *all* instruments is in *C* again; hence transpositions cease.

Write your two piano arrangement on four staves, thus:



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Lesson and Examination No. 17

Required Correlated Reading

Chapter 13, The Evolution of the Art of Music, by C. Hubert H. Parry.

General View of the Post-Beethoven Period

Beethoven, as Parry points out, marks the culmination of the classic period and the beginning of modern music. Having laid, at least, the foundation for an appreciation of the art of Beethoven (something which the student will attain for himself according to his gifts) and having further sufficiently emphasized his importance in the development of the art, it is well to pause for a moment and obtain a general view of the art since Beethoven, before entering into a detailed study of the composers who have come after him.

Such a general view Parry accomplishes, though his marked prejudice for classic models causes him to be guilty of certain unfairnesses. This is to be discovered in the undue importance attached to the work of Mendelssohn and Chopin, and a complete misunderstanding of the art of Liszt, who, after Beethoven, has exerted the most far reaching influence upon the progress of the art. One cannot escape the suspicion that the works of Liszt were unknown to Parry, or that his study of them was entirely superficial. In any event he accepted at its face value the stupid tradition of that congregation of philistines who saw in Mendelssohn the successor of Bach and Beethoven, because he dispensed for them so many platitudes and so perfectly expressed their own mediocrity.

Parry's estimate of the art of Schubert and Schumann is masterly, and his broad analysis of the movement of the art from the expression of the *general* to the expression of the *particular*, is sufficiently accurate for our purposes. Parry is instructive also, in a manner quite unintentional on his part. The finality of his opinions may serve as a warning to us who stand today at the close of another period in the development of music. For the art is even now entering upon another revolution, is experiencing a new revolt against the restrictions of a completed and exhausted idiom, and is reaching out in every direction in its effort to expand the capabilities of musical utterance.

Decidedly the most important step for the advancement of music was taken in the direction of "program" music during the 19th century. Music was to be made to tell a story, or, at least, to pre-figure the emotional life associated with a series of events, or defined in a poem. It is obvious that the art of the song writer is intimately associated with that of the symphonic poet. With limited means, Schubert, Schumann and Brahms accomplished a minute and intimate symbolization of the mood values of poetry. Berlioz and Liszt, working with the mighty means of the orchestra, or the hardly less impressive and comprehensive means of the pianoforte, founded the school of "program" music foreshadowed by Beethoven in his Third and Sixth Symphonies, and feebly imitated by Mendelssohn.

Wagner descended from Berlioz and Liszt, the former teaching him orchestration, the latter supplying him with his melodic idiom and actually giving him a number of his most beautiful ideas, as any analysis of the piano and orchestral works of Liszt will amply prove. Such analysis will show many surprising things that will be pointed out at the proper time. For the present, it may suffice to assert, that even the new harmonic schemes of Strauss and Debussy, together with the whole art of Chopin, Tschaikowsky and Grieg, have been anticipated by nearly half a century in the works of Liszt. After Beethoven, he was the great composer of the century.

The following questions are to be answered on your sheets of Recitation Paper after you have carefully studied Lesson No. 17, which includes the foregoing text matter and Chapter No. 13, "The Evolution of the Art of Music," by C. Hubert H. Parry.

1. Define and characterize the three crises of the art of music represented by Palestrina, Bach and Beethoven.
- 2 (a). How did Spohr attempt to widen the scope of the symphony?
(b). In what works did Mendelssohn show traces of Spohr's influence?
- 3 (a). Characterize the music of Berlioz.
(b). What department of music profited most notably by his services?
4. Define the tendencies of oratorio that culminated in Mendelssohn's "Elijah" and "St. Paul."
- 5 (a). Discuss the problems of the song writer.
(b). Describe your ideal of a perfect musical setting of verse, that shall employ solo voice and piano accompaniment.
6. Discuss Parry's analysis of Schubert's "Erlking."
7. Why was the piano selected by composers as a medium for experimenting in newer forms?
- 8 (a). Discuss in a general way the piano music of Chopin.
(b). Discuss in a general way the piano music of Schumann.
(c). Discuss in a general way the piano music of Brahms.
9. What, in all departments, is the *general aim* of the music of the 19th century?

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Lesson and Examination No. 18

Required Correlated Reading

Chapters 28, 29 and 30, The Study of the History of Music, by Edward Dickinson.

The Romanticists, Schubert and Schumann

The two German masters, Schubert and Schumann, are always associated in the mind of the well-informed music lover, who recognizes the intimate kinship of these spirits. Each has accomplished that complete and intimate symbolization of the word in the melody and accompaniment of the German "Lied." Building upon their faculty for this definite association of poetry and music, the composers of the nineteenth and twentieth centuries have infinitely expanded the minuteness of delineation possible in the tonal art, in the realm of song, in symphonic program and in music drama.

Apart from their influence upon those who came after them, it is of importance to the student to consider their work as *separating* and *defining* in music, the spirit of the so-called Romantic school. Romance is a word difficult of definition. Your Webster's dictionary will tell you that it is derived from the marvelous tales with which the itinerant entertainers of the Middle Ages were wont to regale the courts of the petty princes in Provence. These highly imaginative stories were filled with marvels, miracles and deeds of chivalry. They exalted courage, love, duty and sentiment. The spirit of romance as it gradually evolved from them, concerned itself chiefly with sentiment, and delicate feeling, and all things of beauty that inspire to tender and ardent, but not heroic expression.

Romantic art is remarkable, therefore, chiefly for its emphasis of the more refined and intimate phases of emotional life, and for its constant appeal to the imagination. All great masters have possessed it at times. Bach is romantic in the second movement of his Italian Concerto for piano; Mozart, in the second movement of his D major Piano Concerto; Beethoven, in the first movement of his Sonata Op. 27, No. 2.

Whereas these classic masters have frequently included romantic feeling in the immense scope of that art, it remained for Schubert to emphasize it, almost to the exclusion of other phases of feeling. Possibly the exceedingly barren character of the outward circumstances of Schubert's life had much to do with the imaginative quality of his art. He was born in poverty. His father was a school teacher, his mother a cook. One may mention in passing that, according to Prof. Friedlaender of Berlin, Haydn's mother was also a cook, and Beeth-

oven's mother the daughter of a cook. It is questionable if an effort to trace a relationship between the culinary and musical arts, based on these coincidences, would be profitable.

Schubert lived in his art alone. He earned a precarious living, chiefly in his father's vocation of teacher, and the lack of money troubled him not at all. He was fortunately surrounded by a congenial group of poets and musicians who devoted themselves to their art with no thought of pecuniary returns. They lived cheerfully and rather convivially after the manner of the times, so enveloped in their dreams and ideals that they had slight interest in the problems of daily life. And there is every reason to believe that they were quite happy with life as they found it.

You are recommended to peruse with particular care Dickinson's analysis of the problems of the "Lied" and the "Ballade."

As a preface to the consideration of Schumann's life and works, it is wise to know something of the musical environment of the times in which he was reared. Born to wealth and culture, he undoubtedly was powerfully influenced by the prevailing schools of piano playing. They are adequately defined by Dickinson in Chapter 30, which you should study in detail. Schumann began as a pianist. His undoubtedly great executive talents were wrecked by injudicious practice, but he had already discovered possibilities of the instrument quite foreign to the banalities of the period. Like Beethoven, he appreciated the possibilities for color that are to be discovered in a free use of the damper pedal. He early developed a pianistic idiom of his own, and turned definitely away from the effort toward mere brilliancy, seeking rather to create little mood-picturing pieces, with definite or imaginative program.

At the same time, his literary attainments were utilized in the service of artistic freedom, Schumann becoming the first of the great musical critics of Germany. It was in his capacity as a critic that Schumann was first attracted to the songs of Schubert. From an ardent championing of the music of this (then neglected) master, the step to a further development of the "Lied" was a natural one.

The following questions are to be answered on your sheets of Recitation Paper, after you have carefully studied Lesson No. 18, which includes the foregoing text matter and Chapters 28, 29 and 30, "The Study of the History of Music," by Edward Dickinson.

1 (a). Outline the evolution of the German "Lied" and define its essential characteristics.

(b). Enumerate the differences between the German "Lied" and the Italian aria.

(c). Enumerate the differences between the ode and the Italian aria.

(d). Enumerate the differences between folk-song and the Italian aria.

2 (a). Give a brief biography of Schubert.

(In connection with this lesson, we would suggest, but do not require, a study of Schubert's two songs, "Death and the Maiden" and "Sylvia," if you have access to them. You will find them models of the perfect adaptation of music to text, so characteristic of Schubert's songs.)

3 Tell something of Loewe and the Ballade.

4 Give a brief account of the evolution of the pianoforte, and describe the virtuoso school of the first three decades of the 19th century.

5 (a). Give a brief biography of Schumann.

(b). Give an estimate of his musical personality based on a study of any one of his compositions to which you may have access.

(The "Carnival" by Schumann is suggested as a representative piano composition, as it shows particularly well his faculty for minute and intimate characterization.)



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Lesson and Examination No. 19

Required Correlated Reading

Chapters 31 and 32, The Study of the History of Music, by Edward Dickinson.

The Romanticists (Continued), Mendelssohn and Chopin

It is rare that the composer who wins the approval of his own time is highly valued by the generations that come after him. Immediate favor implies an obviousness of intention and certain mediocrity, that shall be within the grasp of the casual listener. On the other hand, that music which is of enduring worth, is music which not only survives, but actually demands, many repetitions.

Applying this test to the music of Mendelssohn and Chopin, the conclusion is inescapable, that neither master can lay claim to the possession of the highest artistic attributes. Believing himself to be a romanticist, Mendelssohn was really a follower of Mozart, and as such, a reactionary. Chopin, who wrote simply and sincerely, was one of the most delightful tone poets of all times. But he possessed little variety of style. He established an idiom so individual, that it sets him apart. He has no followers and no successful imitators. At the same time, his pronounced individuality of style became his most potent limitation. Today he is still received in the concert hall for the sake of the splendid pianistic display his art demands, not, as is the case with Beethoven, for the sake of the art itself.

Chopin's contribution to pianistic art was of unquestionable importance. He developed the many toned idiom of the instrument with remarkable ingenuity; and, though many of his effects were learned from Hummel, as a comparison of the latter's concertos may serve to prove, he undoubtedly impressed his personality upon the instrument in a manner no less definite than that of Schumann and Brahms, and far more elegant.

Since the artistic quality of Chopin's music has been exhaustively discussed by Parry in an earlier lesson, and by Dickinson in the present lesson, it may not be amiss to devote space here to an analysis of his piano idiom, since an understanding of his system in the development of figurations is an essential part of the equipment of the pianist, the composer and the teacher.

Chopin based his figurative art on two principles—the expanded position of the triad and seventh chord, and the introduction of passing tones, or, more accurately defined, of suspensions. A suspension is a tone foreign to the harmony but adjacent by a whole or half step to some tone of the harmony. Thus, the possible suspensions that can be employed in the C triad are B-flat, B, and D-flat or D before C; D-sharp, F, or F-sharp before E; F, F-sharp, A-flat or A before

G. Mendelssohn, Beethoven, and other predecessors of Chopin employed these suspensions occasionally, as the following excerpt from the G Minor Piano Concerto of Mendelssohn shows. (The asterisk indicates the suspension.)



Chopin showed infinitely greater ingenuity in figuration, as the following examples from his Etudes and Scherzos will serve to prove:



The first examples are comparatively simple. The fourth, with the double suspension, as indicated by the asterisks, is more involved, and the student's task in mastering this enormously difficult figuration is made far lighter when he recognizes it as a simple B minor triad figure modified in each group by a diatonic suspension of the upper tone from above, and the lower tone from below.

(In connection with this lesson, we would suggest, but do not require, a study of the two books of Chopin's Etudes, Op. 10 and Op. 25, if you are a pianist. For general purposes, you will find in the B Minor Scherzo, Op. 20, if you have access to it, an example of Chopin's style in this type of composition.)

The following questions are to be answered on sheets of Recitation Paper after you have carefully studied Lesson No. 19, which includes the foregoing text matter and Chapters 31 and 32, *The Study of the History of Music*, by Edward Dickinson.

1. Write a short biography of Mendelssohn, enumerating his most important works and characterizing his art.
2. What was Mendelssohn's most important service to music, apart from his work as composer?
3. Write a short biography of Chopin with a characterization of his art.

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Lesson and Examination No. 20

Required Correlated Reading

Chapters 33, 34 and 35, The Study of the History of Music, by Edward Dickinson.

Liszt and Berlioz

The development of program music belongs peculiarly to the present. Its growth, so comprehensively considered by Dickinson, needs no especial emphasis by way of introduction. Rather, we should turn our attention to a consideration of its most conspicuous founders, Berlioz and Liszt.

Both artists owe their present position to the appreciation accorded their works in Germany, yet neither is of German blood. Berlioz is essentially French in the histrionic quality of his art. Liszt anticipated Chopin in the exploitation of the national element, chiefly in his Hungarian rhapsodies, which do not really represent him. Yet both were obliged to look to Germany for appreciation, a circumstance which strengthens the conviction that the Germans are the most appreciative of all races in matters musical.

Unquestionably, the recognition accorded Berlioz was largely due to Liszt's influence as a conductor. Also, without question, his music is just now being neglected for the novelties of the modern Germans, French and Russians. America has heard too little of it, or we would not today consider his art chiefly in the light of its services to instrumentation. It has significant melodic beauty and originality; its dramatic power, and its extended harmonic resource entitle it to more serious consideration. Finally, it was Berlioz who first opened the eyes of Liszt and Wagner to the possibilities of orchestral color, both for pure sensuous beauty and emotional expression, and, in performing that service, he laid the foundations of modern orchestral art.

Liszt served his art to far greater purpose. As a pianist, he became an ideal for all generations; as a composer for his own instrument, he anticipated every effect that the most advanced writers for the instrument are now developing. His expansion of the harmonic scheme was no less significant; the whole-tone mode of Cesar Franck and Debussy, the chromatic mode of Wagner and Strauss, the revival of the old church modes; every means, in fact, that modern composers have grasped to increase the capacity of the art for exploring and expressing the most intimate human experiences, has been anticipated by Liszt. He is the true father of modern music after Beethoven—the great master's greatest son.

The following questions are to be answered on your sheets of Recitation Paper sent herewith, after you have carefully studied Lesson No. 20, which includes the foregoing text matter and Chapters 33, 34 and 35, The Study of the History of Music, by Edward Dickinson.

- 1 (a). Outline the ideals and purposes of "program" music.
(b). Tell the story of its development.
(c). Is not a "program" of some kind necessary to all music, even though it be known only to the composer?
(d). Give an example of music which would not require a program.
(e). If such music is attractive, tell why it is so considered.
- 2 Give a short account of the music of Berlioz and its influence upon modern art.
- 3 (a). Give a short biography of Liszt.
(b). Define in detail the characteristics of his art in its various departments.
(c). Why is the Liszt B minor Sonata to be ranked among the great works for the piano?
(d). Formulate a few statements of a general character bearing on the interpretative style appropriate to Liszt.
(e). Compare Liszt's style with that of Beethoven and Chopin.



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Lesson and Examination No. 21

Required Correlated Reading

Chapters 27, 36 and 37, The Study of the History of Music, by Edward Dickinson.

Opera in the First Half of the Nineteenth Century

A famous contemporary humorist often refers to "opera and music," implying that the one does not always include the other to a degree that merits serious consideration. Thus, there may be much wisdom in a joke. So far as the operas of Rossini, Donizetti, Meyerbeer and other composers of the first half of the nineteenth century are concerned, they are chiefly of service to the world today when the opera management is at a loss for some more desirable repertory number, or has an old school coloratura soprano to display, or wants to present to the public a vast stage spectacle. Operas of this type have nothing, or virtually nothing, to do with real musical development and progress, and should only be recorded in the history of the art, because they show the phases through which the opera form has passed in attaining its present status. They are occasionally performed, and so the student should at least know their names. In hearing them, he will gain a lively appreciation of the artistic advances made by Weber, Verdi and Wagner, and may also be able to find a parallel between the insincere character of the work in these early French operas and that of some of the Italian composers of today. Most conspicuous of the latter is Puccini, who has fallen far below the artistic standard he set for himself in "Madame Butterfly" and "La Tosca," in his latest work, "The Girl of the Golden West."

With the field of Latin art so barren, it is a relief to turn to Weber and the wholesome, sincere and noble expression of national feeling accomplished in his operas. To the American musician the lesson of Weber's art is especially important just at present, for he is now struggling against the same foreign domination that made Germans unhappy in their music a century ago. The German public of that period was as stupidly blind to native talent as America is today. Weber, as second conductor of the Dresden court opera, received perhaps one-third as much compensation as the Italian maestro who was at the head of the organization, whose name even is now forgotten. So, to America there must come a passionate desire for the recognition of our language and our artists in the operas we support, or we shall never establish ourselves among the artistic nations. The national feeling and life of our people is capable of artistic expression—even as was that of the Germans a hundred years ago. It is that quality of nationality that pre-eminently distinguishes Weber's music. To fully appreciate its burden of sentiment and emotional expression—elements that add vastly to its beauty—one must be able to think and feel as a German, a task we should not find difficult, thanks to German domination in our concert life. And having grasped the elements that make possible the expression of one nationality in music, it should not be impossible—as many assert—for us to recognize those expressions of our own nationality, appearing constantly in the better quality of our musical comedy, the American equivalent of the old German "Singspiel."

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(In connection with this lesson, we would suggest, but do not require, a study of the Overture to "Der Freischutz" by Weber, if you have access to the "miniature" orchestral score, or piano arrangement. Note especially those qualities which seem particularly characteristic of German thought and feeling.)

The following questions are to be answered on your sheets of Recitation Paper after you have carefully studied Lesson No. 21, which includes the foregoing text matter and Chapters 27, 36 and 37, "The Study of the History of Music," by Edward Dickinson.

1. Trace the evolution of the German romantic opera from the "Singspiel," giving some account of the origin of the latter form and the names of the men who developed it.
2. Who were the leaders in German literary life, and how was their work related to that of German composers at the beginning of the 19th century?
- 3 (a). Give a brief account of the operatic work of Carl Maria Von Weber, including a short sketch of his life.
(b). What was his ideal of opera, in respect to the relationship to be established between the music and the drama?
4. Tell something of the life and work of Ludwig Spohr.
- 5 (a). What is the ideal relation between the musical and the dramatic elements in opera?
(b). Was this ideal recognized by the school of Italian opera led by Gioachino Rossini?
(c). What were his most noted operas?
(d). What was the general character of his music?
- 6 (a). What composers followed Rossini's lead in the revival of Italian opera in the 19th century?
(b). What singers gained fame in this operatic school?
- 7 (a). Tell something of the influence that shaped French opera in the early nineteenth century.
(b). Name the composers who were prominent in Paris at this time.
(c). Characterize Meyerbeer's operas.

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Lesson and Examination No. 22

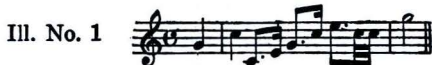
Required Correlated Reading

Chapter 38, The Study of the History of Music, by Edward Dickinson.
Chapter 14, The Evolution of the Art of Music, by C. Hubert H. Parry.

Richard Wagner and the Music Drama

No master of the nineteenth century has exercised so great and far-reaching an effect upon his immediate followers as that which emanated from the music dramas of Richard Wagner. Not only did he revolutionize the opera form, but his works have made themselves felt in the German drama, and in the orchestral music of all countries. Wagner's colossal achievements are based, not alone on the technical mastery that enabled him to reconstruct the orchestra, nor yet on the system of the "leading motive," whereby he unified dramatic action and its accompanying musical expression; but rather on that clairvoyant power whereby he found, for every phase of emotional and intellectual life developed in his dramas, the exact musical symbol.

We are here reminded of Parry's opening chapter, which you are recommended to review. You will recall that this eminent English writer advances the theory that primitive musical utterances are the direct expressions of emotion and sensibility; and that the development of the art is but the story of man's effort to elaborate these utterances in the symmetrical forms of a logical art. Like Bach, Beethoven and other great masters before him, Wagner harks back to those primitive motives which form the basis of all eloquent melody. Many of his "leading motives" are taken directly from the music of the people. Thus, in German folk-song, ideas of strength are commonly expressed in the fixed and ordered progression of the triad. Wagner's musical text, associated with the idea of heroism and its embodiment in the person of the fearless Siegfried, is just such a progression, elaborated and extended, as follows:



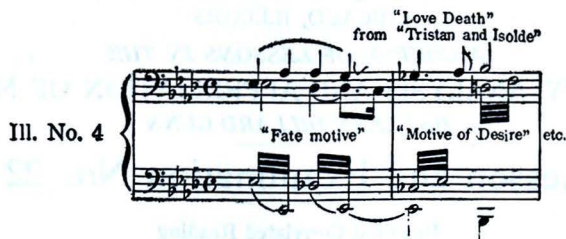
Again the idea of "farewell" finds expression in the folk-songs of all nations in a descending progression, usually from the third to the tonic, as in the German folk-song, "Sweetheart, Farewell":



Beethoven has used the same motive in his "Farewell" Sonata, Op. 81:



And Wagner makes the "fate" motive of "Tristan and Isolde" follow similar lines, as:



There are here two "motives": the first measure presents the idea of fate or tragedy; the second, that of desire.

Instances of the aptness of Wagner's musical symbolism might be multiplied infinitely. The following from the "Nibelungen Ring" will suffice for our purpose. Desiring to symbolize the majestic home of the gods, "Walhalla," Wagner employs the following sonorous succession of tones:



The musical idea associated with the tragic fate of Siegmund and Sieglinde needs no explanatory note to make its meaning clear.



As to Wagner's place in the hall of fame, that is assured for all time. But its permanence is assured rather by the performance of excerpts from his music-dramas by symphony orchestras, than by the retention of those art works in their entirety in the repertory of operas. For this, several reasons are to be assigned. In the first place, they are, musically, far above the superficial taste of the opera-going public. In the second place, their dramatic weaknesses and their undue length are serious and valid objections. No less an authority than Walter Damrosch is responsible for the statement that orchestral performances of significant excerpts are infinitely to be preferred to the music-dramas in their original form.

You are recommended to study first Dickinson's splendid account of Wagner's life and work and then broaden your outlook on the subject by a careful perusal of Parry's consideration of Wagner's art in its relation to the whole field of music.

The following questions are to be answered on your sheets of Recitation Paper after you have carefully studied Lesson No. 22, which includes the foregoing text matter, and Chapter 38, "The Study of the History of Music," by Edward Dickinson, and Chapter 14, "The Evolution of the Art of Music," by C. Hubert H. Parry.

1. Summarize briefly the artistic tendencies of Italian opera as outlined by Parry in Chapter 14.
2. Summarize briefly the tendencies of French opera.
3. Summarize Parry's estimate of Beethoven's "Fidelio," and of Weber's art.
- 4 (a). What was Wagner's artistic purpose in his music-dramas, as defined by Dickinson, and how did this purpose depart from that of his predecessors?
(b). To illustrate it, what principle did he develop?
- 5 (a). How did Wagner employ the feeling for "tonality" as a means to attain descriptive effect?
(b). Give instances cited by Parry.
6. How did Wagner employ the voice?
7. Summarize Dickinson's estimate of Wagner's music-dramas?
8. How did Wagner employ the orchestra in relation to the drama and the voice?
9. Mention some of Wagner's additions to the orchestra.
10. Give a brief biography of Wagner.

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By GLENN DILLARD GUNN

Lesson and Examination No. 23

Required Correlated Reading

Chapter 39, The Study of the History of Music, by Edward Dickinson.

Recent Teutonic Music

With the consideration of Wagner and his music-dramas, the study of the *history* of music, as dealing with the men and movements of the past, ends, and we pass over into the unsettled realm where contemporary criticism holds sway. It is the province of critics to disagree, and it is therefore permissible to begin this lesson with a statement of several serious exceptions to the estimate of the art of Brahms as presented by Dickinson. It is patent at a glance that Dickinson has seen fit to accept at its face value the clever but inaccurate characterization of the Hamburg master, which Felix Weingartner offers in his well-known book, "The Symphony Since Beethoven."

Now, Weingartner is one of the leading German orchestral conductors, and at the time of his recent American tour with the New York Symphony Orchestra he proved his progressiveness by retracting all of the unpleasant things he had previously said and written about the music of Brahms. The writer of this Course of Lessons is in a position to know this, since it was his privilege to interview the conductor on the subject.

Like most people who acquire their musical information at second hand, Dickinson has committed the serious error of "passing on" and confirming derogatory criticisms. It is quite true that Brahms developed a style in his works, which, measured by the standard of the classics, seems involved and indirect. It does not follow, however, that indirectness and mystery—elements totally foreign to the art of Beethoven and his immediate followers, Schubert and Schumann, as well as his predecessors, Haydn and Mozart—are undesirable in themselves. In fact, after the overwhelming directness of Beethoven, with the many definite, beautiful and convincing amplifications of his principle, given to the world by Liszt and Wagner, and in lesser degree by Schubert and Schumann, there was nothing left for another composer to say in *this* manner. Therefore, a *new* manner, a *new artistic direction* had to be developed.

Brahms was the first German to lead music into those intimate and introspective paths that seek to explore the hidden recesses of heart and mind. The circumstance which has proved such a stumbling block to men who do not *listen to music* (but spend their time reading scores), was his frequent employment of classic forms.

Theorists are an industrious class. Each generation plods through the contrapuntal masterpieces of Bach and the symphonies of Beethoven, by which time technical considerations attain such great importance that all spiritual insight is lost. Brahms, like Liszt and Wagner, was such a superlative master of technic that he used its very *complications* to accomplish the expression of those vague and half-perceived phases of feeling which were new to German music until he gave voice to them.

A just insight into the music of the great German is found in, first, the *songs* of Brahms; then the *piano pieces*, particularly the *Intermezzi* (noting that Brahms has added enormously to the repertory of pianistic effects); then the *symphonies*—procurable in the miniature scores—and finally, the *chamber music works*. A knowledge of this music would enable one to judge for himself whether Dickinson is right in his strictures.

The composers, Max Bruch, Joseph Rheinberger, Anton Bruckner and Joseph Joachim Raff, are adequately considered by Dickinson. Their works are not playing an especially important part in our present musical development. There is one conspicuous figure, however, in contemporary German music who deserves consideration. Max Reger is a composer of notable attainments who shows the typical German scholastic tendency in his music. He has been a prolific composer, and may perhaps be considered a direct descendant, musically, of Brahms. Henry T. Finck calls his music "contrapuntal algebra" because of its infinitely complicated style. His fugal movements, however, are generally recognized as masterly.

The most sensational composer of the present period is Richard Strauss. It is difficult for the average American to understand the fury with which musical controversy is waged in Europe. Its only parallel in our national life is on the baseball field, when the "fans," in their enthusiasm, throw things at the umpire. Strauss has divided musical Germany against itself, although now, it is true, critical opinion is attaining some unity. It is generally admitted at present that he has vastly widened the horizon of orchestral music; that he has carried the Wagnerian tendencies to their final conclusion—and beyond; and that he has manifested genius which needs only the consecrating flame of artistic sincerity to raise it to true greatness.

The following questions are to be answered on your sheets of Recitation Paper after you have carefully studied Lesson No. 23, which includes the foregoing text matter and Chapter 39, "The Study of the History of Music," by Edward Dickinson.

- 1 (a). What are the technical characteristics of the art of Brahms (as defined by Dickinson) with regard to its harmonic, rhythmical, contrapuntal and orchestral peculiarities?
2. How is the art of Brahms related to that of Beethoven and Schumann?
- 3 (a) Give the dates of the birth and death of Brahms.
(b). Name three of his principal compositions.
4. What is the position of Max Reger in the world of German music today?
- 5 (a) What are the salient characteristics of the orchestral art of Strauss?
(b) Define his artistic purposes.
(c) What is his most discussed work?
- 6 (a). Give the principal works of Strauss.
(b). Give the principal works of Bruch.
(c). Give the principal works of Bruckner.

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A COURSE OF LESSONS IN THE HISTORY, ANALYSIS AND APPRECIATION OF MUSIC

By GLENN DILLARD GUNN

Lesson and Examination No. 24

Required Correlated Reading

Chapter 40, The Study of the History of Music, by Edward Dickinson.

Recent Music in France

The musical life of America, particularly in its many excellent conservatories and schools of music, has suffered by reason of German domination. Opera, with us, as elsewhere, the highest form of music, has recently fallen into the hands of the Italians, and more recently still, has witnessed the beginnings of a French invasion destined, it is believed, to become of great importance in the development of our musical taste. But our orchestras are German, our pianists and violinists have been educated in Germany, and our critics and teachers have promulgated certain hackneyed traditions of German origin, in regard to French, Italian, Russian and Scandinavian music, which are so absurd that the Germans themselves do not believe them. The Germans, like the Americans, love to magnify their own importance, but, because they are a deeply and genuinely musical people, they are ever quick to recognize merit in composers of other lands. The Frenchman, Berlioz; the Belgian, Franck; the Bohemian, Dvorak; the Russian, Tschaikowsky; and, the Norwegian, Grieg, are most widely known in Germany. America comes next, in number and importance of serious performances of the works of these masters, as well as of the classics; their native lands follow last in order.

But because musical appreciation is most widely disseminated in Germany, it by no means follows that that country has a monopoly of significant creative talent. On the contrary, the significant composers in the latter half of the nineteenth century included but three Germans, Brahms, Wagner and Strauss.

During the first decade of the twentieth century the musical world began to take cognizance of the fact that the most important and interesting works were being written in France. It must not be assumed that this sudden prominence of Gallic art was the result of accident. There is no *accident* in art; only an ordered and logical *evolution*. The remarkable "discoveries" of the new French school were, in part, not discoveries at all, but a further development of native French gifts for characteristic rhythm and melody. For the rest, they represented a general tendency of the art.

After the overwhelming directness and positiveness of Beethoven, Liszt and Wagner, music had to find another direction. Liszt anticipated the tendency

toward mysticism; Brahms, as has been pointed out, realized it for the Germans. His Belgian contemporary, César Franck, performed a similar and far more significant service for France.

Franck has been called the French Beethoven, by others the French Bach, and, in all that pertains to loftiness of ideals, beauty of inspiration and nobility of artistic purpose, he matches even these mighty spirits. In number and variety of works alone, is he their inferior.

Both Beethoven and Franck were of Flemish origin. The one became identified with German life; the other, a generation later, became the most potent factor of the new French music. Beethoven won honor and fame in his life time; Franck was honored only by a few, among them his pupils, d'Indy, Chausson, Carpentier and Debussy. Gounod despised him; Saint-Saens defeated a project to erect a monument to his memory. On the other hand, Franz Liszt, von Bülow and the elder Damrosch supported him, and now even France has capitulated.

César Franck accomplished the seemingly impossible task of expanding the musical vocabulary. To the well-nigh exhausted diatonic and chromatic modes he added the *whole-tone* mode:

III. No. 1



sometimes called the "hexatonic" or six-toned scale. He revived and combined with wonderful effect the old Gregorian modes.

The new harmonic colors thus obtained lent themselves to the depicting of those intimate and intangible phases of emotion that Beethoven left unsung; they also revealed new possibilities of absolute beauty.

These possibilities have been carried farther by d'Indy, Charpentier and Debussy. The latter being just at present most conspicuously in the public eye, it is, perhaps, not amiss to quote from Lawrence Gilman's wonderful description of the music of Debussy's great lyric drama, "Pelleas et Melisande."

"What are the more prominent traits in the music of this man who is the product of no school; who has no essential affinities with his contemporaries, who has been accurately characterized as the 'tres exceptional, tres curieux, tres solitaire'—M. Claude Debussy? One is struck, first of all, in savoring his art, by its extreme fluidity, its vagueness of contour, its lack of obvious and definite outline. It is cloudlike, evanescent, impalpable; it passes before the aural vision (so to speak) like a floating and multicolored mist; it is shifting, furtive, intangible, atmospheric. Its beauty is not the beauty that issues from clear and transparent design, from a lucid and outspoken style; it is a remote and inexplicable beauty, a beauty shot through with mystery and strangeness; baffling, incalculable."

This is not the place to follow Mr. Gilman into his remarkable analysis of Debussy's technic, which is but an amplification, intensification and individualization of the art of César Franck. But it is the place to emphasize a careful study of this most fascinating, modern, musical idiom. For this purpose, Debussy's "Suite pour le piano" is especially valuable; and, from this, the "Pre-

lude" and "Sarabande" are particularly adapted for such study. The Prelude transfers the form of Bach into a scheme of tonalities, comprising the transposed Dorian mode, the whole-tone mode and fragments of the chromatic mode. The "Sarabande" emphasizes not only his wonderful harmonic technic, but the rhythmical vitality and variety of his melody. And further, there is found in that most exquisite of modern "tone poems" for the piano, "Reflets dans l'eau," from the first volume of Debussy's "Images," that which comes close to the spirit of new France in music.

The French possess a certain elegance which manifests itself in everything they do; it is, therefore, to be expected that their *artistic* expression would be particularly attractive. In music, it is joined with a remarkable faculty to vary and vivify the rhythmical pulse, which is likewise a national trait, and a most significant one. It is to be observed in the folk-songs, the violin pieces of the old time Couperin, the symphonic poems of César Franck, d'Indy and Debussy, or in the Mendelssohnian-Wagnerian conventionalities of Saint-Saens and Massenet. The latter rivals Gounod as the most popular composer of France, a circumstance not calculated to enhance the fame of the creator of "Faust."

Bizet, the most original of French composers, perhaps the most original of *all* composers, has left us only that most perfect of operas, "Carmen," which, however, has enjoyed genuine popularity only in Germany.

The following questions are to be answered on your sheets of Recitation Paper, after you have carefully studied Lesson No. 24, which includes the foregoing text matter and Chapter 40, "The Study of the History of Music," by Edward Dickinson.

1. Define the musical conditions in France prior to the rise of the school of Cesar Franck.
2. Why was French music so long limited to the field of the opera?
- 3 (a). Enumerate some of the characteristic traits of the music of César Franck.
(b). What are his services in expanding the art of music?
- 4 (a). Who are the most distinguished living French composers?
(b). Trace the influence of César Franck in the so-called "New French" school of composers.
5. Name the principal works of Gounod.
6. What are the most important works of Saint-Saens?
7. What are the most important works of Massenet?
8. What are the most important works of Offenbach?
9. Who was the composer of "Carmen"?

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By GLENN DILLARD GUNN

Lesson and Examination No. 25

Required Correlated Reading

Chapter 41, The Study of the History of Music, by Edward Dickinson.

Recent Music in Italy

Interesting evidence of the laws which govern musical development is supplied by the spectacle of Guiseppe Verdi, the greatest of Italian composers, and one worthy to be ranked with Bach, Beethoven, Liszt and Cesar Franck, building upon the futile efforts of Bellini and Donizetti. By his unaided and independent efforts, Verdi was able to evolve a music drama which conformed to those principles which govern unity of dramatic action and musical setting. This now universally accepted ideal was announced by the Italian master as early as 1851, when the dramatic recitatives of his opera, "Rigoletto," declared it to the Latin world.

Only the thoughtful Teuton, Weber, had anticipated him in this discovery. Wagner's influence is not to be credited seriously, for, though he and Verdi were contemporaries, the almost unbroken progress represented by the operas "Rigoletto," "Aida," "Otello" and "Falstaff" proves that Verdi worked out his own salvation. The intervening and less worthy works, "La Taviata," "Il Trovatore," "Un Ballo in Maschera" and "Don Carlos," though obviously catering to the popular taste, are not devoid of occasional evidences of the same principles that lift "Aida," "Otello" and "Falstaff" to the rank of masterpieces.

The "leading motive" principle of Wagner could never have been adopted by Verdi; his gift of melody was too spontaneous. But he used in its place, the device of the repeated melodic idea which definitely associates the various principals and personages of the drama with the accompanying musical setting. And, if his music does not possess at any time the close knit thematic structure attained by Wagner in the "Niebelungen Ring," "Tristan and Isolde," "Die Meistersinger" and "Parsifal," it at least has the advantages that belong to a greater measure of freedom and the consequent greater dramatic emphasis.

One quality which Verdi shares with Beethoven is that he possesses a definiteness and directness of musical utterance which completely realizes the desired mood, in its innermost essence. Add to this, a gift for melody, so beautiful that the listener's senses are completely enthralled, a feeling for the dramatic situation that is faultless, and a mastery of choral and orchestral technic quite unsurpassed, and we find the artistic measure of his masterpieces, "Otello" and "Falstaff." Parts of "Aida" are also capable of being measured by these standards, and his "Requiem" is likewise a work of nobility and sincerity.

Verdi has, however, been punished for the unconscious sins of his youth, in that his fame rests on "Il Trovatore," "La Triaviata" and "Aida," his greater masterpieces, "Otello" and "Falstaff," being rarely heard. Like "Fidelio," "Tristan," "Die Meistersinger" and "Pelleas et Melisande," they represent too high an artistic plane for ready appreciation by the average opera audience.

Verdi was followed by a generation of Italian composers, whose work has proved the possession of but little abiding worth. As its conspicuous representatives, there appear the names of Puccini, Mascagni and Leoncavallo. Their contributions to dramatic music have been of importance chiefly in the direction of dramatic realism. They have selected modern stories for treatment, and have joined melodic fervor to much orchestral skill, in delineating events of slight esthetic appeal. Furthermore, they have developed no great measure of musical originality, preferring to borrow and color skillfully the material created by their contemporaries and their predecessors.

Within the last five years there has arisen in Italy one man of commanding artistic stature, in Ermanno Wolf-Ferrari, born in Venice, 1876. The son of a painter living in Venice, he was designed to follow in his father's footsteps. This was much against his own will, however, for he was irresistibly attracted to music and when sent to Munich to study painting in 1893, he joined instead the classes of Rhineberger in the Munich Conservatory. His operas, "The Inquisitive Ladies," "The Secret of Suzanne" and "The Jewels of the Madonna," have all achieved significant American and German successes, but have remained unheard in Italy.

His most important contribution to artistic progress in the field of oratorio is accomplished with his cantata, "The New Life," set to the text of Dante. It is a work of incomparable beauty and earnestness, distinguished by a superlative mastery of the modern resources of composition, as well as by a wealth of originality which reveals itself in melodic simplicity, in a complete freedom from the conventional harmonic patterns, and, most important of all, in a breaking down of the hard set and crystallized rhythmic patterns which have hampered musical forms, since the world showed its inability to follow with conviction, the rhapsodic utterances of Liszt.

The following questions are to be answered on your sheets of Recitation Paper, after you have carefully studied Lesson No. 25, which includes the foregoing text matter, and Chapter 41, "The Study of the History of Music," by Edward Dickinson.

1. (a). What were the principal works of Verdi's earlier period?
(b). Of his later period?
(c). What qualities differentiate the two periods?
2. (a). Who are the leading Italian composers of the present?
(b). Name the principal works of each composer.
3. (a). What are the present tendencies of Italian opera?
(b). To what school are they chiefly due?

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By GLENN DILLARD GUNN

Lesson and Examination No. 26

Required Correlated Reading

Chapter 42, The Study of the History of Music, by Edward Dickinson.

Recent Slavic and Scandinavian Music

It is possible to accept Dickinson's estimate of both the present attainments and the future possibilities of the new Russian school of composers. The hopes for its future, however, are based upon a national enthusiasm for the art, rather than upon the lasting worth of present productions. That music is worthy, which one loves to hear often. Thus, many repetitions of the Beethoven symphonies do not weary the intelligent listener. The masterpieces of Bach disclose new beauties every time you review them. Verdi's "Otello," Charpentier's "Louise," Debussy's "Pelleas et Melisande," Wagner's "Meistersinger" grow in significance with each rehearing. But many musicians confess that the Russian music, particularly the orchestral works of Tschaikowsky, do not gain by intimate acquaintance. The reason is not far to seek. Rich as are his orchestral works in novel and beautiful *effects*, they are not full of noble *ideas*. Furthermore, their somewhat morbid and highly exaggerated emotional content soon impresses the hearer as something distorted, unnatural, and unwholesome. Therefore, as familiarity robs of novelty the many attractive effects of orchestration, the listener's interest wanes.

Perhaps the most enduring and attractive products of the new Russian school have been in the department of the ballet. As we are just beginning to learn, the Russians have practiced the dance to an extent unparalleled by other European nations; and, as their dancers accomplish emotional expression which to the stolid Germanic peoples seems impossible in this medium, so, their *dance music* is by far the most picturesque and graphic that the world possesses to-day. Here one may discover the source of the most potent element in Slavic music—that is, its vital and characteristic rhythm; for it may be said in all fairness, that the Slavs are the most rhythmical of all peoples.

The same element, joined with a greater refinement and a more delicate sense of poetry, adds much to the music of the Bohemian composers, Smetana and Dvorak. Smetana, in his opera, "The Bartered Bride," and Dvorak, through his symphony, "From the New World," have won widespread recognition in America. Both deserve a rank above that occupied by their more aggressive Russian cousins.

The modern conductor of the virtuoso type, of which Arthur Nikisch is perhaps the most conspicuous example, is responsible for the enormous vogue of the Russian school, particularly of the symphonies of Tschaikowsky. The exaggerated manner of expression and interpretative gesture which these works may admit, are calculated to appeal to the sensation-loving public. The melodic fervor of Tschaikowsky, the spectacular and highly decorative character of his orchestral technic, and its many possibilities for startling and unusual effects, all unite to create a dazzling impression. But when the aural vision has become

accustomed to its high lights, and the listener begins to look for those elements of proportion and design that make the manner of expression commensurate with the importance of the idea expressed, the weakness of his art is soon revealed.

Despite the markedly individual character of his music, Tschaikowsky is the foremost type of the Russian composer. Rachmaninoff, Rimsky-Korsakov, Glazounow and Cui have merely followed the tendencies first developed by him. They are colorists, unsurpassed by even the modern French composers in the direction of richness, as well as delicacy of contrast, but of a profound and enduring musical message, their works betray slight evidence.

More important, and one may believe more lasting, have been the contributions of Edvard Grieg, leader of the Scandinavian school of composition. Grieg is a miniaturist, but he leaves the listener convinced that artistic worth is not so much a matter of volume, as a question of quality. His songs are immortal, and they deserve a place near to that occupied by the lyric poems of Schubert, Schumann and Brahms. In the larger forms, however, he fell victim to the easy method of elaboration offered by monotonous sequential repetitions. In the Finlander, Jean Sibelius (1865-), one must recognize a follower of Grieg who has a close kinship to the romanticists of the last generation.

Both the Scandinavian and the Slavic schools of composition have drawn freely from the Folk-song, as the source of musical inspiration. Definition brings with it an inevitable limitation. Hence, from the beginning the possibilities have been restricted, and just now they seem pretty well exhausted. The lesson which the American musician may learn with profit from Russia, Bohemia and Norway, is that of the *recognition* of native talent, and the deliberate preference for the work of art which is created in the vernacular, and as an expression of national feeling. One hundred years ago, there was no recognition for the Russian musician in Russia. To-day, there is no permanent place for the foreign musician in the empire of the Czar.

The following questions are to be answered on your sheets of Recitation Paper after you have carefully studied Lesson No. 26, which includes the foregoing text matter and Chapter 42, "The Study of the History of Music," by Edward Dickinson.

1. (a). Who was the founder of the new Russian school?
(b). What was his first work to win recognition?
(c). Who were his successors?
2. Describe the beliefs of the new Russian school.
3. (a). What is Tschaikowsky's position in Russia?
(b). How is he regarded in other countries?
(c). Name some of the characteristics of his music.
4. Upon what native sources have Slavic composers built?
5. Tell something of the two leading Bohemian composers.
6. (a). Who was Edvard Grieg?
(b). Describe his music.
(c). Describe its sources and characteristic effects.
7. Name three other Scandinavian composers.

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By GLENN DILLARD GUNN

Lesson and Examination No. 27

Suggested (but not required) Correlated Reading

"Music and Nationalism," by Cecil Forsyth.

National Characteristics in Music

We have considered with care the history of music from its earliest known beginnings. We have surveyed the dim and uncertain prefacings that must have foreshadowed those definite beginnings, and have traced the course of music in European countries to the present day. There has never been, however, any formal record made of the music of the Anglo-Saxon races since the sixteenth century; hence it has happened that England and America have been conspicuously absent from the European chorus of nations. This fact is generally explained on the ground that the Anglo-Saxons are an unmusical people. This time-honored tradition should bear the label, "Made in Germany," were it not for the fact that it is accepted by most Englishmen. Indeed, even so important a representative of British music as C. Hubert H. Parry defines the salient musical characteristic of the English people as "a great and indomitable love for the music of other nations."

It is, indeed, unfortunate that such an attitude should be maintained by representative writers on the subject, and therefore it is a pleasure to find that Mr. Cecil Forsyth, in his book, "Music and Nationalism," sets himself the task of combating this absurd assumption. In the course of his argument he deduces so many facts which bear upon the nature of the art, that one is justified in giving his argument close attention.

It is evident that English music and American music are related by other ties than those of heredity and tradition. Indeed, the cause of these two Anglo-Saxon nations is one, musically speaking, and those elements which contribute to the upbuilding of the one are reflected in the musical achievements of the other.

Mr. Forsyth begins his argument with an attack upon the tradition which denies to men of Anglo-Saxon descent, the gift of musical creation, with much the same spirit that prompted our forefathers to frame the Declaration of Independence. He assumes that all men were created musically equal, and rests his case on the evidence of the folk-song. He writes: "Without holding any brief for the Englishman, we may ask ourselves these questions: First, is it possible to prove the charge of 'not being musical' against a nation? Again, is it possible to assert that one nation is more musical than another? In both cases the answer is plain 'No.' The folk-song of the Russian moujik is no better and no worse than that of the Greek fisherman; the Italian wine presser has his tune, and it stands on equal terms with that of the Somerset farmer; the Irishman may put into his song the wild poetry of his rocky northwest coast, the tenderness of his purple hillsides, and the sudden awe of a glimpse across his lakes into the unseen world that lies beyond, but it is neither greater nor less than the uplifting religious song of the German peasant.

"Add to these what names you will—Scandinavian, Spanish, Scottish, even Persian and Hindoo; mix and compare them as you like, and the utmost difference is this, that in some cases the gleaners have come late into the field, and consequently their gatherings are scanty; and this, too, that there may be some difference of the thing expressed, some difference of mountain and plain, of seacoast and upland, of vine and heather, of sunbaked and waterlogged atmosphere. But we cannot, without blaspheming the Giver of all things, place in a scale either these differences of nature or the corresponding differences which they produce in man. In a word, whenever there is a ray of sunlight to strike the ground and a human being to look for his existence to these two things we shall find the same force at work, the same deep-seated want crying out for satisfaction, and the result of both is song."

But admitting, if only for the sake of argument, as any one may do, that the Englishman is endowed by nature with the same possibilities for musical development, one has also to admit the absence of that development as compared with other races. To explain this, Mr. Forsyth advances a reason which may well seem fantastic. It is nothing less than a theory to the effect that the musical development of a nation varies in inverse ratio to its position as a world power. Reviewing the facts of musical history with this hypothesis in mind, one is immediately struck with its aptness, and it will finally be accepted by every clear thinker as the only possible explanation of some curious contradictions of musical history that affect other peoples than the English.

For example, it is now generally admitted that from the beginning of the eleventh to the beginning of the fifteenth century England possessed the most advanced music of Europe; that at the end of the fourteenth century the Netherlands began to develop the art, chiefly in Rome; that only one Italian had risen to importance as a composer in Rome by the end of the sixteenth century; that Spanish composers succeeded the Netherlanders as leaders in Rome; that the Dutch and Portuguese (seaboard peoples) produced nothing; that the English ceased to produce music about 1600 and Italy became the musically productive nation; that shortly thereafter the people of the small German states began to advance the art and were joined by the French; that Russia and Scandinavia enter the list of musically productive nations late and at the promptings of German influence.

It will be noted at a glance that no successful world power is numbered among the musically productive nations. If music, like the other arts, flourished in proportion to the material progress of the nation, England and Spain would not have withdrawn so early from the list, Holland and Portugal would have had a place in it, and Italy and the small German states of the seventeenth and eighteenth centuries would have been the least important musically. Since just the opposite is true, one is justified in giving Mr. Forsyth's theory close consideration.

Now it will be noted that literature, painting, architecture, and sculpture were stimulated by the accession to world power, whereas music was seemingly retarded. Mr. Forsyth argues that this results from an essential difference in the type of mind that creates music and the type that achieves other expressions

of the beautiful. "Lock the painter, the poet, and the sculptor up within four bare walls, give them light, paint, canvas, pen, ink, paper, clay—and in ten years they will produce nothing except from memory. Lock the musician up with his pens and his paper, take away even sight and hearing—and he will continue his artistic development unchecked by his surroundings."

In other words, the musician looks within for his inspiration, while other artists depend upon external stimuli. It follows that with the outlook of a whole nation directed toward conquest, with the imagination of a seafaring people stimulated by the discovery of a new continent, as happened in the fifteenth century to Spain and England, the national habit of mind tends to a constant looking outward, to "exteriorization," as Mr. Forsyth defines it. Thus conquest and world power tend to the development of the arts that require outward stimulus, but induce a mental habit inimical to music.

Rome was the world power of the middle ages, though she ruled through the church and by might of mind. She produced no composers but imported them from peaceful and contented Flanders. Nor did the Romanized descendants of the Flemish composers continue the work of their fathers. Like the Anglicized or Americanized children of German parents, they took on the mental habits of their environment. Under the influence of internal wars, Rome relinquished her dream of a spiritual world dominion; the warring cities of Italy learned the lessons of peace; their people began to turn their thoughts inward toward their own affairs, and presently Italian music raised its voice. The little, detached, self-centered German and Austrian states, far removed from the path to world power, followed her example. France always has been a nation with one city, Paris. Hither the whole thought of the people has turned, and here, too, music was developed as an expression of national life, even though it was often led by Italians, Germans and Netherlanders.

But Spain and England, set upon the acquisition of world power, have always looked outward and away from home. The national habit of mind has become restless. They have developed every form of art but music. "The fundamental difference between music and the other arts," Mr. Forsyth continues, "calls for a different mental atmosphere. It may be quite true that where reflective poetry flourishes, there music may also flourish; but it is also true that where the main energies of a nation are devoted to exteriorization—and perhaps incidentally to its exemplification by means of the other arts—there no music can flourish. Composers, in fact, have to work under one or two sets of conditions, favorable or adverse, and if we wish to present the violence of these contrasting conditions in the form of a miniature and, as it were, individualized picture, we should have to imagine two composers at work—one in a quiet, secluded room, moderately furnished and moderately lit; the other in an overlit and overfurnished room, filled with an eager, bustling crowd of people who continually gather in animated groups round the open windows and pass, chattering, in and out of the open doors.

Such was the atmosphere of Elizabethan England. Such is the mental habit of English speaking people everywhere today. That it has not interfered with their love of music and their capacity to enjoy its higher manifestations, is

to be concluded from the generous support given by England and America to foreign made music, a situation which offers an exact parallel to the condition in mediaeval Rome during the musical invasion of the old contrapuntalists from the Netherlands. Mr. Forsyth argues that so long as this habit of mind continues, the chances for England or America to produce a great composer are about equal to those of mediaeval Rome, when, during the era of choral music, the sum total of the effort of Italy was represented by only the works of Palestrina.

The following questions are to be answered on your sheets of Recitation Paper after you have carefully studied Lesson No. 27, which includes the foregoing text matter and a review of Chapter 3, Evolution of the Art of Music, by C. Hubert H. Parry, and Chapter 10, The Study of the History of Music, by Edward Dickinson.

1. What is the fundamental difference between music and the other arts, as to the source of its inspiration?
2. On what grounds could the assumption be based that all races are created musically equal? (*See Chapter 3, "Evolution of the Art of Music," by C. Hubert H. Parry.*)
3. Which were the musically productive nations of the Middle Ages?
4. What were the civic and material conditions of these nations?
5. What was England's musical position as compared to that of other European countries at the beginning of the sixteenth century? (*See Chapter 10, "The Study of the History of Music," by Edward Dickinson.*)
6. What great event at the close of the fifteenth century affected the development of music in England?
7. How did this same event affect the development of music in Italy and Germany?
8. How do you account for the fact that the Dutch, so closely related to the Belgians or the Flemish people, have never been a musically productive race, while their neighbors have contributed to the music of all nations?
9. What is the ideal condition for the encouragement of creative musical talent?
10. What is the ideal condition for the encouragement of re-creative, or executive, musical talent?
11. How do England and America stand in relation to both departments of musical endeavor?

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF LESSONS IN THE

HISTORY, ANALYSIS AND APPRECIATION OF MUSIC

By GLENN DILLARD GUNN

Lesson and Examination No. 28

Required Correlated Reading

Chapter 43, The Study of the History of Music, by Edward Dickinson.

British Music

Many reasons enter into the musical decline suffered by England after the Elizabethan period, of which the most important has been sufficiently analyzed in the foregoing lesson. The "outward" habit of mind distracted the Englishman's attention from creative art, but it did not incapacitate him from appreciating musical performances. Opera and oratorio flourished in London continuously, their destinies being presided over by foreigners, of whom the most important was George Frederick Handel. His oratorios appealed to the taste of the entire English people, while the Italian operas of Handel, and of other and less noted masters, were supported only by the aristocracy. Therefore, the oratorio really entered into England's musical life, while the opera remained an exotic art form.

It does not follow, however, that opera was not cultivated by Englishmen. In the form of so-called grand opera it was never successful, but comic opera, ballad operas and the musical comedy vaudeville hodge-podge, into which that form has now degenerated, have flourished with the support of the people and established a musical vernacular which was characteristic in spite of frequent vulgarity, and in the case of Sir Arthur Sullivan's operas, was characteristic without vulgarity. It is the possession of this distinct and unmistakable individuality which marks the enduring measure of popularity, which has inspired the frequent revival of the Sullivan operas.

Fortunately for the serious regard of English music, it is not necessary to rest its case on the work of Sullivan alone, although that composer attained international recognition. In the field of oratorio, there have arisen other masters. The recognition of these masters has, however, been delayed by the habit of the English people to appreciate more readily that music which is foreign, than the music of their own native composers. This habit was fostered during Handel's lifetime, and confirmed by Mendelssohn more than a century later. The latter's oratorios "Elijah" and "St. Paul" sufficed to perpetuate this foreign domination, for the better part of the nineteenth century.

In the latter part of that epoch there appeared a significant figure in English music, in the person of Sir Edward Elgar. Though working in the forms of oratorio developed by Mendelssohn, Elgar has been no imitator, like Sterndale Bennett, Parry and other English writers of oratorio and church music. He forsook the German melodic manner and drew copiously on Celtic and Anglo-Saxon folk-music, and created even more copiously out of his own strong individuality. He discovered new harmonic sequences and handled the orchestra with a skill that led to many comparisons with Richard Strauss. His music cannot be said to suggest that of Germany, France or Italy, and inasmuch as he has been self-taught, and therefore free from European influences, his music may be considered typically English, as well as strongly individual. From the success of his work, the American, as well as the Englishman may draw a valu-

able lesson in the musical creative capacity which undoubtedly exists in these races. He has written in many forms—oratorios, symphonies, orchestral variations, shorter choral works, and excellent songs.

Another British composer, whose work has attracted international attention is Granville Bantock (1868-). He has had a varied career as conductor and composer. His compositions include cantatas and other large choral works, symphonies and symphonic poems. He has shown a strong leaning toward program music. His work, however, is virile and shows often the capacity for musical leadership possible to the English speaking peoples. Sir Charles Villers Stanford in his "Irish Symphony," and Hamish MacCune, in his overture, "Land of Mountain and Flood," have represented the Scotch and Irish races most brilliantly.

Whatever has been the attitude of the British people toward their composers in the past, there can be no question that at present there is a significant awakening of musical patriotism in England and throughout the Empire. For this change in the viewpoint of the public, the success of Elgar's music is fundamentally responsible, and there are not wanting signs of an ever increasing activity on the part of British composers and musicians generally. It is, indeed, evident that the recognition of the native composer must come first in the awakening of musical appreciation in a nation, and there are noticeable signs that England is on the eve of such a revival.

Answer the following questions on your sheets of Recitation Paper, after you have carefully studied Lesson No. 28, which includes the foregoing text matter, and Chapter 43, "The Study of the History of Music," by Edward Dickinson.

1. What form of music has proved most congenial to the English people?
2. What reasons can you give for this preference?
3. What noted English composer of light opera has won international recognition for his musical achievements?
4. (a). Who was the first Englishman in the nineteenth century to win the recognition of other nations in more serious forms of composition?
(b). Enumerate some of the characteristics of his music.
(c). Name his important works.
5. What is the difference in the source of inspiration between the British "Renaissance" and that of the Scandinavians and Russians?
6. What conditions contributed temporarily to a paralysis of musical endeavor in England?
7. What has been the strongest influence in establishing the conditions for the appreciation of native musical talent in England, in recent years?
8. What are the indications that England is beginning to appreciate her native talent?

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A COURSE OF LESSONS IN THE HISTORY, ANALYSIS AND APPRECIATION OF MUSIC

By GLENN DILLARD GUNN

Lesson and Examination No. 29

Required Correlated Reading

Chapter 43, The Study of the History of Music, by Edward Dickinson.

American Music

Those conditions which have retarded the development of music in England, as set forth in detail in Lesson No. 27, have flourished for similar reasons in America. There is, therefore, no occasion to repeat the reasons already defined, as they have operated to submerge the effort of the American composer during the past hundred years. It will doubtless surprise the average music student to learn that the history of creative art in America is more than a century old. The attention of the public has been so constantly directed toward the efforts of foreign musicians, both creative and executive, that the work of the native composer has received even less notice than that of the executive musician.

It is evident, however, that so markedly individual an art as that of Edward MacDowell, to mention at once the most conspicuous name in American music, could not have arisen suddenly, without antecedent conditions, but that it represents the culmination of a long period of development. MacDowell's music is as non-European as Elgar's is non-Germanic, and we have in the work of such composers as the former, a refutation of the unreasonable assumption that American people are incapable of producing music which is characteristic of their ideals and habits of thought, as well as of the absurd reproach that the American nation lacks those finer sensibilities that cause the German, Italian, or French people to respond so quickly to the language of tones.

American musical life has now attained such imposing proportions that it yearly attracts the participation of distinguished European artists. Every American city of importance supports its own symphony orchestra, and those of Chicago, Cincinnati, Minneapolis, San Francisco and New York compare favorably with any in the old world, while the historic Boston Symphony Orchestra is generally considered the foremost organization of its kind in existence. With such dissemination of music, the education of the American public has been of the finest, and musical cultivation has born fruit in the development of a vital musical life, which compares favorably with that of European nations.

There is still, however, a strong foreign domination in musical activities, and preference is still shown to the foreign musician; for instance, all of the famous orchestras in America, with one exception, are controlled by foreign conductors, and are composed largely of foreign musicians. San Francisco is the honorable exception, where Henry K. Hadley is making his influence felt for the good of American music and musicians. In the opera, the conditions are even less favorable for the native artist, and this despite the fact that the greatest singers of the younger generation, both here and abroad, are Americans. However, they are usually obliged to deny their birthright, and every step toward the recognition of native talent is sternly opposed by the foreigners in control.

So long as the public sanctions this attitude, so long will our native art play a secondary part in the chorus of the nations.

The beginnings of American music, as of other forms of American culture, were made in New England over one hundred years ago. It were possible to trace the development of the art, and of such historic institutions as the Handel and Haydn society of Boston, the Boston orchestra, or the New England Conservatory, with much interesting detail, did not such consideration exceed the scope of this lesson. Instead, we must confine ourselves to the analysis of the various tendencies manifested in American music.

Early New England musicians, like the early writers, pursued their art with a longing glance turned ever backward toward the mother country, and an anxious mind that strove always to satisfy English standards. With the English public quite indifferent to the work of that country's composers, it was evidently vain to hope that there should ever be a possible interest in the work of their colonial imitators. Furthermore, like all imitative art, the work of these early American composers contained within itself the seed of death. For it is evident that "no composer has ever emerged into world speech who has not first learned the perfect utterance of his own dialect."

However, since they concerned themselves chiefly with church music, they made no appeal to the public, and one must judge such men as James Knowles Paine, Dudley Buck and others of the honorable list, chiefly by their influence upon their pupils. There developed in the music of New England those qualities of conservatism and scholasticism that belong to all forms of eastern culture. It delivered a conventional message with admirable correctness, which, doubtless, was valued by people of like minds. However, by the perfect practice of this New England dialect, there finally arose a man who could speak to the world at large.

Edward Alexander MacDowell was born in New York, December 18th, 1861. He followed the good example of the American musicians who had preceded him by *not* following it, which, as Busoni has said, is the only way to follow a great example. Instead of correct formalism and neatly arranged conventionalities, he developed an individualism as striking as that of Grieg, or Schubert, or Brahms. Although early brought under European influence, being a pupil of Mme. Teresa Careno, Liszt and Raff, he preserved this strong individuality. From Liszt he gained an insight into the possibilities of the piano keyboard, and a sympathy for the modern tendency toward program music, but after all, this was merely a part of the universal technic of the art which Wagner has called "the ever growing heritage of all composers."

MacDowell's music does not belong to the immediate present. He was rather the last of the romanticists. Tenderness, intimacy, and exquisite fantasy are joined, in his songs and smaller piano pieces, to a harmonic technic of pronounced originality and equally pronounced limitation. Beauty of mood is matched by beauty of expression, but his whole art is more like that of Grieg or Schumann, which it closely resembles in spirit. There is no trace of this resemblance in melodic, or harmonic idiom. MacDowell may have sung of the same things that inspired others of the lesser tone poets, but his song was always his own.

In the larger forms he was equally active. His symphonic poems include "Hamlet and Ophelia," "Launcelot and Elaine," "Lamia" and "In October." Perhaps his best known orchestral work is in his "Indian Suite," in which original Indian themes are effectively employed. MacDowell's two piano concertos are more widely known. Mme. Careno has played them both in Europe and America, and that great patriot of American music, William H. Sherwood, gave them frequent representation. The young generation of American pianists have been active in the presentation of his four great sonatas, the "Tragic," the "Eroica," the "Norse," and the "Keltic," and singers of all nations have found his songs worthy, as well as attractive to the public. MacDowell died January 23, 1908, at the age of 47.

As the most prominent representatives of the older New England school of composition, one may mention George Whitefield Chadwick (1854-), his teacher, John Knowles Paine (1839-1906), and his pupil, Horatio Parker (1863-), together with Arthur Foote (1853-). Chadwick has written extensively in all forms but opera, and is at present the head of the New England Conservatory. Paine wrote many choral works and much church music. Foote has written copiously and neatly in all of the smaller forms. Parker is the head of the music department of Yale University. His oratorio, "Hora Novissima," brought him into international notice through its performance in 1908 at the Worcester festival, Worcester, England. His most conspicuous achievement is his opera, "Mona," which recently won the prize offered by the New York Metropolitan Opera Company.

Of a different type is the output of such men as Henry K. Hadley, Arthur Shepard, Harry Rowe Shelly, Howard Brockway and others, who have followed the lead of MacDowell. Charles Wakefield Cadman, who has experimented effectively in song with Indian themes, thereby doing a great service to American music; L. A. Coerne, whose opera, "Zenobia," had successful production in Germany; William H. Sherwood, who has done much writing in the freer piano forms; Adolf Weidig, Edgar Stillman Kelley and Rossiter G. Cole in orchestral works, chamber-music and songs, have all made important contributions to the art. Among the representative women composers, of whom there are many in America, are Mrs. H. H. A. Beach, a most prolific and resourceful writer; Eleanor Everest Freer, whose works betray greater originality, and finer poetic sense than those of any other native composer, and Mary Turner Salter, who has written many distinguished songs.

However, the typical American composer is after all not an American. As the French school of opera was established by the Italian, Lully, and as the Germans likewise learned to make music from the Italians, so it has been the fortune of an Irishman to write music which most successfully and completely expresses the musical feeling and sensibility of the American people. Victor Herbert (1859-), has, through his light operas, found the idiom of American popular music; that the same idiom can be ennobled and made the means of expression of much that is beautiful and deeply moving, he has proved in his opera, "Natom," which has been given presentation. Of Irish parentage, and educated in Germany, he came to America in 1889, where he has since resided. He has done much composition, having written two concertos for 'cello and

other serious orchestral works, and for six years he was conductor of the Pittsburgh Symphony Orchestra.

As in England, so in America we find conditions which lead to the conclusion that it is only for lack of ready appreciation of native American talent, that the development of a characteristic and worthy musical life is hindered. The American artists should look for their first appreciation from the American public, but until the American public sees fit to recognize their claims, just so long must we bear the stigma of an unmusical race. The talent undoubtedly exists, but the encouragement so far has been distinctly lacking.

The following questions are to be answered on your sheets of Recitation Paper, after you have reviewed Lesson No. 27 and have carefully studied Lesson No. 29, which includes the foregoing text matter, and Chapter 43, "The Study of the History of Music," by Edward Dickinson.

1. Define again briefly, the conditions which hindered the development of music in England from the seventeenth century to the latter decades of the nineteenth century, and make a general comparison with present American conditions with reference to creative musical art.
2. Describe the present musical life of America with reference to its activity in concert and operatic field.
3. How does the attitude of the music loving public react upon the work of the composer and the interpreter?
4. (a). Who is the most conspicuous American composer?
(b). To what school does he belong?
(c). How is his work related to that of the American composers which preceded him?
5. Name one composition by MacDowell with which you are familiar.
6. (a). Who were the leaders of the New England school of composition?
(b). What are the characteristics of their music?
7. Name some other American composers.
8. Name a prominent foreign-born composer who has been conspicuous in developing American music.
9. (a). In what way is there a close relation between the work of the creative musician and the attitude of the public?
(b). What is the share of the American public in developing an American school of composition?

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A COURSE OF LESSONS IN THE HISTORY, ANALYSIS AND APPRECIATION OF MUSIC

By GLENN DILLARD GUNN

Lesson and Examination No. 30

Required Correlated Reading

Summary and Conclusion, The Evolution of the Art of Music, by C. Hubert H. Parry.

A New Esthetic of Music, by Ferruccio Busoni.

Toward the Future

The final word of Parry's account of the evolution of the art of music is remarkable, both for the brevity and for the completeness with which the whole field of the art is set before the reader. It is remarkable, also, for the quiet dignity and restraint of the closing paragraph, which pleads so convincingly for the serious consideration of music as a vital contribution to the richness, fullness and joy of life.

Turning from a consideration of the art that has been approved by time; that is established in its appointed paths; that has realized the ideals of its creators; has been weighed by the law givers; and accepted, tabulated and reduced to rules, we now direct our attention toward that mystery never to be solved—the music of the future. For art moves ever in cycles. When the music of the future becomes the music of the present, it is no longer new. Each expansion of the art is grudgingly accepted by the law givers, those painstaking theorists who seek to analyse the flame of genuine inspiration into its component elements, and who succeed only in tracing the outlines of the images thrown by it on the screen.

The present is always rich in new discoveries, for musicians seem always to be in a state of revolt against established conventions. New material is constantly being offered, and it can be accepted, only as it really contains some element of novelty. No one can seek to copy the musical idiom of Beethoven, and hope for a respectful hearing. All that can be said in *that manner*, has been said by Beethoven. The forms he exhausted can be used again, only if they are filled with new ideas; and, since ideas which are really new usually demand a special kind of development, it follows, that the new forms which are constantly arising are used only so long as the artistic tendency which called them into being, possesses vitality.

It behooves the musician, therefore, to keep an open mind and to recognize the inherent freedom of his art. Unfortunately, an unprejudiced view point

has not been characteristic of musicians in the past. Gounod, for example, declared that the D minor symphony of Cesar Franck was not a symphony, because the composer had seen fit to employ the English horn. "Where," he asked, upon first hearing the work, "will you find an English horn in the scores of Haydn, Mozart or Beethoven?"

The man of all men to head the revolt against this kind of Philistinism is Ferruccio Busoni, the greatest mind in contemporary music. In his book, "A New Esthetic of Music," there is hardly a sentence which is not pregnant with meaning. Busoni's definitions of the various arts are not merely definitions; each unfolds a vista, which expands until an infinity is included in its comprehensive perspective.

The ensuing discussion of the nature of music, its relation to form, and the description of "absolute," or "infinite" music, holds up to the mind of the composer an ideal that may well fill his soul with a mighty purpose. The application of this lofty standard of "infinite" music, to the works of Bach, Beethoven and Wagner is illuminating. Interesting and significant is his discussion of "program" music, and his definition of the possibilities of musical expression to which it leads, is of the highest possible importance.

Passing to the field of interpretation, Busoni announces doctrines which should be accorded the most careful consideration, for his position as the greatest of pianists since Liszt, imparts to his beliefs the value of a revelation. How logically does he sustain his doctrine of musical freedom! Less easy to follow is his attack upon the German amateur, who excuses all manner of sentimentality on the ground that it is "musical;" who even accepts as "inspired," so feeble and futile a composer as Goldmark, or Edward Schütt.

Busoni's experiments in the direction of new tonalities are in line with modern tendencies. Tonal material must expand, if it is to keep pace with the necessities of the art. The French are the pioneers in this field, but Busoni has outstripped them, and, in several of his recent piano compositions—notably in his "Elegies"—he shows how these new scale systems may be utilized.

To the interpretative artist, the most important part of Busoni's book is found in the final paragraphs, assembled under the heading "Addenda." His discussion of feeling, in its relation to recreative art, is masterly, and of equal value is its warning against the dangers of a systematic routine. Finally, his authoritative description of the possibilities of the pianoforte, especially his hints as to the use of the damper pedal, mark a new departure for all students of that useful and noble instrument.

The splendid pageant of *the art of music* spreads across the centuries. We have unrolled it humbly, for it is a thing of power and of beauty. Into it, the hearts of men have sent their joys and their sorrows, their hopes and their fears. Their faiths are here enshrined, and their vices assembled, to hold mad carnival. Listen with awe, with reverence and with fear, for the heart of humanity beats in song.

The following questions are to be answered on your sheets of Recitation Paper after you have carefully studied Lesson No. 30, which includes the foregoing text matter, the Summary and Conclusion, "The Evolution of the Art of Music," by C. Hubert H. Parry, and "A New Esthetic of Music," by Ferruccio Busoni.

1. Present, in tabulated form, the successive stages in the development of the art of music, from the earliest beginnings to the present day.
2. State briefly Parry's conclusion with regard to the high purpose and mission of the art of music.
3. Why must music constantly seek new paths?
4. (a). Upon what elements is musical worth dependent?
(b). What elements give it "modernity?"
(c). What elements can never change?
(d). What elements grow old?
5. What is the relation between *emotional content* and *musical form*, according to Busoni?
6. What phases of feeling may music express?
7. (a). What is the purpose of notation?
(b). What value does notation possess for the interpreter?
8. (a). Describe Busoni's suggestions as to the new scales.
(b). Write out some new scales that do not employ the tripartite tone.

9. (a). What is the difference between the two kinds of "feeling" characterizing artistic work, as discussed by Busoni?
- (b). What do you understand by "sentimentality" in a musical performance?
- (c). Tell the difference between "sentiment" and "sentimentality."
10. (a). Define adequately the elements of an ideal interpretation (that is, feeling, taste, style, economy, etc.), and describe their proportions in the presentation of an art work.
- (b). How are the elements of "taste" and "style" concerned in artistic feeling?
- (c) What do you understand by interpretative economy?



