1928

Piano Course: Grade 5, Lessons and Tests

Sherwood Music School

Sherwood Music School Courses

PIANO

LESSON 81

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

Secondary Seventh Chords

(This subject is resumed in Lesson 82.)

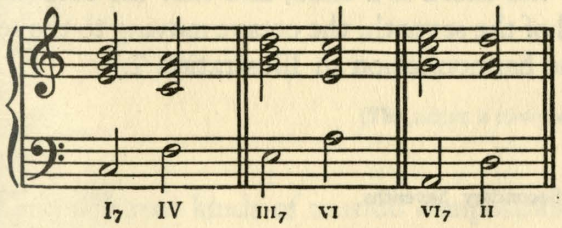
THE MAJOR KEY

RESOLUTIONS

The secondary, or, as they are occasionally called, collateral, sevenths (see Lesson 74, HARMONY) may resolve regularly, like the dominant seventh, to the fourth above, or fifth below. (See Illustration 1.)

Illustration 1

Regular Resolution of Secondary Sevenths

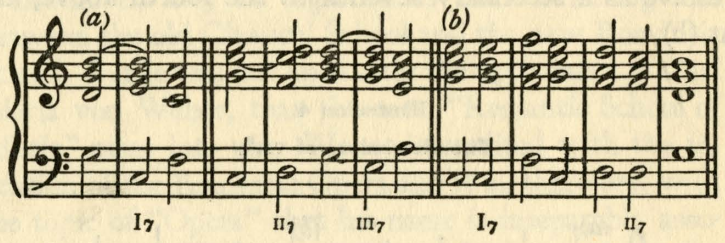


The seventh should be prepared as at (a), or enter by step, downward, as at (b) in Illustration 2.

A tone is "prepared," if it appears *in the same voice* in the preceding chord. This is the case with the sevenths of the three seventh chords in Illustration 2 at (*a*).

Illustration 2

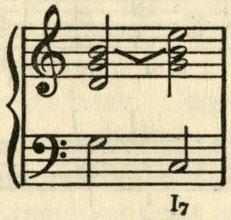
Entry of Seventh of Chord



In Illustration 3, the seventh, B, is in the soprano in the first chord, and in the alto in the second. It is, therefore, not prepared, and consequently does not conform to the rule given above.

Illustration 3

Seventh Not in the Same Voice, and Therefore Not Prepared



In this regular resolution of the secondary seventh chords:

The root ascends a fourth, or descends a fifth.

The third ascends one diatonic degree, or descends a third.

The fifth descends a diatonic degree, or sometimes ascends a diatonic degree.

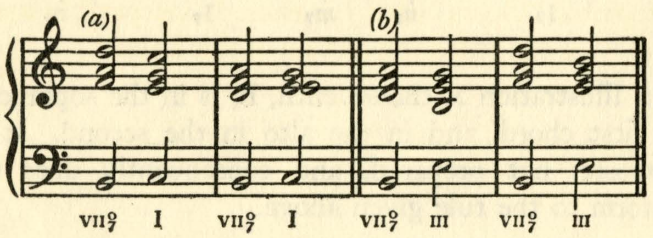
The seventh descends a diatonic degree.

In the case of IV_7, if the bass rises a fourth, it will be an augmented fourth, and the second chord will be the diminished triad on VII. A sequence would excuse such a progression, poor in itself by reason of the two facts mentioned. The IV_7 chord, however, may be used more effectively with one of the optional resolutions to be given later. (See Lesson 87, HARMONY.)

The leading-tone seventh chord, though resolving regularly to the tonic, as at (*a*) in Illustration 4, may also resolve as a secondary seventh to the fourth above, as at (*b*).

Illustration 4

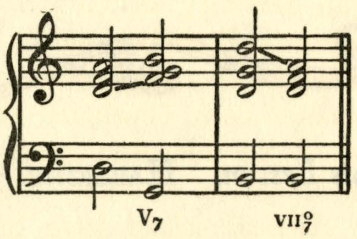
Two Resolutions of VII°7



The sevenths of the dominant and the leading-tone seventh chords may enter unprepared and by skip. This is called free entry. (See Illustration 5.)

Illustration 5

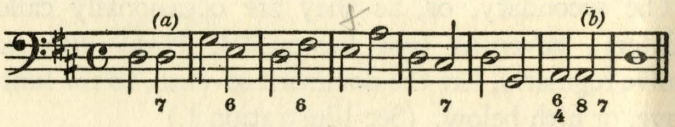
Free Entry of Sevenths in V7 and VII°7



The working out of the following bass illustrates the regular introduction and resolution of the secondary seventh chords.

Illustration 6

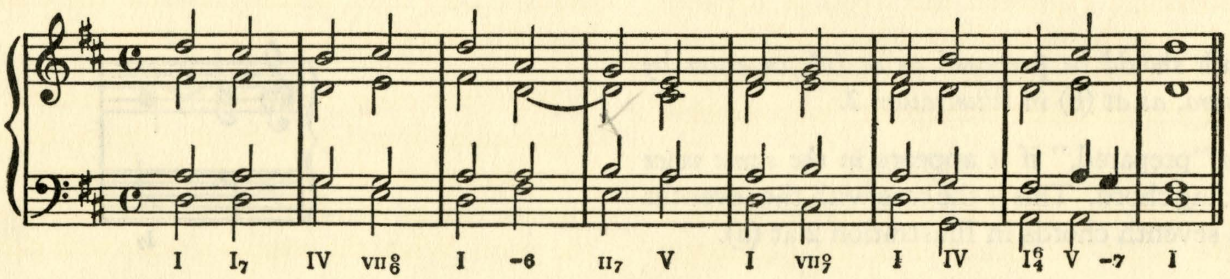
A Given Bass to be Harmonized



Observe the secondary seventh at (*a*), which will be harmonized as a passing tone. An 8 followed by a 7, with the same bass tone, as at (*b*), signifies that the first part of the chord is a triad, and that the second part is a chord of the seventh, the octave moving to the seventh. (See the harmonization in Illustration 7.)

Illustration 7

Harmonization of the Given Bass, Using Secondary Sevenths



HISTORY

The Romantic Period

(This subject is resumed in Lesson 82.)

The word "Romantic" has been used by different writers on the subject of music with such varied significance, that an arbitrary distinction between the Classical and Romantic Periods is hardly possible. To try to draw an absolute dividing line is, obviously, most unwise. The works of Bach, Gluck and Mozart abound in premonitions of the romantic spirit—severity of form yielding to fullness of emotion. The greatest exponents of the classical school have frequently displayed the quality of romanticism in some of their works.

Moreover, many compositions of the Romantic School reflect the most painstaking and scrupulous adherence to certain fixed forms. What is Romantic today, may be termed Classical tomorrow. For example, we speak of certain romantic forms of literature as classics, so fine are they in structure.

It is easy to apply the term Romantic to songs or operas with romantic texts; but in the best instrumental music, so much depends upon the sympathy and mood of the interpreter that differences of opinion must necessarily exist.

Romanticism constantly suggests itself in many pages of the immortal works of Beethoven, although he is generally accepted as the greatest writer of the classical period. We know that he was deeply stirred and influenced by the spirit of the times, and the restlessness and impatience with prevailing material conditions.

The writers of the day were tired of the domination of realities, and cold, pure reason, and were eager to invade the realm of the poetical, ideal and imaginative. They sought to escape from the weariness of a realistic, practical world, and dwell among creatures of the imagination. They yielded to the strong impulse to break away from the traditional forms which fettered the free expression of their idealism. Naturally, the composer who sought inspiration in this Romantic School of literature reflected its indistinctness of outline, looseness of form, and intolerance of traditional usages.

Beethoven may be regarded as the connecting link between the old Classical School and the new Romantic School. But it was not until after the appearance of Carl Maria von Weber, that the term "Romantic School of Music" came into use. Weber is credited with the invention of the Romantic Opera and it is, therefore, with the topic of "Opera" that his name is inseparably associated. (See the following section of this Lesson.)

Opera

(This subject is continued from Lesson 76, and is resumed in Lesson 88.)

Of all the different kinds of musical composition, the opera most strikingly expressed the trend of romanticism. Not only was the tone of the music itself warmer and more human, so to speak, but the scheme of opera building, from the dramatic standpoint, was strongly modified.

One of the chief requisites of the romantic opera is that, no matter what the character of the personages making up the *dramatis personae* (characters of the drama), they must actually assume the characters represented, whether natural or supernatural.

With the early writers of the romantic opera, the supernatural found great favor. Ghosts, demons, fairies, witches, mermaids, peopled their stories. Kings and queens, too, as well as homely peasants, found a place in the plots. When the composer dealt with natural things,

he was expected to be conventional; but when he entered the realm of fancy, he could give free reign to his powers of imagination. As an illustration, let us take Weber's opera *Der Freischütz* ("The Free-Shooter").

The composer of this opera surrounds a simple love-story with an atmosphere of the legendary. The music written for the heroine, from its inherent style and quality, depicts her as a high-souled, God-fearing maiden. In like manner, the music describing the hero portrays him as honest, but weak and vacillating. The peasants, the bridesmaids, the followers of the demon, are all provided with music so characteristic that no spoken words could so aptly and completely describe them.

The famous "Incantation Scene" is full of a weirdness hitherto unknown in opera. It is a remarkable piece of tone-painting. The overture, through its themes called "guiding motives" (see Lesson 90, History), furnishes a complete epitome of the characters of the play.

The principle of making the overture serve as an argument to the drama it precedes was laid down many years before by Gluck, the great operatic reformer.

The overture to *Der Freischütz* is one of the masterpieces of its kind, and is known and admired the world over. The Hunters' Choruses are used by choral societies everywhere, and the soprano recitative and aria, "Softly Sighing," is one of the greatest of all works written in that form.

Der Freischütz was epoch-making. It established, definitely, the romantic opera, and gave a distinctively national opera to Germany, where it was received with universal acclaim and appreciation. It furnishes a model for succeeding operatic writers, the great Wagner himself being, in a certain measure, a disciple of Weber.

Carl Maria von Weber was born in Holstein, Germany, in 1786. The date is generally given as December 18, although it appears a little uncertain. His father was a strolling actor, unsystematic in the education of his son, but ambitious to make him rival Mozart as a musical prodigy.

When Carl Maria was fourteen years old, he composed his first opera, *The Forest Maiden*. By the life he led, he gained a fine knowledge of the stage and all its requirements. At eighteen, through the influence of Abbé Vogler, he was appointed conductor of the opera at Breslau, a position he retained for two years; after which, he for some years led a rather wandering life, visiting various cities on concert tours.

Weber was a remarkable conductor and pianist as well as composer, and in 1813, being in Prague en route for an extended tour to Italy, he was offered the position of capellmeister of the theater, a position which had just become vacant. As the offer was a very advantageous one, he abandoned his tour and accepted it. His brief experience as opera-capellmeister at eighteen now stood him in good stead, and he soon proved himself capable in all branches of theater management.

Visiting Vienna to engage new artists, he met Meyerbeer, and heard Hummel and Moscheles. In 1816, Weber resigned this position and shortly afterwards received an appointment from the King of Saxony as capellmeister of the German opera at Dresden, where he remained for nine years.

Having been invited to write an opera for the Covent Garden theater, London, in 1824, he began the composition of *Oberon;* and in 1826, although overworked and ill, he left Dresden for London, to complete it and superintend its production. This effort proved excessive, and he died in England, in 1826, and was buried there. Mozart's *Requiem* was sung at his funeral. In 1844, at the instigation of Richard Wagner, his body was removed to Dresden.

Weber's incidental music to *Preciosa* was successful, as were some earlier youthful works; but his high achievement was *Der Freischütz*. The overtures to *Der Freischütz*, *Euryanthe* (composed after *Der Freischütz*), and *Oberon* were a departure in construction. They were based on subjects used in the operas, so woven together as to constitute abstracts of the works themselves.

Weber helped to establish a new school of composition. He taught composers how to employ the mysteries of the forest, the glory of the setting sun, and the beauty of the landscape, as subjects rather than accessories. He drew his inspiration from the German folk-song. The changes he introduced were fully as important as those wrought by Gluck. In a word, "without Weber, Wagner would have been impossible."

Test on Lesson 81

HARMONY

Marks Possible | Marks Obtained

1. What is the usual resolution of the secondary seventh chords?

5 ____ *Ans. The same as that of the dominant seventh, to the fourth above, or fifth below.*

2. What rule governs the seventh?

5 ____ *Ans. It should be prepared, or enter by step, downward.*

3. What is a prepared tone?

6 ____ *Ans. One that appears in the same voice in the preceding chord.*

4. Give in full the regular resolution of secondary seventh chords.

6 ____ *Ans. The root ascends a fourth, or descends a fifth; the third ascends one diatonic degree, or descends a third, the fifth descends a diatonic degree, or sometimes ascends a diatonic degree; the seventh descends a diatonic degree.*

5. What interval occurs in the bass progression in the regular resolution of IV_7?

6 ____ *Ans. An augmented fourth.*

6. When is this progression excusable?

6 ____ *Ans. In a sequence.*

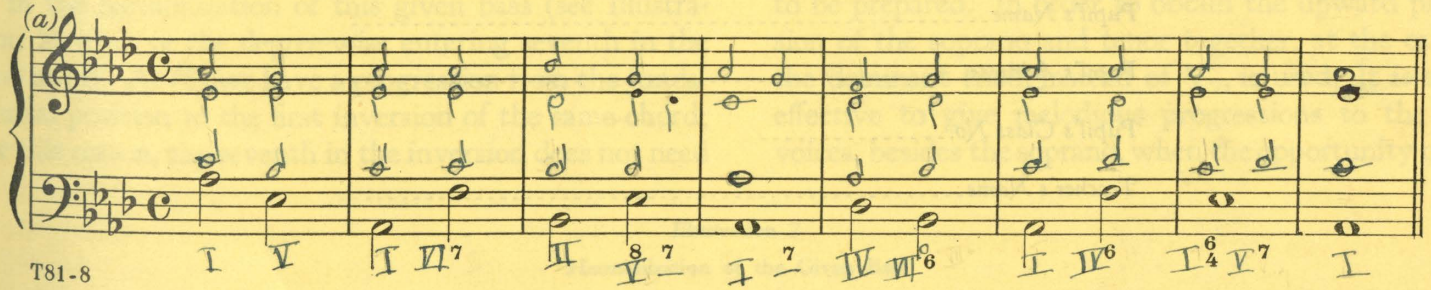
7. What two resolutions may be given the leading-tone seventh chord?

6 ____ *Ans. It may go to the tonic, or to the fourth above.*

8. Harmonize the following exercises in four parts. Mark the chords and inversions.

30 ____ *Ans.*

(a)



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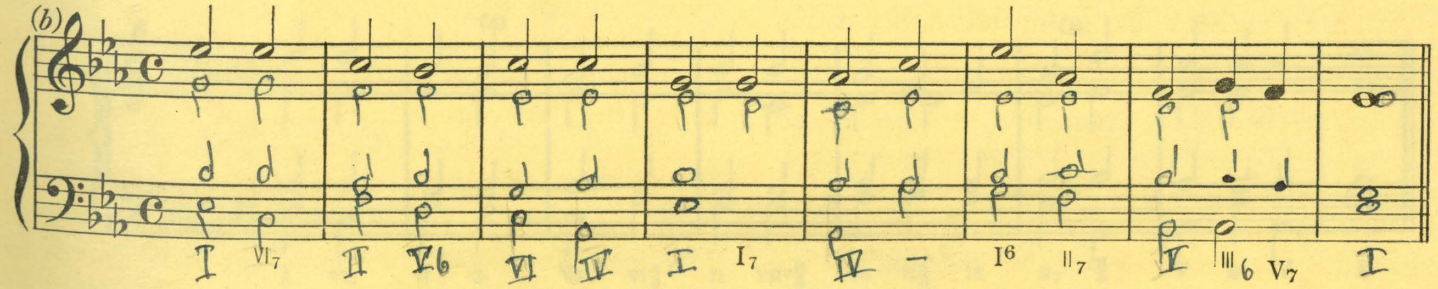
(b)



Marks Possible | Marks Obtained

HISTORY

9. What premonitions of the romantic spirit abound in the works of Bach, Gluck and Mozart?

4 ____ *Ans. Severity of form yielding to fullness of emotion.*

10. What composer is regarded as the connecting link between the classical and romantic schools?

4 ____ *Ans. Beethoven.*

11. With what composer did the term "Romantic School of Music" come into use?

4 ____ *Ans. Carl Maria von Weber.*

12. What kind of musical composition most strikingly expressed the trend of romanticism?

4 ____ *Ans. The opera.*

13. What was one of the chief requisites of the romantic opera?

3 ____ *Ans. The actors making up the* dramatis personae *must actually assume the characters represented, whether natural or supernatural.*

14. What is Weber's most famous opera?

4 ____ *Ans. Der Freischutz.*

15. In establishing a new school of composition, what did he teach composers?

3 ____ *Ans. How to employ the mysteries of the forest, the glory of the setting sun, and the beauty of the landscape as subjects rather than accessories.*

16. Give the dates of Weber's birth and death.

4 ____ *Ans. 1786-1826.*

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100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 82

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

Secondary Seventh Chords

(This subject is continued from Lesson 81, and is resumed in Lesson 83.)

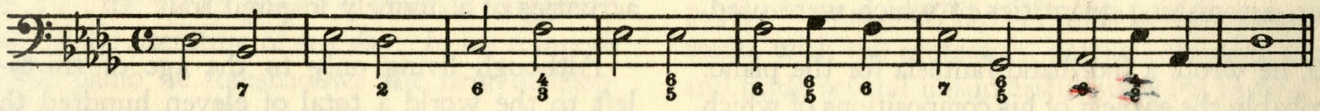
THE MAJOR KEY *(Continued from Lesson 81.)*

INVERSIONS

The inverted seventh chords are subject to the same conditions, as regards their introduction and resolution, as those in fundamental position. This is illustrated in the harmonization of the given bass in Illustration 1.

Illustration 1

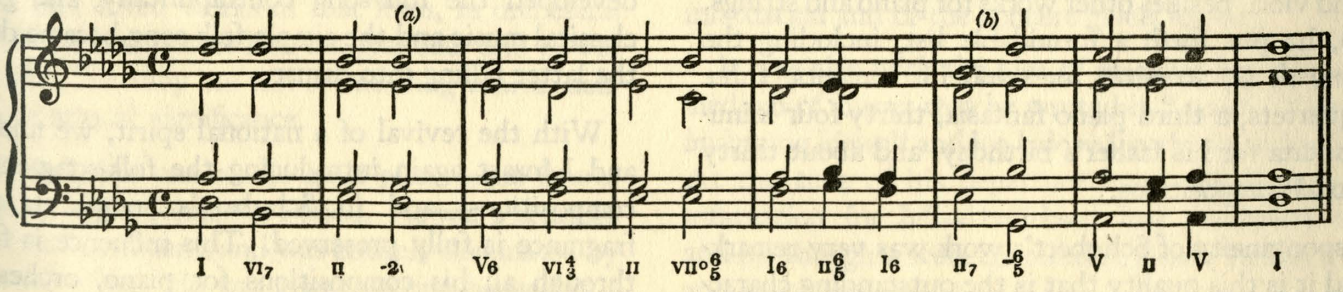
A Given Bass to be Harmonized



In the harmonization of this given bass (see Illustration 2), observe the degree-wise entering seventh in the bass at (*a*). At (*b*) we have a progression from the fundamental position to the first inversion of the same chord; for this reason, the seventh in the inversion does not need to be prepared. In order to obtain the upward progression of the soprano and tenor together, at the cadence the dominant triad, instead of V_7, is used. It is always effective to give melodious progressions to the other voices, besides the soprano, when the opportunity occurs.

Illustration 2

Harmonization of the Given Bass



HISTORY

The Romantic Period

(This subject is continued from Lesson 81, and is resumed in Lesson 83.)

Franz Peter Schubert was a contemporary of Beethoven and Weber. His life, though brief and uneventful, was nothing less than marvelous when measured by its creative output. He was born in Vienna, January 31, 1797, of poor but estimable parentage. At seven he studied violin with his father, and piano with his older brother. For genius of the highest order, developing at a very early age, Schubert rivalled Mozart.

Through all his short career he struggled against poverty and privation. Chronicles of his life at the various schools he attended, relate tales of struggles for the ordinary necessities of life. Of comforts he had none.

At the age of twelve, while in the Imperial School, he played first violin in the school orchestra, and attracted the attention of the conductor, Joseph von Spaun, who discovered that the shy lad was possessed by a great consuming passion for composition, but that his scanty stock of coppers was not sufficient to purchase enough paper on which to jot down the daily flow of musical ideas. Spaun, thereupon, provided Schubert with paper, astonishing quantities of which were used.

In 1810, he wrote a four-hand fantasia for the piano. This is probably the earliest of his compositions of which there is any record. It fills thirty-two closely written pages and contains a dozen movements, each ending in a different key from that in which it begins. *Hagar's Lament*, written in 1811, is the earliest of his vocal writings to be preserved. It is an attempt at a song cycle, and covers twenty-eight pages.

In 1812, this lad of fifteen turned out an overture for full orchestra, two string quartets, a sonata for piano, violin and viola, besides other works for piano and strings. In 1813, he put forth a formidable list, including the *Symphony in D*, an octet for wind instruments, three string quartets, a third piano fantasia, thirty-four minuets, a cantata for his father's birthday, and about thirty other vocal compositions.

The spontaneity of Schubert's work was very remarkable, and it is this quality that is the outstanding characteristic of his genius. If he turned over the leaves of a volume of poetry, a song, accompaniment and all, was immediately created in his fertile brain, and if paper happened to be within reach, it would at once take written form.

For example, one July evening, in 1826, he strolled into a summer-garden after a long walk, and found a friend sitting at one of the tables with a volume of Shakespeare. Schubert picked up the book, and happened to alight on the song, "Hark, Hark, the Lark!" from *Cymbeline*. He reached for a bill of fare, and wrote his immortal song upon the back of it. In the same evening he wrote the song, "Who is Sylvia?" inspired by some verses in *Two Gentlemen of Verona*.

Schubert was largely untaught. He wrote because he was inspired. His teachers were overwhelmed with his genius, and let him go unguided. So impressed was he himself with his lack of knowledge of counterpoint, that, in 1828, he had arranged for lessons with Sechter, a famous teacher, when his untimely death closed the activities of a divinely inspired soul.

Although living only to the age of thirty-one, he left to the world a total of eleven hundred thirty-one compositions, over six hundred of which were songs. In the domain of song, in fact, he marks an era. Mozart was, pre-eminently, a musical dramatist; Beethoven was foremost as a symphonist; Schubert's similarly unparalleled position is as a song writer.

The German folk-song and the Gregorian Chant had long been sources of melodic suggestiveness and inspiration to the German composer. The earlier composers developed the folk-song contrapuntally, and gradually classical music and the simple folk-song became divorced, the latter falling into disuse.

With the revival of a national spirit, we find Haydn and Mozart again introducing the folk-song into their compositions; and in Schubert's songs, its poetical fragrance is fully preserved. This influence is felt, too, through all his compositions for piano, orchestra and

chorus. In wealth of imagination and fertility of invention, his songs represent the high-water mark of achievement.

It was not until 1821 that some of his compositions were first published. The enterprising publishers of Vienna were unwilling to bring out songs which they called "strange affairs; the melodies too difficult for anybody to sing, and the piano accompaniments quite impossible for anyone to play." So, some of Schubert's friends had "The Erlking" printed by subscription. In the course of a few months seven groups of his songs were published on commission, with such success that publishers were ready to assume the risk of publication.

Schubert and Beethoven lived in the same city for a score of years before they met. Schubert admired Beethoven at a distance, and only in 1822 was a meeting brought about. On that occasion, Beethoven looked over Schubert's "Variations on a French Air," dedicated to himself, and when he turned to make some kindly inquiry or some mild criticism, Schubert was so embarrassed and nervous that he rushed out before the great symphonist could say a word.

Schubert's genius was essentially lyric and romantic, and he was, perhaps, the first composer to create music expressive of all the varied phases of emotion suggested by the best poetic literature of the day. In his compositions for the piano he foreshadows the new development of Romanticism. Finding the sonata an insufficiently sympathetic medium of expression, he wrote impromptus, fantasias, waltzes and Moments Musicaux, infusing into them kaleidoscopic changes in ideas and effects.

Schubert did not possess the dramatic gift. His operas had but brief existence; his masses are not his most successful attempts at composition. Of symphonies, there were ten, including the "Unfinished," probably one of the best loved works in that form, in orchestral literature. His symphonies lack the grandeur and power of Beethoven, but they are full of enduring charm, delicacy and emotional significance.

Hector Berlioz is one of the most picturesque figures in the history of the Romantic Period. He was a creature of impulse and sentiment, and was entirely dominated by the desire for effect. He was always seeing himself in a frame, so to speak—a picture for the world to gaze upon. Paris was his idol. His chief desire was to have Paris admire and acclaim his work, which, by the way, Paris failed to do until after his death.

Berlioz was born in La Côte St. André, in southern France, in 1803. His father, a country doctor, was determined that his son should follow in his footsteps, and wanted him to study music merely as an accomplishment.

As a boy, Berlioz learned to play on the guitar, flute and flageolet, studying harmony by himself. The discovery of some bits of Gluck's *Orfeo* in his father's library and the perusal of the biographies of great musicians, centered his interest upon music, much to the discomfiture of his father, who sent him off to the Medical School of Paris.

Little did the Medical School see of Hector, however. He haunted the library of the Conservatoire, studying Gluck's scores. When he wrote to his father of his decision to make music his profession, his allowance was cut off, and he had to eke out an existence in a garret, on a fare of bread and dates, his only source of revenue being derived from singing in a theater chorus.

In 1823, he was admitted to the Conservatoire as a pupil of Lesueur (1760-1837). He had frequent disagreements with the professors, particularly with Cherubini, and made several unsuccessful attempts to win the Prix de Rome. This is a prize offered by the French government, to the pupils of the Conservatoire, at their annual competition. It consists of an allowance sufficient to afford several years of study in Rome. After four attempts, Berlioz won this prize.

In the meantime, he had become strongly attached to an English Shakesperian actress, Henrietta Smithson, for whom he organized a concert consisting of his own compositions. Miss Smithson was unaware both of his infatuation and of the concert given for her.

It was also with the idea of reaching her through the medium of music, that he wrote his *Fantastic Symphony*, imagining himself and his beloved in the episodes thereof. At the time of his departure for Rome, however, his infatuation for Miss Smithson had somewhat cooled, and his thoughts were centered on Marie Moke, a young and attractive pianist.

Before leaving for Italy, he brought out a performance of his *Fantastic Symphony* in honor of Miss Moke. Incidentally, while Berlioz was in Italy, this young lady married Camille Pleyel, of the Parisian pianoforte firm.

Berlioz stayed in Italy nearly two years, but it was a period practically wasted, for he disliked Italian music extremely, and spent most of his time strolling about the country near Rome, playing on his guitar. Upon his return to Paris, he organized a concert again, conducting a performance of the *Fantastic Symphony*, which finally won the heart of the tragedienne for whom it was first written, and who did not know that it had already been played in honor of Marie Moke.

The families of the lovers opposed their union. Miss Smithson was without resources, the English Theater in Paris having closed its doors; but despite all, Berlioz married her. The wife had nothing but debts, and the husband three hundred francs ($60), loaned him by a friend!

Through sheer necessity, he began to write for the newspapers, in which field he attained brilliant success, although arousing bitter jealousies and enmities by the severity of his pen. In the midst of financial difficulties, he wrote the symphony, *Harold in Italy*, introducing a viola part for Paganini; but the great violinist found it much too subordinate to the orchestra to suit his tastes.

His opera, *Benvenuto Cellini*, was a failure when produced in Paris. To recover from these efforts he inaugurated two concerts. At the second of these, after the performance of the *Fantastic Symphony*, a man jumped upon the platform and kissed the hands of the astonished Berlioz. The next day he received a letter enclosing 20,000 francs ($4,000) from the enthusiastic listener of the previous evening, Nicolo Paganini! This enabled Berlioz to work with an unworried mind, and he produced some important works, including his *Romeo and Juliet* Symphony, the *Funeral and Triumphal Symphony*, and the brilliant overture, *Le carnival romain.*

In 1842, misunderstood in his own country and discouraged by his unsuccessful attempts to win the Parisian public, he undertook an artistic tour throughout Europe. In Germany, he was warmly received by Mendelssohn, Wagner and Meyerbeer.

Tours through Austria, Bohemia, Hungary and Russia prospered, but concerts in Paris, upon his return, were again unsuccessful. In 1846, he gave a fine performance of his *Requiem*, a work colossal in its orchestral requirements; and then brought forward his masterpiece, *The Damnation of Faust.*

The Revolution in 1848 would have left Berlioz bankrupt had not Victor Hugo helped to secure for him the humble post of librarian of the Conservatoire.

Only moderate success attended the performance of succeeding works. He spent a number of years on the composition of an opera, *Les Troyens*, upon which he built his supreme hope of success in France. The work dragged itself through a score of performances, killed by the hostile attitude of the press and the absolute indifference of the public. This blow broke his heart, and he retired to his home, taciturn and desolate. He died in 1869.

A year after his death, some of his works were played at a grand festival at the Opéra and occasioned the liveliest surprise. A reaction set in, and the French public clamored for everything he had written. They erected, to his memory, a fine statue near the street where he spent most of his life. An exact duplicate of this statue was placed later in the town of his birth.

The true domain of Berlioz is the orchestra. He may be said to have re-created the art of orchestration. He had a wonderful instinct for blending the various tone-colors of instruments, searching constantly for new combinations of tone which would add to the power and expressiveness of the orchestra. He even influenced those who were his elders in age and reputation, such as Meyerbeer and Wagner, for these men keenly felt the power of his extraordinary imagination.

Berlioz may be called a typical exponent of the Romantic movement, in its search for the novel and picturesque. His compositions alternate in passages of great brilliancy and almost equally great banality, but his musical invention could not keep pace with his imagination in orchestral effects. Nevertheless, he stands out as a striking figure, a real originator in connection with the orchestra, and a pioneer in the field of program music.

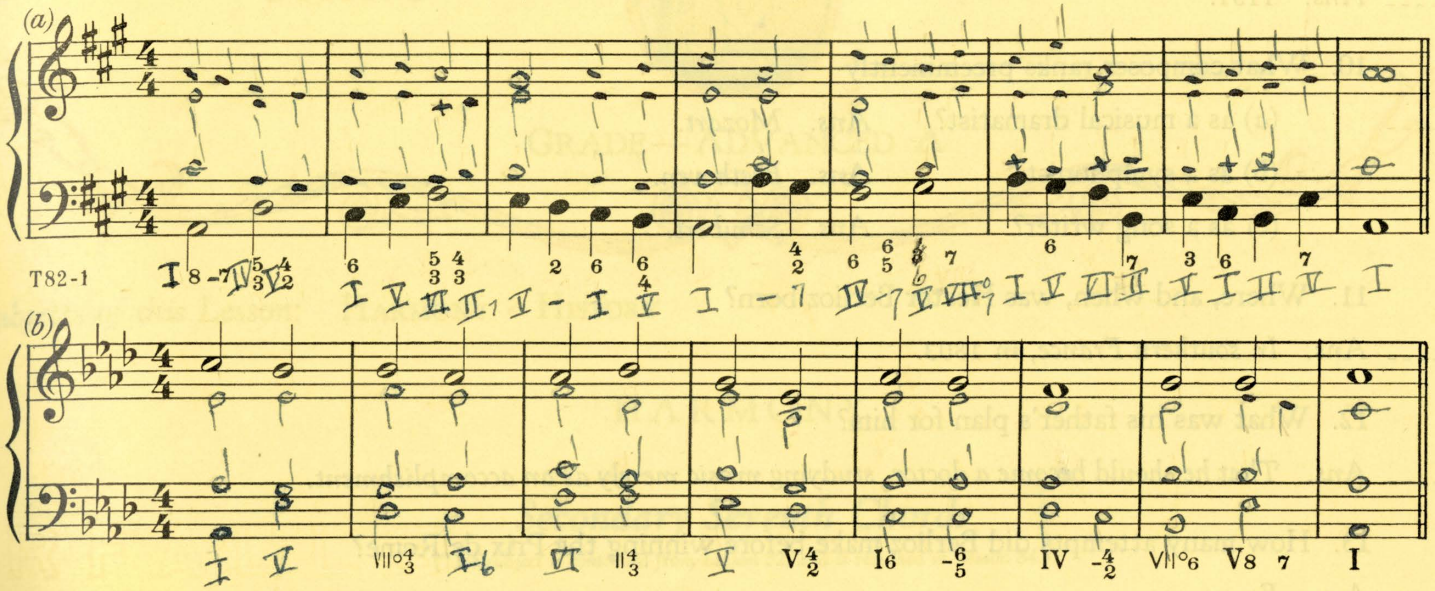
Test on Lesson 82

Marks Possible | Marks Obtained

HARMONY

1. Harmonize the following exercises. Mark all chords and inversions.

30 ____ *Ans.*



HISTORY

2. What great composer was a contemporary of Beethoven and Weber?

5 ____ *Ans. Franz Peter Schubert.*

3. Give the place and date of his birth.

5 ____ *Ans. Vienna, January 31, 1797.*

4. What well-known composer did he rival as a genius of the highest order?

5 ____ *Ans. Mozart.*

5. What is the earliest of his compositions of which there is any record and how old was he when it was written?

4 ____ *Ans. A four-hand fantasia for the piano, written at the age of 13.*

6. What is the outstanding quality of Schubert's genius?

4 ____ *Ans. The spontaneity of his work.*

7. Name two compositions inspired by a casual glance at a volume of Shakespeare.

4 ____ *Ans.* "*Hark, Hark, the Lark!*" *and* "*Who Is Sylvia?*"

Marks Possible | Marks Obtained

HISTORY—*Continued*

8. What was the year of Schubert's death?

5 ____ *Ans.* *1828.*

9. What is the total number of his compositions?

5 ____ *Ans.* *1131.*

10. What composer ranks preeminently

6 ____ (*a*) as a musical dramatist? *Ans.* *Mozart.*

(*b*) as a symphonist? *Ans.* *Beethoven.*

(*c*) as a song writer? *Ans.* *Schubert.*

11. Where, and when, was Hector Berlioz born?

5 ____ *Ans.* *In southern France, in 1803.*

12. What was his father's plan for him?

4 ____ *Ans.* *That he should become a doctor, studying music merely as an accomplishment.*

13. How many attempts did Berlioz make before winning the Prix de Rome?

4 ____ *Ans.* *Four.*

14. What change in the public's attitude toward his work occurred when some of his compositions were played a year after his death?

5 ____ *Ans.* *A reaction set in and the French public clamored for everything he had written.*

15. What was the true musical domain of Berlioz?

5 ____ *Ans.* *The orchestra.*

16. What two great composers were influenced by him?

4 ____ *Ans.* *Meyerbeer and Wagner.*

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 83

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

Secondary Seventh Chords

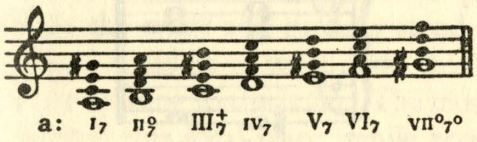
(This subject is continued from Lesson 82, and is resumed in Lesson 84.)

THE MINOR KEY

If we build a seventh chord on each degree of the minor scale, taking, for example, the A minor scale, we shall have the following (see Illustration 1):

Illustration 1

Seventh Chords in Minor



Observe that no two chords are alike as to their intervals. On the first degree, we have a minor triad and major seventh; on the second, a diminished triad and minor seventh; on the third, an augmented triad and major seventh; on the fourth, a minor triad and minor seventh; on the fifth, a major triad and minor seventh (the same as in the tonic major); on the sixth, a major triad and major seventh; and on the seventh, a diminished triad and diminished seventh—the diminished seventh chord.

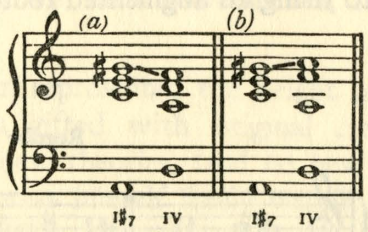
RESOLUTIONS

The seventh chords of the minor key resolve, like those of the major, upwards a fourth (or downwards a fifth). Other resolutions are possible, but these resolutions for each chord will be shown first, in the following illustrations.

The seventh of the I_7 chord, the leading-tone, cannot descend, as it would progress an augmented second, as at (*a*) in Illustration 2. It must, therefore, rise one diatonic degree, as at (*b*).

Illustration 2

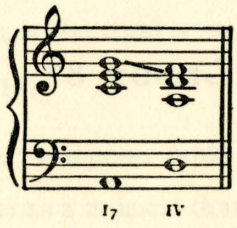
Augmented Second Caused by Seventh of I_7 Falling



For the tonic seventh chord, the minor seventh of the scale is sometimes used, in which case its progression is the normal one, down one step. (See Illustration 3.)

Illustration 3

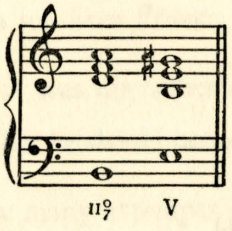
Resolution of I_7 with Minor Seventh



The resolution of II°_{7} is the same as in major. (See Illustration 4.)

Illustration 4

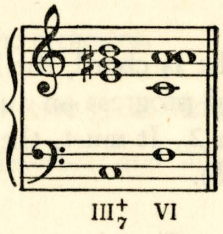
Resolution of II°_{7}



In $III+_7$, the fifth (leading-tone) cannot descend, as an augmented second would result. It, therefore, ascends one diatonic degree, and doubles the third of the submediant triad, VI. (See Illustration 5.)

Illustration 5

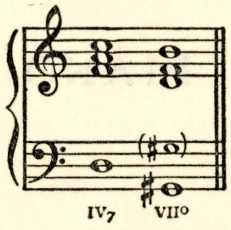
Resolution of $III+_7$



In IV_7, the fundamental descends a diminished fifth, in preference to rising an augmented fourth. (See Illustration 6.)

Illustration 6

Resolution of IV

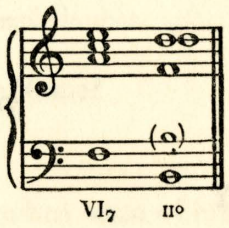


V_7 resolves as in major, and needs no further explanation.

In the resolution of VI_7, as with IV_7, the bass falls a diminished fifth in preference to rising an augmented fourth. (See Illustration 7.)

Illustration 7

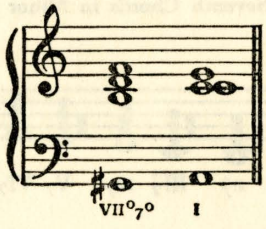
Resolution of VI_7



$VII^{\circ}{}_{7}{}^{\circ}$, the diminished seventh chord, resolves as in major, the root moving upwards one degree to the tonic. (See Illustration 8.)

Illustration 8

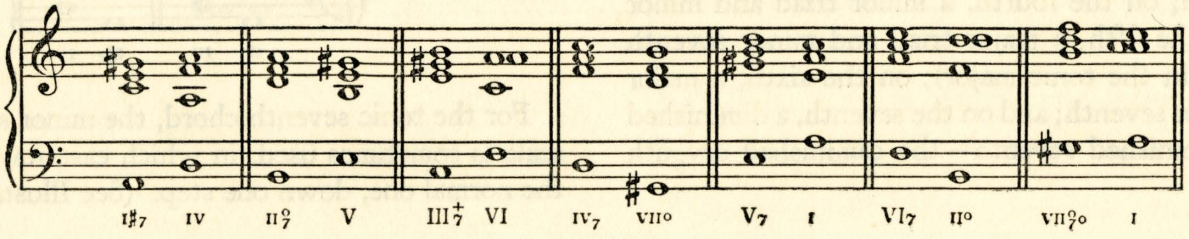
Resolution of VII°_{7}



These resolutions may be summarized as follows (see Illustration 9):

Illustration 9

Regular Resolutions of Seventh Chords in the Minor Key



HISTORY

The Romantic Period

(This subject is continued from Lesson 82, and is resumed in Lesson 84.)

Felix Mendelssohn-Bartholdy was born in Hamburg, Germany, February 3, 1809. His father was a wealthy banker. In 1811, the family moved to Berlin, where the education of Felix and his gifted sister, Fanny, began. Piano, counterpoint, violin, landscape drawing, and Greek, constituted their curriculum of study. Felix used to say how much they enjoyed the Sundays, when they did not have to get up at five o'clock to study.

Felix was first heard in public concert in 1818. In 1820, he began composing regularly. He made it an invariable rule to compose something every day. His productive activity between 1820 and 1826 was prodigious, and he seemed to possess an innate sense of the principles of counterpoint and form. In 1826, he wrote the Overture to *A Midsummer Night's Dream*—a technically perfect work.

The Mendelssohn home in Berlin was the rendezvous of scholars, artists and statesmen. Felix traveled extensively in Great Britain, Switzerland and Italy, and came in contact with distinguished people. In the summer of 1824, the father purchased an old-fashioned, spacious palace in one of the suburbs of Berlin, in which there was a room suitable for large musical parties and plays. Between the court and gardens stood the "Garden House," in the middle of which was this large hall, with glass doors opening to the lawn. The most brilliant society frequented this ideal place, while young people flocked there in troops. Here was edited a little newspaper, called, in summer, the "Garden Newspaper," and in winter "The Snow and Tea Paper." All visitors were invited to contribute, and pen, ink and paper were always ready. Mendelssohn was a commanding figure in such interchange of art, science and literature.

A trip to London brought him great success. Later, at the Hebrides, he gathered inspiration for his famous *Hebrides Overture*. A leisurely visit to Italy was productive of many inspired works. While there, he sketched and partly wrote both the *Italian* and *Scotch* symphonies. A trip through Switzerland followed; also a visit to Paris, the superficial gaiety of which he found distasteful.

He had great success as a conductor in various festivals, finally settling down in Leipsic, where he conducted the renowned Gewandhaus concerts for many years, and helped to establish the now famous Conservatory. In the Gewandhaus, he conducted Handel's oratorios, and his own oratorio, *St. Paul*, besides giving a series of historical concerts. In 1839, he conducted, from manuscript, the first performance of Schubert's *Symphony in C*, which had been found in Vienna by Schumann.

His beloved father had died in 1835. On March 28, 1837, he married Cecile Jeanrenaud, of Frankfort, and her companionship was most sympathetic throughout his life.

In 1846, he finished his oratorio, *Elijah*, for the festival in Birmingham, England, and conducted it himself. He subsequently conducted it ten times in England. A year spent in Berlin saw the composition of incidental music to some great classical plays.

On his last return from England, debilitated from overwork and nervous tension, he learned of his sister Fannie's death. He was prostrated with grief, and sought rest and relief in Switzerland, but never quite rallied from the shock. He died November 4, 1847, mourned by all Europe.

Mendelssohn represented the height of musical culture. Though gifted with original creative genius, he set up no new theories, trod no new paths of art, content to express himself freely within the approved principles of Bach, Mozart and Beethoven, and was, musically, a true child of Bach. As a pianist, he was fluent, brilliant and technically well-nigh flawless. Ferdinand Hiller said that playing, to him, was what flying is to a bird. His strict adherence to the composer's

meaning is said to have been invariable. He was a masterly organist, and a born conductor, whether in symphony or oratorio, having a definite, eloquent manner and a most magnetic personality.

Of his piano compositions, his *Songs Without Words* represent genuine inspiration. They might be called perfect miniatures. *Six Preludes and Fugues*, and the *Serious Variations* are notable works. The two concertos, in G minor and D minor, are master-works, as is the brilliant *Capriccio brillante*, in B minor, for piano and orchestra. His single concerto for violin is perhaps the most popular of all violin concertos, and the organ sonatas hold a place in organ literature second only to the works of Bach.

His chamber music bears the same marks of fine workmanship and elegance of form. His four concert overtures are fascinating, and the *Scotch Symphony* has great perfection of form.

In his two great oratorios, *St. Paul* and *Elijah*, he rises to great heights. He is said to have written the soprano aria "Hear Ye, Israel" (*Elijah*) with Jenny Lind, the famous singer, in mind. Another oratorio, *Christus*, was never finished. An opera, *The Lorelei*, was begun, and Jenny Lind was to have the leading part; but the composition was interrupted by the composer's early death.

His songs are graceful, but hardly comparable to those of Schumann and Schubert. His part-songs for male and mixed voices, however, are used the world over.

Mendelssohn and Schumann were intimate associates and friends in Leipsic, each entertaining the warmest admiration for the other.

Though Mendelssohn wrote almost exclusively in conventional forms, he cannot be really classified other than as a romanticist. He shares, with Berlioz, the credit for the introduction of the concert overture, based on romantic subjects. He excelled in the "light-footed, elfin scherzo" and in the ability to portray humor and playfulness.

His musical education was based on Bach, Handel, Haydn, Mozart and Beethoven. His life endeavor seemed to have been to adorn with his own originality the solid, traditional forms of his great predecessors. His wealth, social position, culture and personal charm were all factors which contributed to his success. He was surrounded by a host of adherents and disciples, who perpetuated his principles—the so-called Leipsic School. London, Leipsic and Berlin have been the centers of the Mendelssohnian culture.

Conspicuous among his followers and imitators were Moritz Hauptmann, theorist and church composer; Ferdinand David, eminent violinist and teacher; William Sterndale Bennett, the foremost English musician of his day, and N. W. Gade, the Danish composer.

Mendelssohn's popularity in England was akin to that earned by Handel many years before. His oratorios have been constantly kept before the English people. They sufficed to form the foundation of an English school of composition in that form.

The world owes Mendelssohn a debt of gratitude for reviving the great works of Bach. During the winter of 1827, he formed a choir of sixteeen voices to practice Bach's long-neglected *Passion Music*. This led to its public performance in Berlin on a large scale, March 12, 1829, just one hundred years after its composition, and the first performance since the death of Bach. Through Mendelssohn's efforts a monument to Bach was erected and unveiled in 1842, in front of the Thomasschule in Leipsic; and the founding, in 1850, of the "Bach Gesellschaft" (a society formed for the publication of all of Bach's works) was no doubt the direct outcome of his zeal.

Felix Mendelssohn was an indefatigable worker, filling every moment with artistic activity of some kind. His influence over the students in the great conservatory he helped to found in Leipsic was of the finest—his lectures, often illustrated by brilliant playing on both organ and piano, proving the utmost inspiration. He was a remarkable man, amply gifted with every good quality of mind and heart, and his many-sided genius, throughout his happy, busy life, thoroughly fulfilled its mission.

Test on Lesson 83

Marks Possible | Marks Obtained

HARMONY

1. What peculiarity do we observe as to the intervals in the seventh chords in the minor scale?

8 ____ *Ans. That no two chords are alike.*

2. What is the resolution of the seventh chords of the minor key?

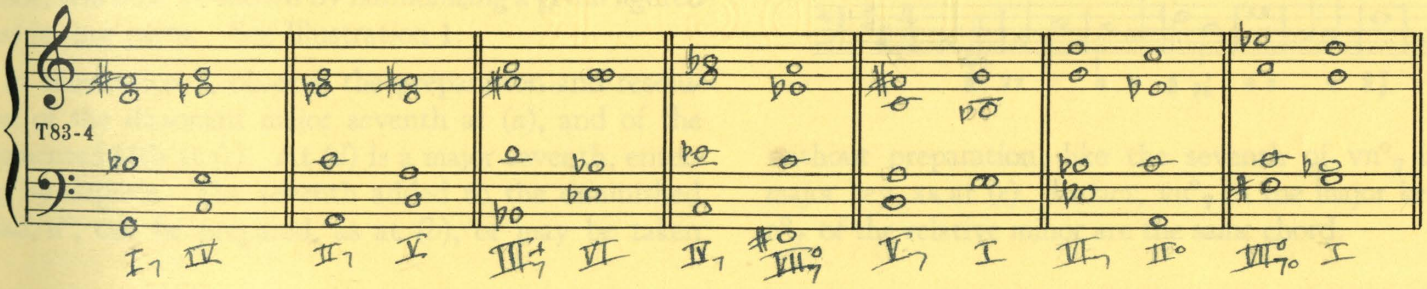
8 ____ *Ans. Like those of the major, upwards a fourth or downwards a fifth.*

3. When may I_7 in the minor, have the normal resolution?

8 ____ *Ans. When the minor seventh of the scale is used.*

4. Write the regular resolutions of all the seventh chords in the scale of G minor, without signature, placing accidentals where required.

30 ____ *Ans.*



HISTORY

5. Give the full dates of the birth and death of Felix Mendelssohn-Bartholdy.

9 ____ *Ans. He was born February 3, 1809, and died November 4, 1847.*

6. Name four fields of activity in the musical life in which he excelled.

10 ____ *Ans. As composer, pianist, organist and conductor.*

Marks Possible | Marks Obtained

HISTORY—*Continued*

7. Name the five composers upon whose works Mendelssohn's musical education was based.

9 ____ *Ans. Bach, Handel, Haydn, Mozart and Beethoven.*

8. What were the four factors, aside from his talent and energy, which contributed to his success?

9 ____ *Ans. Wealth, social position, culture and personal charm.*

9. For the revival of whose works does the world owe Mendelssohn a debt of gratitude?

9 ____ *Ans. The revival of Bach's works.*

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 84

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

Secondary Seventh Chords

(This subject is continued from Lesson 83, and is resumed in Lesson 85.)

THE MINOR KEY *(Continued from Lesson 83)*

The practical use of the secondary seventh chords, in minor, will now be shown by harmonizing a given figured bass in four parts. See Illustration 1.

In Illustration 2, observe the preparation and resolution of the dissonant major seventh at (*a*), and of the augmented fifth at (*c*). At (*d*) is a major seventh, entering by degrees. The seventh added to the diminished triad, II°, can be prepared, as at (*b*), or may be taken without preparation, like the seventh of VII°$_7$ in the major key, as at (*e*). In fact, VII°$_7$ in the major key and II°$_7$ of the relative minor are the same chord.

Illustration 1

A Given Figured Bass to be Harmonized

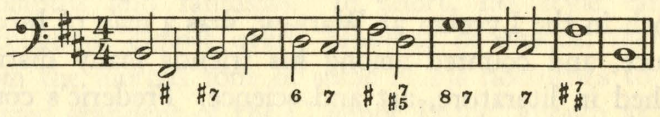
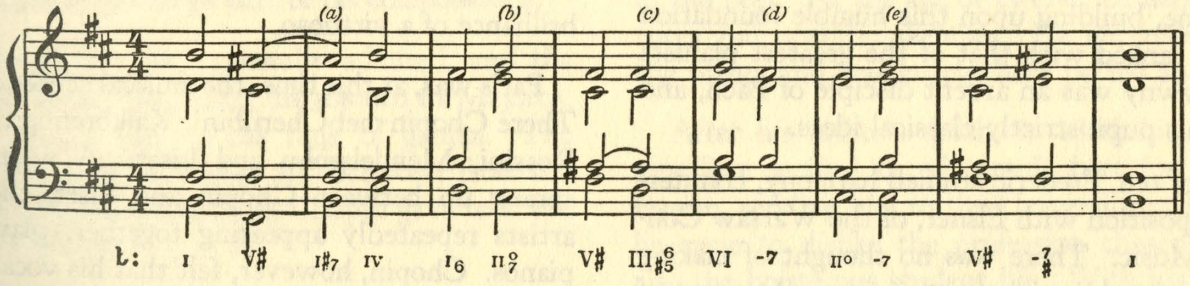


Illustration 2

Harmonization of the Given Figured Bass

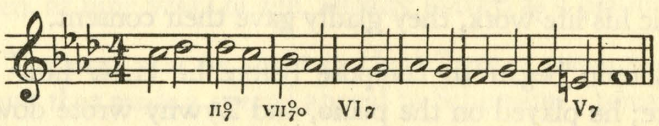


A melody in the soprano, giving opportunity for the employment of several secondary seventh chords will now be harmonized. (See Illustrations 3 and 4.)

Observe the skip of an augmented fourth in the bass at (*a*) in Illustration 4. As this is the regular resolution

Illustration 3

A Given Melody to be Harmonized

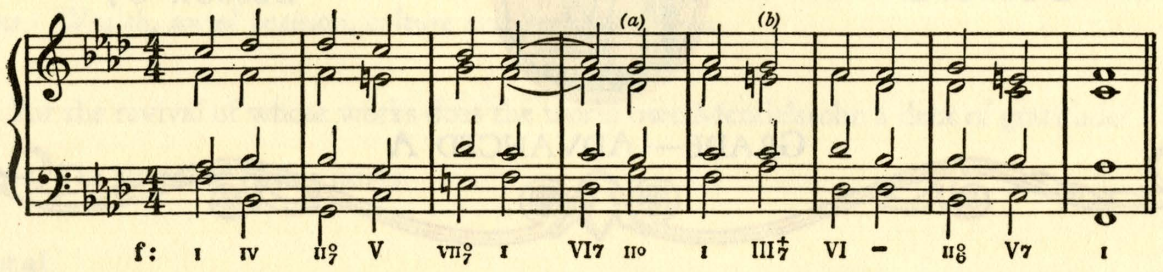


of this seventh chord, the skip is allowed; and this fact is also the only justification for using II° in root position.

The seventh of III+7 at (*b*) enters and resolves by degrees, and one of the tones (C) is prepared.

Illustration 4

Harmonization of the Given Melody



HISTORY

The Romantic Period

(This subject is continued from Lesson 83, and is resumed in Lesson 85.)

Frederic François Chopin was born in a little village near Warsaw, in Poland, on March 1, 1809. The strongest evidence exists that he was a merry, pleasure-loving youth, fond of practical jokes. His father, professor of French in the Lyceum at Warsaw, was a man of broad culture, and counted among his friends many distinguished in literature, art and science. Frederic's companionship with men of this type exerted a strong influence upon the formation of his tastes in the development of certain inborn traits of his nature.

His talent for music showed itself early. His first and only piano teacher was a Bohemian, Zywny, who taught Frederic until he was twelve years old. These were all the piano lessons he ever had! After his twelfth year, he studied alone, building upon this humble foundation a technic that ranked with that of the greatest pianists of his day. Zywny was an ardent disciple of Bach, and instilled into his pupil strictly classical ideas.

At the age of ten, Frederic studied harmony, counterpoint and composition with Elsner, of the Warsaw Conservatory of Music. There was no thought of making the lad a professional musician; music was only a part of the educational plan carried out by his cultured parents. Yet when the irresistible call came to Frederic to make music his life-work, they gladly gave their consent.

Chopin began to compose before he knew how to write; he played on the piano, and Zywny wrote down the waltzes, mazurkas, and polonaises the boy played. Between his twelfth and eighteenth years, he wrote a sonata, the Variations on Mozart's "La ci darem" for orchestra and piano; a nocturne in E minor; a rondo for two pianos; variations on a national German air; polonaises in G minor, B-flat and D minor; two mazurkas in G and B-flat, and several other compositions.

His public appearance in Warsaw as a piano virtuoso, at the age of fifteen, created a furore, and an appearance in Vienna, in 1829, again aroused great enthusiasm as well as much criticism. The press, while praising his originality and artistry, commented upon the smallness of volume or weakness of tone he produced at the piano, declaring that he played too delicately, and without the brilliance of a virtuoso.

Paris was, at this time, the musical center of the world. There Chopin met Cherubini, Kalkbrenner, Meyerbeer, Rossini, Mendelssohn and Liszt. A warm friendship sprang up between Chopin and Liszt, the two great artists repeatedly appearing together, playing on two pianos. Chopin, however, felt that his vocation was not the concert stage. He wrote to Liszt, "I am not at all fit for giving concerts; the crowd intimidates me, its breath suffocates me; I feel paralyzed by its curious look, and the unknown faces make me dumb. But you are destined for it, for when you do not win your public, you have the power to overwhelm it."

Chopin's two piano concertos, in F minor and E minor, and his etudes, were written in Poland, before his final departure for Paris, in 1830. The F minor concerto was inspired by a love affair with Constantia Gladkowska. A later attachment was to Marie Wodzinska. They were engaged for a time, but the engagement was broken. Then appeared the famous author and novelist known as *George Sand* (Marie Dudevant). For ten years, she devoted herself to Chopin, helping him to wrestle with the pulmonary disease which had fastened itself upon him. She awakened his energy and ambitions, and inspired much of his finest work. They made protracted stays in Majorca, off the coast of Spain, in Paris, in Geneva, and Marseilles, where she nursed him day and night, enduring patiently for days, weeks and years, the irascibility, quick temper, and outbursts of the confirmed invalid.

After these ten years of life together, they quarreled irreparably and separated. Chopin's health steadily grew worse. He became so feeble that he had to be carried to the piano, in the few concerts he gave in Paris and London. He died in Paris, October 17, 1849. His burial in the Père-la-Chaise cemetery, in Paris, was one of the most imposing ceremonies ever witnessed in Paris. The elite of Parisian society, the aristocracy of birth, art and beauty, were in attendance, and the services were participated in by the orchestra and choruses of the Conservatoire, and some of the greatest singers in France.

Chopin was the great romanticist of the piano. He was a fascinating melodist, and a most refined and original harmonist. He loved his native Polish melodies, and Polish dances make up a large part of his compositions.

The Nocturnes are very generally admired, and the Preludes, written mostly during his sojourn in Majorca, would alone entitle him to the rank of genius. The waltz had been raised by Weber and Schubert from the level of a common dance-tune, and Chopin gave to it the dignity of an art-form.

Chopin was able to say the same sort of things over and over without monotony, because he presented them in a constantly original manner, and displayed a fertility of invention well-nigh inexhaustible. Commonplaces of rhythm, melody or harmony he studiously avoided. Etudes, preludes, mazurkas, polonaises, ballades, scherzi, nocturnes, valses, all show the same perfection and originality of style.

In his teaching, he laid great stress upon touch. "Scales were to be practiced legato, with full tone, very slowly at first, and gradually increasing in speed; scales with many black keys were chosen first, and C major last of all." He passed the thumb under the little finger, or vice versa, with a distinct bend of the wrist. He could slide from one key to another, using the same finger, and he allowed a longer finger to pass over a shorter. He used the studies of Clementi and Cramer, and selections from the suites, preludes and fugues of Bach.

His ideas of "rubato" are most interesting. "Fancy a tree with its branches swayed by the wind; the stem is the steady time, the moving leaves are the melodic inflections." "The singing hand may deviate from strict time, but the accompanying hand must keep time."

Liszt pronounced Chopin's B-flat minor Sonata, containing the "Funeral March," his greatest work. We find him at his fullest glory, too, in his ballades, impromptus and fantasias. In short, his style ranges throughout almost every province of musical feeling, from the morbid tone of some of his nocturnes to the rugged grandeur of the C minor Etude, known as the "Revolutionary Etude." He is everywhere novel and original, and well deserves the often applied soubriquet, "tone-poet of the piano." By many, he is claimed to be the greatest writer for the instrument.

Robert Schumann was born June 8, 1810, in the town of Zwickau, Saxony. His educational advantages were of the best. At the age of twelve, he had written overtures and operatic sketches. He improvised well upon the piano, and was everywhere petted and admired.

After his father's death, in 1826, his mother and a guardian decided to educate Robert for the legal profession, sending him to the University of Leipsic. Here, he came to dislike the profession chosen for him, and also the boisterous student life. With his mother's consent, he became a pupil of Frederick Wieck, the eminent piano teacher, and the father of Clara Wieck, who was then, at nine years of age, already known as a pianist.

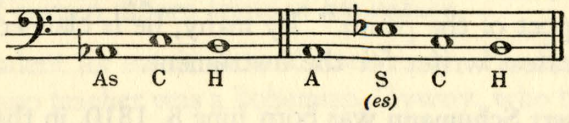
The next year he spent in Heidelberg, a romantic old town that made a special appeal to Schumann's romantic

nature. As his aversion to the study of law became more decided, and his devotion to music more pronounced, he sent a letter to his mother, pleading that he be allowed to take up music as his life-work. Acting upon the advice of Wieck, his mother gave consent, and Schumann delightedly turned toward the pursuit of his chosen art.

In his impatience to become a piano virtuoso, he invented a mechanical contrivance to hasten the acquirement of technic, and thereby permanently lamed his right hand. He then turned to composition with redoubled ardor.

Together with a few talented friends, he began the publication of a magazine, the aim of which was to plead for a more poetic conception of music. All writers of meaningless music were termed Philistines, while the defenders of the new romantic conception were styled Davidites. His editorial work in this connection was notable.

The daughter of a Bohemian baron, named Asch, for a while inspired his deep interest, and in his *Carnaval Scenes* he built his themes on the notes whose letters spell the name ASCH. In German, Ab and Eb are, respectively, As and Es; and B is H. (See Lesson 56, HISTORY.) Thus, notes can be used in two ways to spell the name:



His infatuation for Fräulein Asch was broken in 1835, and his affections became centered on Clara Wieck, whose father, at first, steadily refused to give his daughter to one known as a critic rather than as a composer. After a long period of opposition, Schumann's marriage to Clara Wieck took place in 1840.

A brief professorship at the Conservatory in Leipsic, where Mendelssohn was director, was unsuccessful, as Schumann lacked the talent for giving instruction.

In 1850, he went to Dusseldorf, as the director of choral and orchestral concerts; but he did not possess the necessary qualifications for direction, and his enforced retirement, in 1853, affected him deeply. In these years he composed feverishly, but his mind became affected to such a degree that he was sent to a private hospital for treatment, where he spent the last two years of his life. Only a few friends, such as Joachim and Brahms, were admitted to see him. He died in 1856, at the age of forty-six, and was buried in Bonn.

Schumann's works may truthfully be regarded as a commentary on his life. While a student of Bach and Beethoven, he was in no sense an imitator. His style was new, bold and original. New rhythmical combinations, new uses of the pedal, striking harmonies, and ingenious treatment of melodies, abound in his piano works. His deficiencies were lack of clearness and compactness, but many of the pages of his works teem with intense longing and strong impulse; there is always a fine imaginative touch and a poetical quality.

Schumann's larger compositions for piano represent his finest achievements, notably his A minor concerto and the *Etudes Symphoniques*.

As a composer of songs, he ranks with Schubert, and, of the two, displayed the more cultivated taste. Schubert's music was the true and heartfelt interpretation of the poem, sometimes in very simple style; while Schumann wrote tone-poems to his verses. He was the first to end a song on a chord other than the tonic, and evidently did so with the intention of letting his music express, realistically, a concluding question in the text. As he instituted an entirely new style of piano music, so did he establish the German "art-song" on a new basis.

Schumann's symphonic works rank high, and, in form and content, make him a worthy successor to Beethoven, though in orchestration they are rather weak. His *Manfred* overture is full of passion. The quintet for piano and strings takes first rank as a musical masterpiece, and his Piano Concerto is one of the most beautiful works in the whole literature of the instrument. Choral composition was not his strong point, although he wrote a Mass and a Requiem. His single opera *Genoveva* was not a success.

By his literary talent he exercised almost as great an influence as by his compositions. As an editor he wrote numerous notable articles, and his prophetic words as to rising composers and other musical matters have, in many cases, been fulfilled.

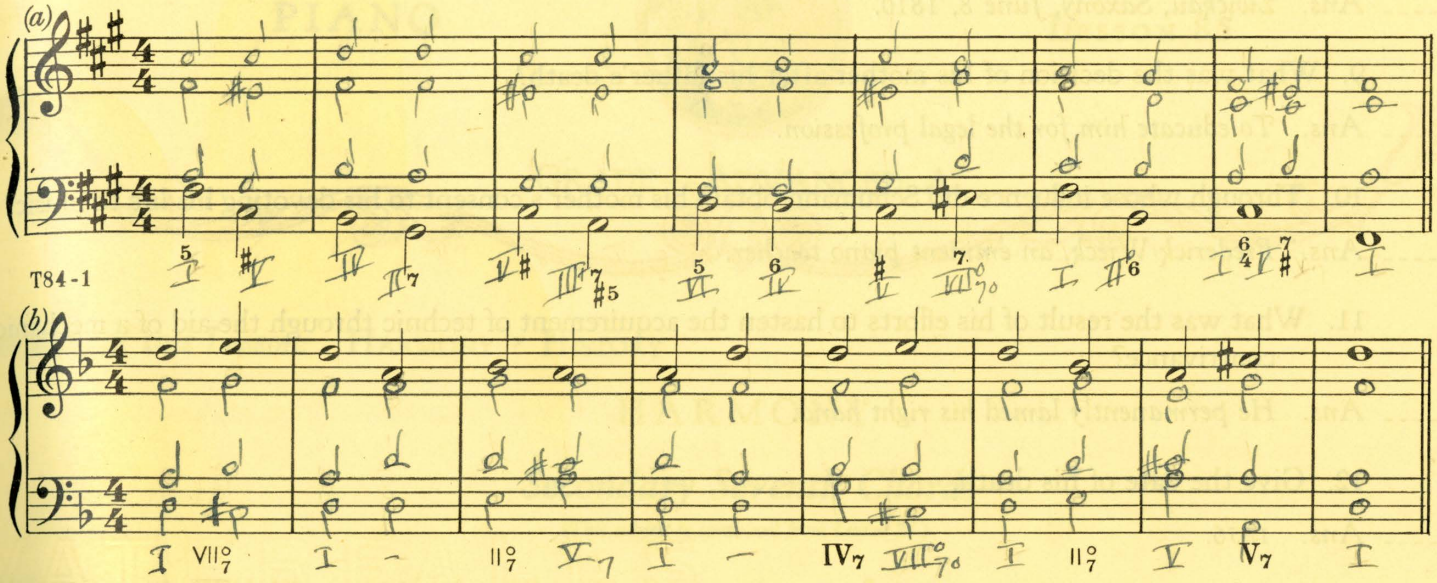
Test on Lesson 84

Marks Possible | Marks Obtained

HARMONY

1. Harmonize the following exercises. Mark the chords and inversions.

30 ---- *Ans.*



HISTORY

2. Where, and when, was Chopin born?

6 ---- *Ans. Warsaw, Poland, March 1, 1809.*

3. Who was his first and only piano teacher?

5 ---- *Ans. A Bohemian named Zywny.*

4. What additional studies did Chopin take up when ten years of age?

6 ---- *Ans. Harmony, counterpoint and composition.*

5. What was the press comment when he played in Warsaw, at the age of fifteen?

5 ---- *Ans. The press praised his originality and artistry, but declared he played too delicately and without the brilliance of a virtuoso.*

6. Give the place and date of Chopin's death.

6 ---- *Ans. Paris, October 17, 1849.*

Marks Possible | Marks Obtained

HISTORY—*Continued*

7. What claim is made for him as a composer for the piano?

5 ____ *Ans. That he was the greatest writer for that instrument.*

8. Give the place and date of the birth of Robert Schumann.

6 ____ *Ans. Zwickau, Saxony, June 8, 1810.*

9. What was the decision of his mother after his father's death?

5 ____ *Ans. To educate him for the legal profession.*

10. Through whose influence did Schumann obtain his mother's consent to his devoting his life to music?

5 ____ *Ans. Frederick Wieck, an eminent piano teacher.*

11. What was the result of his efforts to hasten the acquirement of technic through the aid of a mechanical contrivance?

5 ____ *Ans. He permanently lamed his right hand.*

12. Give the date of his death.

6 ____ *Ans. 1856.*

13. What compositions represent his finest achievements?

5 ____ *Ans. His larger compositions for piano, notably his A minor concerto and the Etudes Symphoniques.*

14. By what other talent, in addition to his compositions, did Schumann exercise great influence?

5 ____ *Ans. By his literary talent.*

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 85

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

Secondary Seventh Chords

(This subject is continued from Lesson 84.)

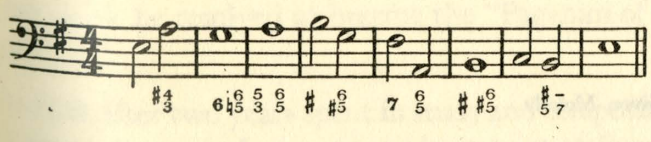
THE MINOR KEY *(Continued from Lesson 84)*

INVERSIONS

The inverted seventh chords of the minor scale are subject to the same rules of resolution as those of the major scale. Owing to the extremely dissonant character of the seventh chords on the first, third, and sixth degrees, great care should be exercised to make their introduction and resolution strict. A bass will now be given for harmonization (see Illustration 1), introducing the seventh chords and their resolutions as illustrated in Lesson 83, HARMONY.

Illustration 1

A Given Bass to be Harmonized



Seventh chords are always indicated when the figuring for the chord contains two consecutive numbers—for instance the 4 *and* 3 *in measure 1 of Illustration 1, and the* 6 *and* 5 *in five places.* These are all inversions of chords of the seventh, the consecutive figures indicating the seventh and root forming, together, a second in the upper voices. (See Lesson 77, HARMONY.)

As $\frac{6}{5}$ indicates a first inversion, the bass tone, when this figuring is found, is obviously the third of the chord, and the root must be a third lower. This practical hint will be found useful, in harmonizing figured basses. As $\frac{4}{3}$ indicates a second inversion (see Lesson 77, HARMONY) we can visualize the root as being the fifth below the bass tone.

In looking over the given bass in Illustration 1, with these suggestions in mind, it will at once be seen that the root of the four-three chord in the first measure is a fifth below the A; that is, it must be D, or, in this case, D♯, as the key of E minor requires the D sharped, and this is also indicated in the figuring. Therefore, we have the second inversion of the leading-tone seventh chord. The others can be mentally analyzed in the same way.

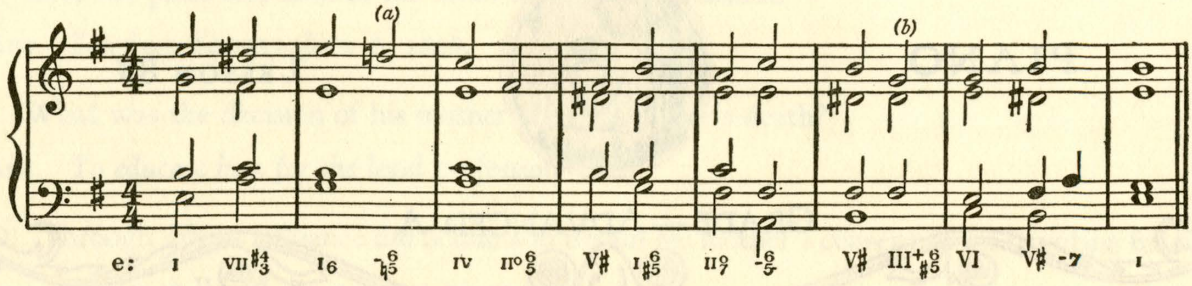
The root of the six-five chord in the second measure being a third below the bass tone, it is the tonic seventh chord. The same chord is found in the fourth measure, but now with D♯ (the major seventh) instead of D♮.

The six-five on B (measure 6), is the highly dissonant major seventh on the mediant, $III+_7$.

By turning to Illustration 2, you will see how these chords have been treated.

Illustration 2

Harmonization of the Given Bass



Observe the seventh passing by step to the sixth at (*a*), the minor seventh being used to avoid the augmented second, from D♯ to C. At (*b*), the third, fifth and seventh of the mediant seventh chord are prepared. The root, G, enters by skip, but remains stationary in the resolution, and the other intervals all progress by degrees.

It has been thought unnecessary to introduce all the secondary seventh chords and their inversions, especially in the minor keys, at this time. Some are so dissonant that they are unsuited for vocal music, the basis of all work in part-writing. The chord at (*b*), in the above example, illustrates this point. By referring to Lesson 83, HARMONY, the student will find the regular resolution of each chord when in root position. The progressions of the individual degrees are usually the same in inversions.

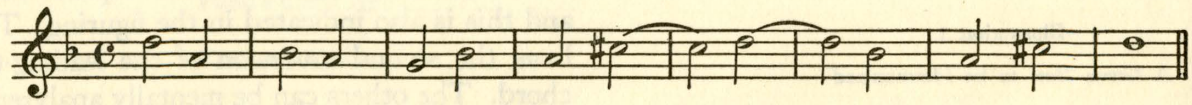
An example will now be given of the harmonization of a given melody, showing the use of inverted seventh chords. (See Illustration 3.)

The progression, in parallel motion, of all the voices at (*a*) is quite allowable, as there is only a change from one position to another of the same chord.

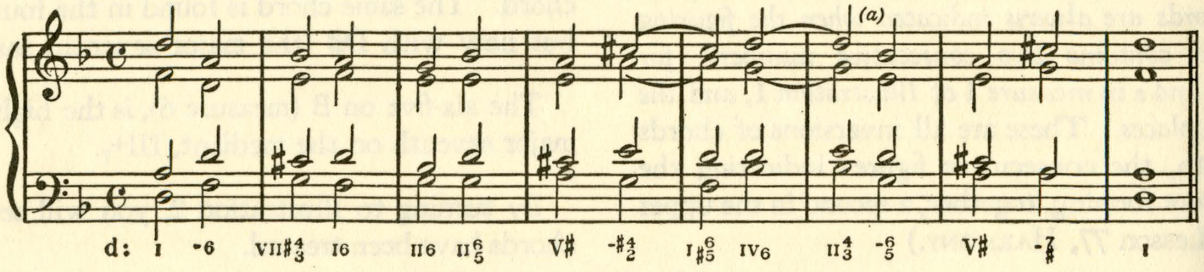
Secondary seventh chords are considered again in connection with Optional Progressions of Seventh Chords. (See Lesson 87, HARMONY.)

Illustration 3

(a) A Given Melody to be Harmonized



(b) Harmonization of the Given Melody



HISTORY

The Romantic Period

(This subject is continued from Lesson 84, and is resumed in Lesson 86.)

Franz Liszt (1811-1886), was born in Raiding, Hungary, October 22. His mother was of German descent, and his father was a Hungarian, in the employ of Prince Esterhazy. His father was a capable musician, and taught Franz during his early youth, often saying to his precocious son, "My son, you are destined to realize the glorious ideal that shone in vain before my youth. I shall renew my youth in you."

Franz made his first public appearance as a pianist at the age of nine years, and Prince Esterhazy was so impressed with the boy's remarkable ability, that he agreed to pay the expense of six years of instruction. His father took him to Vienna, where he studied piano several years with Czerny, and composition with Salieri.

It is said that Beethoven acknowledged his genius at a concert in Vienna, in 1823, by kissing him on the forehead. In the same year he proceeded to Paris, where he applied for admission to the Conservatoire, but was refused by Cherubini, the director, on account of his foreign birth. In England, where he went on a concert tour, he was called the "little Liszt" and was carried onto the stage to emphasize his youth. He disliked very much this theatrical and superficial method of advertising.

In 1827, his father died, and Liszt turned over to his mother all his earnings as a pianist, supporting himself by teaching. In Paris he studied theology and philosophy. A disappointment in a love affair nearly drove him to give up his art, but upon hearing Paganini, the wizard of the violin, he resolved to become the "Paganini of the piano."

In 1839, after two years spent in study and composition in Geneva, he started on a triumphant tour of Europe. Schumann said of him, "I never found any artist, except Paganini, to possess in so high a degree this power of subjecting, elevating and leading the public. It is a combination of wildness, tenderness, boldness and airy grace."

In 1840, Liszt made his fourth trip to London. He gave two concerts of his own, unassisted, and is said to have originated the term "Recital" at this time.

In 1847 he settled down in Weimar, spending his time in teaching and in composition. Among his favorite pupils at that time, were Carl Tausig and Hans von Bulow, the latter of whom subsequently married Liszt's daughter. He brought out, as director, the works of Wagner, Berlioz and Schumann.

With the assistance of the Princess Wittgenstein he wrote many literary works, such as his *Life of Chopin*, *The Music of the Gypsies*, etc. Petty jealousies and persecutions finally drove him from Weimar, which he had made an art center. He went to Rome and took "lower orders" in the church, receiving the title of Abbé. Here he stayed for some years, devoting his time to composition, largely sacred in character.

Later, he returned to Weimar, where he was surrounded by a circle of friends, pupils and admirers. In the last ten years of his life, three important events occurred. In 1876, he witnessed the completion of an undertaking to which he had earnestly devoted himself, namely, the establishment of the Festival at Bayreuth; in 1882, he heard Wagner's swan-song, *Parsifal;* and in 1886, at the age of seventy-four, he accepted an urgent invitation to visit London and Paris. In both cities he won fresh laurels as a composer and pianist. In England, he heard his oratorio *The Legend of St. Elizabeth* produced with sensational success. Broken in health, he returned to Germany, where he died July 31, 1886.

Liszt's compositions number 1,233. His original compositions divide themselves into two groups. In the first, technic is more prominent; in the second, poetic ideas. In one group, belong such works as the Paganini Studies, the *Waldesrauschen*, *Gnomenreigen*, and others. In the *Consolations* and *Années de pélerinage*, we find a series of charming tone-pictures, wherein he reproduces, in tone, the impressions received from nature and art during his travels in Switzerland and Italy.

His two piano concertos, in A and E-flat, are imposing works, included in the repertoire of every virtuoso. The B minor sonata is a mighty work, severely testing the technic of any pianist. His transcriptions of Schubert's melodies, of some of the symphonies of Beethoven and Berlioz, and of some of Wagner's works, are masterly. In many of these transcriptions, he succeeds in making the ten fingers adequately represent the orchestra. His *Hungarian Rhapsodies*, fifteen in number, are known the world over. Liszt intended these Rhapsodies as a sort of national epic, reflecting the spirit of a picturesque people. His piano compositions are of the advanced romantic type, and his love of nature, as well as his religious feeling, shine forth in all.

In his songs, he clings to the principle of program music. He strives to produce the mood suggested by the poetry, rather than merely to set the poetry to music. For example, Heine's "Lorelei," in Liszt's treatment, expands into a tone-picture of tragic grandeur. His setting of the 113th Psalm for soprano solo, chorus of women's voices, violin, harp, piano and organ, is one of his outstanding vocal works. He transcribed for the piano many of the songs of Schubert, Schumann, Chopin, Mendelssohn, Franz and Weber. His transcriptions are more than a simple transfer of the notes of the original compositions. "They are poetical re-settings, seen through the medium of the piano."

In his Masses, he used the Gregorian chants as the foundation of the cadences, giving back to the older harmonies their due value, which for two hundred years had been superseded by chromatic modulations.

The *Faust Symphony*, a treatment of the psychological rather than the literal side of Goethe's poem, and the *Dante Symphony*, after Dante's *Inferno*, are unique works. The former, in three separate movements, has a tenor solo and male-voice chorus in the Finale.

Liszt was practically the founder of a new form of orchestral composition—the "symphonic poem." He wrote thirteen compositions of this kind, including *Les Preludes*, *Orpheus*, *Tasso*, *Prometheus*, *Hamlet*, *Mazeppa*, *Heard Upon the Mountains*, etc. For the organ he wrote, among other works, a great Fantasia and Fugue built on the tones B-flat, A, C, and B; the letters of which, in German, spell the name Bach. Compare Schumann's similar musical spelling of names, mentioned in Lesson 84, HISTORY.

Liszt had outstanding virtues and equally prominent faults. The adoration shown him in his early youth naturally somewhat spoiled him, and he was apt to pose and "play to the gallery." Yet his generosity was boundless. Wherever there was distress, he was always ready to help with money, sympathy, or his powerful influence.

His championship of rising and struggling composers of the day was a service which can hardly be estimated. Wagner, doubtless, owes the exploitation of his works to the tireless efforts of Liszt, who practically supported him during the years of his political exile.

As a critic, he was vastly influential; as a leader of musical culture, he was pre-eminent; as a teacher, a remarkably compelling personal influence. Among his pupils, in addition to those just referred to, may be mentioned Sgambati, D'Albert, Rosenthal, Stavenhagen, Sauer, Burmeister, Reisenauer, Siloti, Friedheim, Klindworth, Baerman, William Mason and WILLIAM H. SHERWOOD.

Pupils in great numbers flocked to Weimar during the last years of Liszt's life. For those possessing a certain degree of talent and a sincere ambition, he had a cordial welcome. He was a fatherly friend to them, and they gave back to him boundless affection. It is well known that his teaching was mostly gratuitous, though his means were modest.

Liszt's technic brought the capacity of the piano as near as possible to that of the orchestra. It included enormous development of strength and great flexibility of the fingers; constant changes of the position of the arm and hand to suit the effect desired; elastic staccato; trills in double notes; elaborate glissandos; interlocked hands; brilliant alternating octaves; refined and expert use of the pedals; trills played with changing fingers or with both hands in single notes, chords or octaves; combinations of different touches; in short, every conceivable technical means to produce varied effects, in which field he was a discoverer and a revolutionary. While the greatest of technicians, he was highly emotional and dramatic, and will undoubtedly be known in the history of the pianoforte as the greatest virtuoso of all time.

Test on Lesson 85

Marks Possible | Marks Obtained

HARMONY

1. To what rules of resolution are the inverted seventh chords of the minor scale subject?

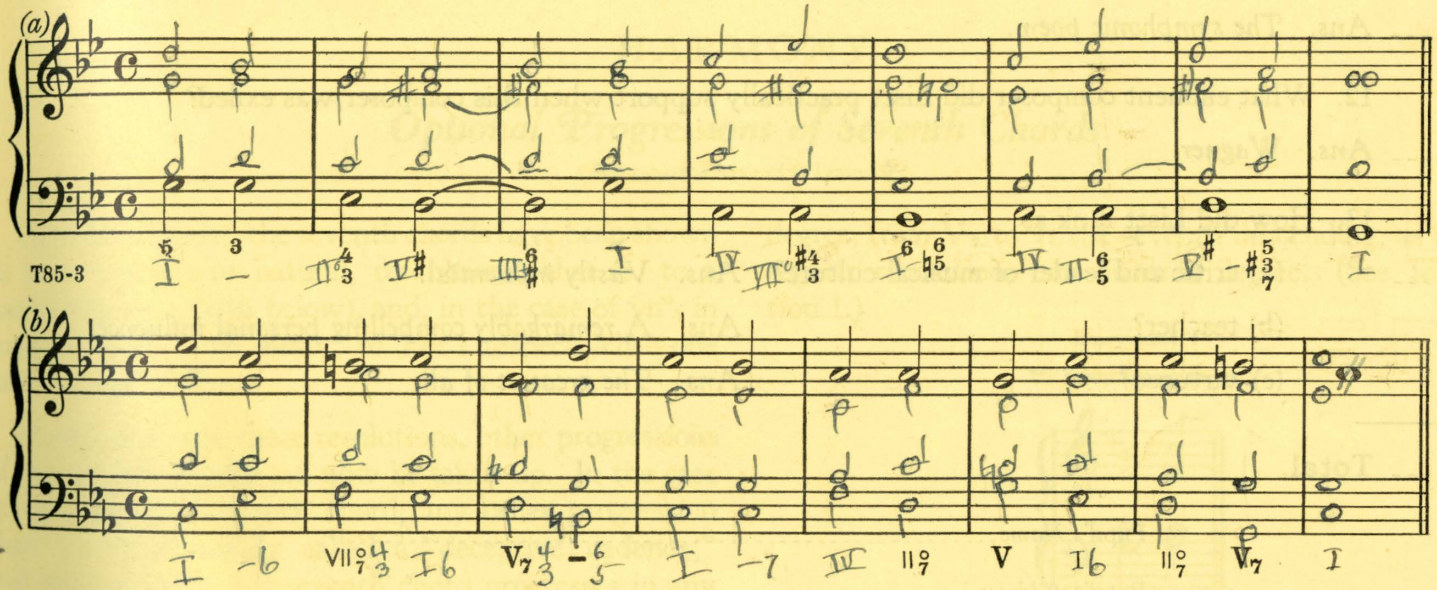
6 ---- *Ans.* *To the same rules of resolution as those of the major scale.*

2. When are seventh chords always indicated?

6 ---- *Ans.* *When the figuring for the chord contains two consecutive numbers.*

3. Harmonize the following exercises and mark the chords and inversions. Make your own selection of the inversions of the indicated chords in (*b*).

30 ---- *Ans.*



HISTORY

4. What dates mark the birth and death of Franz Liszt?

6 ---- *Ans.* *October 22, 1811—July 31, 1886.*

5. At what age was his first public appearance made?

5 ---- *Ans.* *At the age of nine years.*

6. What great composer acknowledged his genius at a concert given in Vienna by Liszt when he was only twelve years old?

5 ---- *Ans.* *Beethoven.*

Marks Possible | Marks Obtained

HISTORY—*Continued*

7. What famous composer commented on his power to subject, elevate and lead the public?

5 ____ *Ans. Schumann.*

8. When, and where, is Liszt credited with originating the term, Recital?

5 ____ *Ans. In 1840, at London.*

9. Where did he settle down to teach and compose?

5 ____ *Ans. Weimar.*

10. What is the number of his compositions?

6 ____ *Ans. 1233.*

11. What new form of orchestral composition did Liszt introduce?

6 ____ *Ans. The symphonic poem.*

12. What eminent composer did Liszt practically support when this composer was exiled?

5 ____ *Ans. Wagner.*

13. How did Liszt rank as

10 ____ (*a*) critic and leader of musical culture? *Ans. Vastly influential.*

(*b*) teacher? *Ans. A remarkably compelling personal influence.*

(*c*) virtuoso? *Ans. The greatest of all.*

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 86

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

Optional Progressions of Seventh Chords

(This subject is resumed in Lesson 87.)

Up to the present, the seventh chords have been shown in their regular, or natural, resolutions, that is, to a fourth above (or fifth below), and, in the case of VII°$_7$ in major, and VII°$_7$° in minor, to I or I respectively—one diatonic degree above.

Having mastered these resolutions, other progressions of the seventh chords can now be taken up. In the case of the dominant seventh chord, any other progression than V_7—I is usually called a "deceptive cadence;" and when a secondary seventh chord progresses in any other way than in the regular progression already shown, it is called an irregular progression. Many of these progressions, however, are so commonly used that the terms "deceptive" and "irregular" seem a little inappropriate. The general term "optional resolutions" will, therefore, be employed for the progression of seventh chords—dominant or secondary—to any other than their regular resolutions.

There are many possible progressions of seventh chords, and it will suffice to quote only a few.

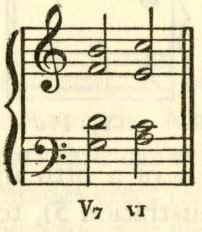
THE DOMINANT SEVENTH

First, some practical progressions of the dominant seventh chord will be considered.

1. The progression of the root upwards one diatonic degree, from V_7 to VI, the seventh descending, as in the regular resolution, one diatonic degree. (See Illustration 1.)

Illustration 1

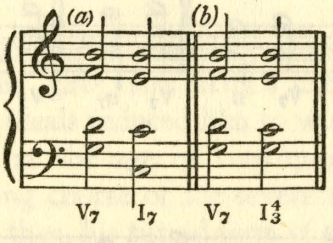
V_7 Progressing to VI



2. The progression of the root a fourth upwards to the secondary seventh on the tonic (see Illustration 2), either in fundamental position (*a*) or second inversion (*b*)—the seventh descending, as usual, one diatonic degree.

Illustration 2

V_7 Progressing to I_7

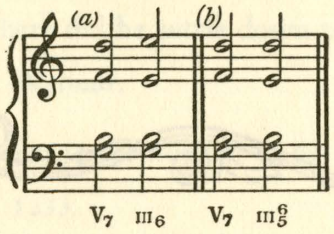


3. The progression of the root a third downwards (see Illustration 3), to the triad on III, as at (*a*), or to

III$_7$, as at (*b*). In the latter case, we retain the fifth of the V$_7$ chord, to be the seventh of III$_7$. The seventh of the V$_7$ chord, descends one diatonic degree.

Illustration 3

V$_7$ Progressing to III or III$_7$

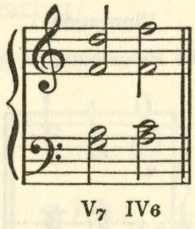


In the above progressions, the seventh resolves downwards. In the following group, the seventh will remain stationary and become either the root, third, or fifth of another chord.

4. The progression of a second downwards, to the triad on IV. The seventh of the V$_7$ chord becomes the root of IV. (See Illustration 4.)

Illustration 4

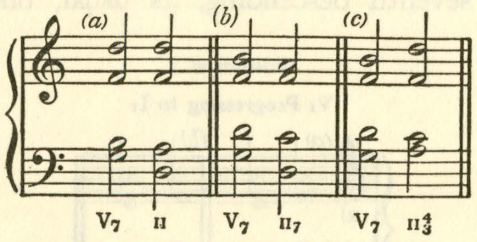
V$_7$ Resolving on IV



5. The progression of a fifth upwards (or a fourth downwards—see Illustration 5), to II (*a*), or II$_7$, either in its root position (*b*), or its second inversion (*c*).

Illustration 5

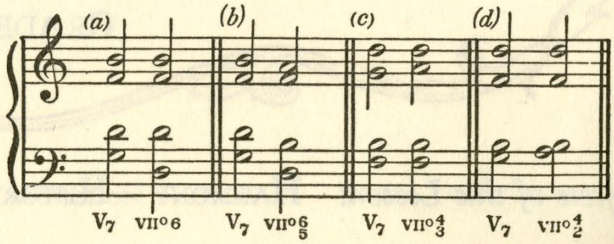
V$_7$ Resolving on II or II$_7$



6. The progression of a third upwards (see Illustration 6), to the triad (*a*) or the seventh chord (*b*) (*c*) (*d*) on VII. The progression to the triad is to its first inversion (*a*); to the seventh chord it progresses to the first, second or third inversions (*b*) (*c*) (*d*).

Illustration 6

V$_7$ Resolving on VII or VII°$_7$

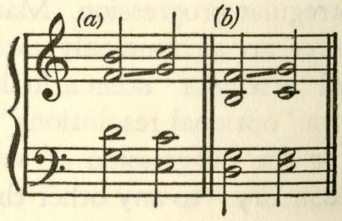


In Illustrations 4 and 6, the progressions of the dominant seventh chord are more in the nature of delayed resolutions, than resolutions in themselves, and depend upon suitable context for good effect. They should not be freely used.

7. An exceptional progression of the seventh, in the regular resolution of V$_7$ to I, occurs when some other degree than the seventh progresses to the third of I, in the bass. In Illustration 7 (*a*), the regular resolution of the seventh, F, to E, would produce bad hidden octaves with the bass. It is, therefore, allowed to rise to G, instead. This progression is also permitted to avoid doubling the third of I, as at (*b*).

Illustration 7

Seventh Rising in V$_7$—I Progression



The following bass (see Illustration 8) provides for the optional resolutions of the dominant seventh chord. It will be harmonized to illustrate the uses of the same.

Illustration 8

A Given Bass to be Harmonized

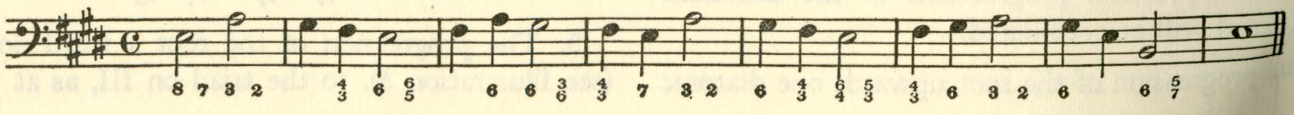
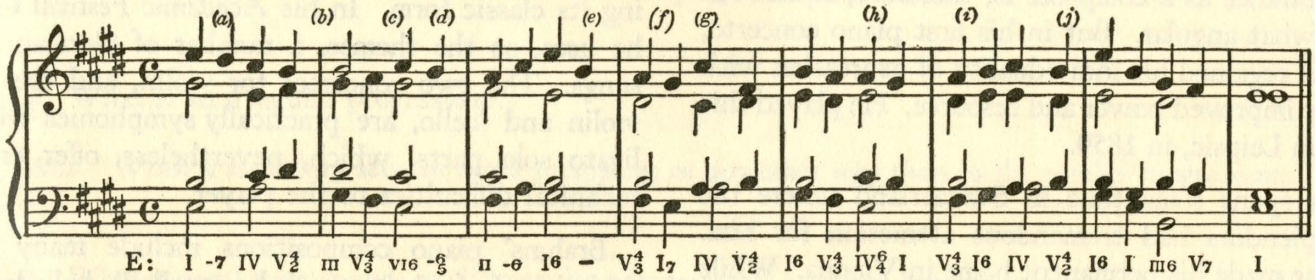


Illustration 9 gives the harmonization of the figured bass in Illustration 8, showing some of the optional resolutions of the dominant seventh chord. Explanatory references to the progressions are given below.

Illustration 9

Harmonization of the Given Bass



(*a*) and (*d*) Sevenths of secondary seventh chords taken and left by stepwise progression downwards.

(*b*) V_7 resolving to III, according to Progression 3, given in this Lesson. The dominant seventh chord is here in its third inversion.

(*c*) V_7 resolving to VI: Progression 1.

(*e*) The $\frac{8}{6}$ following 3, in the given bass at this point, indicates that the first inversion is repeated with the third from the bass in the soprano.

(*f*) V_7 (here in second inversion) to I_7: Progression 2.

(*g*) The third doubled in the soprano, to make the melodious progression of thirds with the bass, from the previous chord.

(*h*) V_7 to IV: Progression 4. The IV here makes only a temporary delay of the regular resolution of V_7 to I.

(*i*) V_3^4 to I_6, with the seventh rising: Progression 7.

(*j*) The root, B, is doubled in an inversion of V_7. This is unusual, but the alto is obliged to take D♯ in this case.

HISTORY

The Romantic Period

(*This subject is continued from Lesson 85.*)

Johannes Brahms (1833-1897) was born in Hamburg, Germany. His father, who was a remarkable musician, placed the talented boy under the best masters. At the age of fourteen, the young Johannes made his first appearance in public, playing Bach and Beethoven, his favorite masters, and some original variations on a folk-song.

In 1853, he went on a concert tour with Remenyi, the Hungarian violin virtuoso. While in Hanover, he met Joachim, who was very much impressed by the youth's skill in transposing a Beethoven violin sonata a half-step higher without any preparation, and without the notes, the pitch of the piano being too low.

In Weimar, Brahms spent some weeks as the guest of Liszt. Upon Joachim's recommendation he went to Düsseldorf to meet Robert Schumann, who was profoundly impressed with Brahms' playing, personality and compositions. Schumann introduced him to the musical world in one of his characteristic articles in his paper: "And he has come, a youth at whose cradle graces and heroes kept watch. May the highest genius strengthen him! Meanwhile the spirit of modesty dwells within him. His comrades greet him at his first step into the world of art, where wounds may perhaps await him, but bay and laurel also. We welcome him as a valiant warrior."

Early in his career, Brahms was able to find publishers for three sonatas for the piano, a scherzo, a trio, and some songs, but the interest in him was confined to a comparatively small circle.

Notwithstanding Schumann's enthusiastic announcement of Brahms' gifts, the latter's extraordinary good sense and high ideals induced him to withdraw from the musical world at the age of twenty-one, and subject himself to a long course of the severest study. Several years he toiled thus, his turgid form of expression giving way to simplicity and clearness; for his overwrought emotional melodies, he substituted fluent, clear-cut

phrases; complex harmonies were replaced by simpler ones.

His Op. 11, a serenade, the first work written after his reappearance as a composer is, therefore, square-cut and somewhat angular. But in his first piano concerto, Op. 15, he regained his individuality of expression with immensely improved power and resource. He played this concerto in Leipsic, in 1859.

Brahms spent some time in Switzerland where the Alpine splendors had tremendous attraction for him. In 1862, he made his permanent home in Vienna. While doing some conducting of a distinguished character, he preferred to give most of his time to writing, and revising the works of Couperin, Mozart and Chopin.

His *German Requiem*, completed in Switzerland, was produced in Bremen in 1868, and was heard with admiration in other cities. *Love-Song Waltzes*, Op. 52; the *Rhapsodie*, Op. 53; the *Song of Destiny*, Op. 54; and the *Song of Triumph*, Op. 55, followed in rapid succession, together with chamber music and songs.

Throughout his life, Brahms imposed upon himself the task of writing a contrapuntal exercise every day. His own fastidious taste, not the applause of the public, compelled him to work thus painstakingly. He sought to express romantic feeling in classic form, and he aimed to make this feeling complete and universal, not personal. Hence, in spite of great achievements in other forms of composition, he chose to wait with his first symphony until he was more than forty years of age, having worked ten years upon it.

Schumann's compositions expressed his own love, longing and passion; Chopin's works were the reflection, at times, of a morbid temperament; Wagner dealt with all the emotions separately and together. Brahms sought to regulate, but not to exclude, his personal sentiments. He drew inspiration from Beethoven, and would blend it with new life. He endeavored to catch the wayward charm of romanticism, and imprison it in forms of beauty and proportion. He strove to combine the polyphony of Bach, the homophony of Beethoven, and the spirit of romanticism, into a well-balanced, symmetrical, beautiful whole. This keenness for perfection of technical construction led him, occasionally, into the dryness of sheer intellectuality.

Brahms was not a colorist. Indeed, he frequently made his orchestration "gray" and "thick." He evolved innovations in harmony, and cross-rhythms. He introduced many strong features into the symphony, without changing its classic form. In his *Academic Festival Overture*, he uses, as the themes, a number of German student songs. The two concertos for violin, and the one for violin and 'cello, are practically symphonies with obbligato solo parts, which, nevertheless, offer enormous technical difficulties to the player.

Brahms' piano compositions include many sets of variations (a form in which he excelled), ballads, capriccios, intermezzi, rhapsodies, etc. Polyphonic figuration, harmonic and rhythmic combinations, syncopations, wide stretches, all combine to make them of great difficulty. The *Hungarian Dances*, arranged for four hands, and also orchestrated, are very popular.

Among the works for orchestra, there are four symphonies, several sets of variations, overtures, serenades, etc. The string quartets and quintets hold high places of honor in the realm of chamber music.

Of the two hundred songs, sixty or more are in the folk-song style. Like Schumann, Brahms makes his accompaniment as important as the voice part. There are many choruses and part-songs, too, all of which reflect the same careful and painstaking workmanship.

Brahms cared little for fame. When the University of Cambridge, England, offered him a degree, suggesting a new composition from his pen for the occasion, he replied that he was too busy to write anything new, but would be glad to receive the honor, if any of his old works seemed good enough.

He was a remarkably well educated man. He had a passion for learning, and, like Beethoven, derived great inspiration from his contemplation of nature.

There are numerous stories of Brahms' fondness for children, his kindheartedness, his modesty, and his broad tastes. At one time, he was asked among other friends, by the wife of Johann Strauss, the waltz composer, to inscribe his name upon her fan, with a phrase from his works. He wrote the opening phrase of Strauss' *Blue Danube* waltz and underneath, the words "Not I regret to say, by your devoted friend, Johannes Brahms."

Test on Lesson 86

Marks Possible | Marks Obtained

HARMONY

1. What is a deceptive cadence?

8 ____ *Ans. The dominant seventh chord with any other progression than V_7-I.*

2. What is an irregular progression?

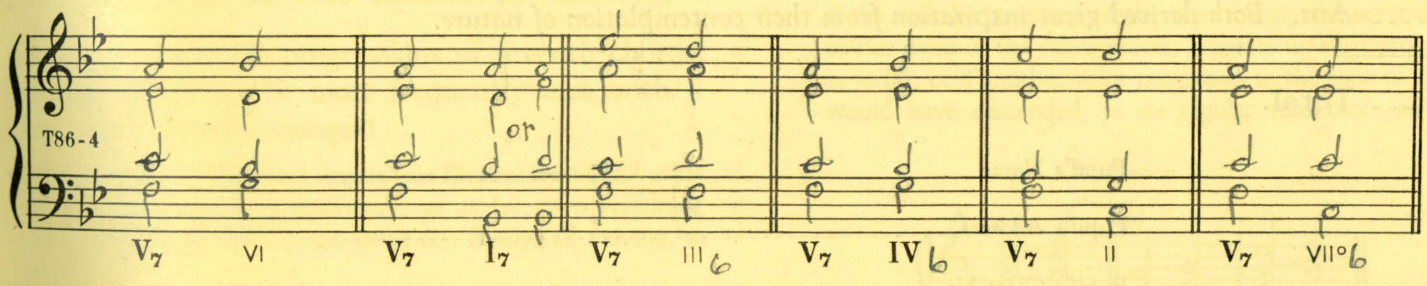
8 ____ *Ans. When a secondary seventh chord progresses in any other way than in the regular progression.*

3. What general term applies to all irregular progressions, whether dominant or secondary sevenths?

8 ____ *Ans. Optional resolutions.*

4. Write progressions of the dominant seventh in the key of B♭ to the following chords: VI, I_7, III, IV, II and VII°.

15 ____ *Ans.*

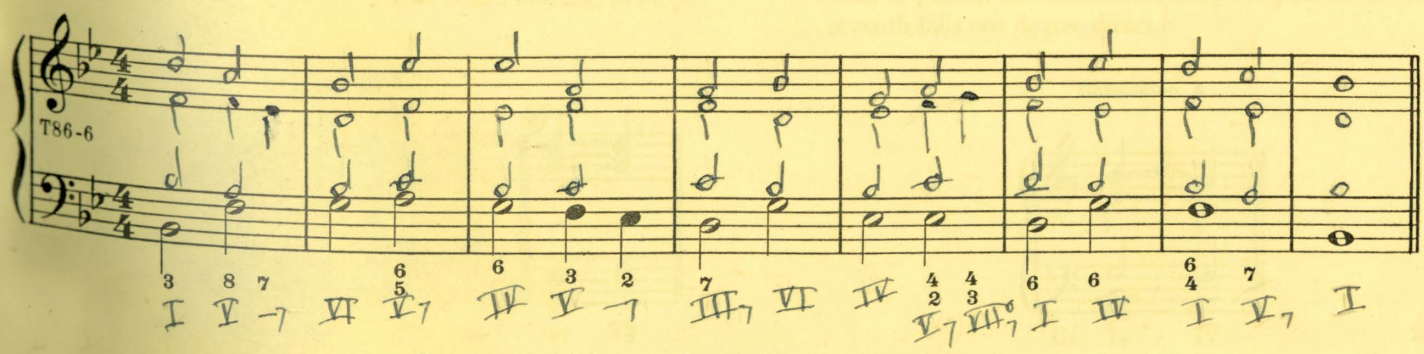


5. When does an exceptional progression of the seventh, in the regular resolution of V_7 to I, occur?

8 ____ *Ans. When some other degree than the seventh progresses to the third of I, in the bass.*

6. Harmonize the following bass, using the "optional progressions" indicated. Mark the chords.

15 ____ *Ans.*



Marks Possible | Marks Obtained

HISTORY

7. Give the dates of the birth and death of Johannes Brahms.

6 ____ *Ans. 1833-1897.*

8. What two composers were represented on the program of his first public appearance?

6 ____ *Ans. Bach and Beethoven.*

9. What action did Brahms take when he was twenty-one years of age?

8 ____ *Ans. He withdrew from the musical world and subjected himself to a long course of the severest study.*

10. What was his self-imposed daily task?

6 ____ *Ans. Writing a contrapuntal exercise.*

11. How long did he work upon his first symphony?

6 ____ *Ans. Ten years.*

12. In what respect was he like Beethoven?

6 ____ *Ans. Both derived great inspiration from their contemplation of nature.*

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100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 87

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - TECHNIC

HARMONY

Optional Progressions of Seventh Chords

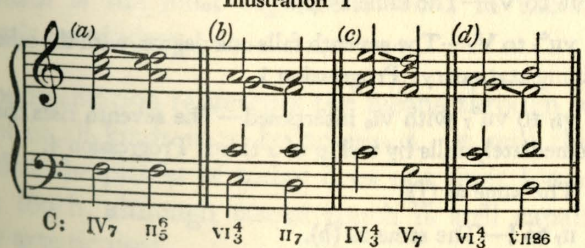
(This subject is continued from Lesson 86.)

SECONDARY SEVENTHS *(Continued from Lesson 85.)*

Among the possible progressions of seventh chords, the following are to be most frequently met with—exclusive of chromatic changes:

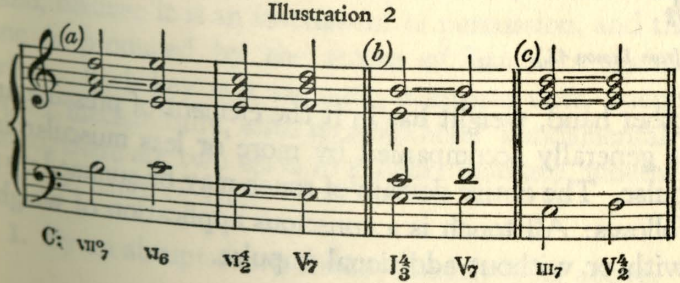
1. The seventh descends one degree (see Illustration 1), the other three voices remaining stationary, as at (*a*); two remaining stationary, as at (*b*); or one, as at (*c*); finally, all moving, as at (*d*).

Illustration 1



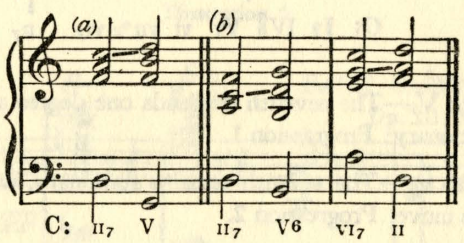
2. The seventh remains stationary (see Illustration 2), the other three voices moving, as at (*a*); or two voices moving, as at (*b*); or one voice, as at (*c*).

Illustration 2



3. The seventh progresses upwards (see Illustration 3), especially if the melodic tendency of the voice taking the seventh, or of one or more of the other voices, suggests upward progression, as at (*a*); or if another voice progresses to the tone to which it would have descended, in its regular resolution, as at (*b*).

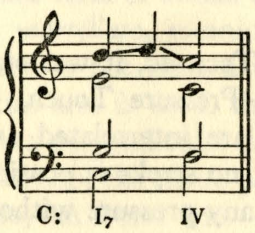
Illustration 3



4. The seventh ascends one diatonic degree and immediately returns by a skip of a third to the tone to which it would have regularly resolved, as in Illustration 4. The C is merely interposed and is not the resolution.

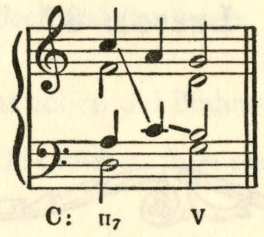
This is plainly an embellishment of Progression 1, where the seventh falls one degree direct.

Illustration 4



5. Chord degrees may be exchanged between different voices before resolution, as in Illustration 5. The resolution must follow the last position of the chord.

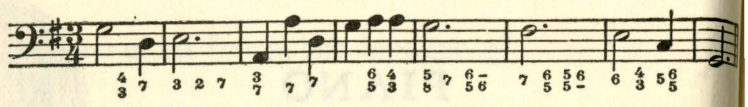
Illustration 5



The harmonization of the given bass in Illustration 6 will show most of the above optional progressions of the secondary seventh chords:

Illustration 6

A Given Bass to be Harmonized

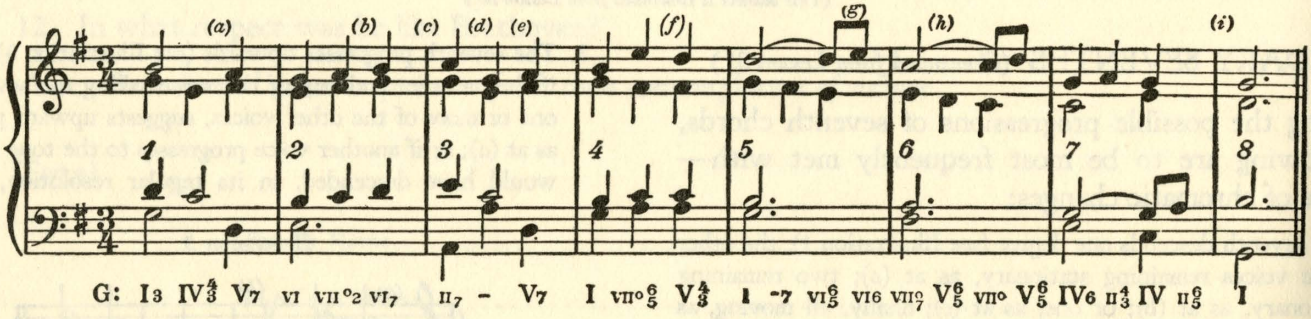


In Illustration 7, where the given bass is harmonized, observe the rhythmic similarity of measures 5 and 6. This is called a sequence, or sequential treatment. Sequences are taken up in Lesson 88, HARMONY. The cadence is plagal, the movement of the tenor, from G to A, not changing its harmonic basis.

Detailed references to the progressions of the secondary seventh chords are given below the illustration.

Illustration 7

Harmonization of the Given Bass



(*a*) IV7 to V7—The seventh descends one degree and one voice remains stationary: Progression 1.

(*b*) VII°7 to VI7—The seventh remains stationary, while the other three voices move: Progression 2.

(*c*) VI7 to II7—The seventh rises one degree: Progression 3.

(*d*) II7 in two positions, the seventh moving to another tone of the same chord: Progression 5.

(*e*) II7 to V7—The same as (*c*).

(*f*) VII°7 to V7—The seventh falls one degree, with the other voices remaining stationary: Progression 1.

(*g*) VI7 to VII°7 with VI6 interposed—The seventh rises one degree and immediately falls by a skip of a third: Progression 4.

(*h*) The same as (*f*).

(*i*) II7 to I—The same as (*b*).

TECHNIC

Touch

(This subject is continued from Lesson 45.)

In Lesson 45, TECHNIC, it was stated that the three types of touch—Pressure Touch, Stroke Touch and Weight Touch—are interrelated and interdependent. Strictly speaking, no stroke is possible without weight, nor can there be any pressure without weight. On the other hand, weight has in it the element of pressure and is generally accompanied by more or less muscular impulse. The entire domain of touch may be summed up as follows: All touch is a conscious application of weight with or without additional impulse.

STROKE TOUCH *(Continued from Lesson 45.)*

Stroke Touch was first used, and most highly developed, by the virtuosi and teachers of the early nineteenth century. The key-dip of the first pianos, as compared with present-day instruments, was very shallow, and key resistance was, therefore, slight. These factors naturally invited quick, short impulses with but little force. The compositions of that period are full of scale and passage work, as well as embellishments, such as trills and mordents, calling for facile, brilliant execution. Hence, the first piano technic was a finger-stroke technic.

Since facility and precision were of prime importance, teachers labored to equalize finger action, seeking to gain this end through five-finger exercises, of which the first two of Clementi's *Gradus ad Parnassum* are characteristic examples. The thought of the best pedagogues of our time has changed, so that beauty of sound and facility of execution are attained by discriminative emphasis or plastic touch, in which the differences and individual characteristics of fingers are utilized to the greatest advantage.

Equality of strength in the fingers is today less sought than the control of fingers, as well as control of the entire playing apparatus.

Control is the most significant word in the music student's vocabulary.

Experimentation represents the means through which control of all kinds is to be achieved. It will thus be seen that the pianist of today does not limit himself to stroke touch, although stroke touch is still capable of highly artistic uses.

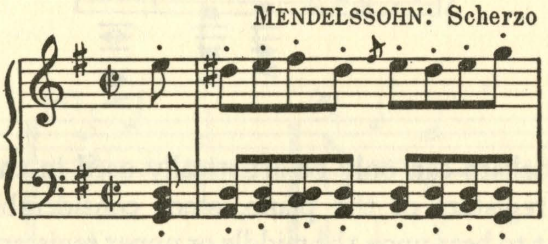
STACCATO

Staccato is the typical, that is, inherent, touch of the piano, because it is an instrument of percussion, and the tone is produced by the stroke of hammers against strings. Each key is a separate, complete unit, unconnected, mechanically, with its neighbors. Fundamentally stated, there are two ways to produce staccato, whether of finger, hand, or arm:

1. By an abrupt down-stroke, directly from above.
2. By plucking the keys—withdrawing the fingers through individual action, or withdrawing the forearm or entire arm.

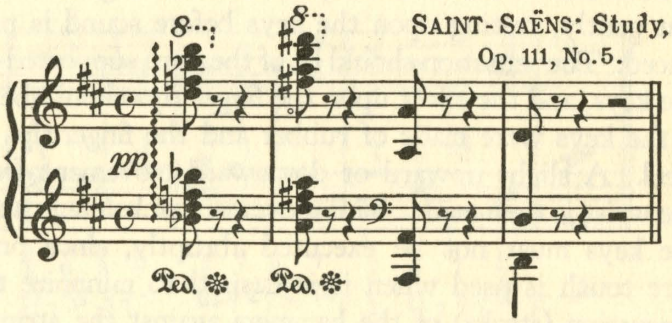
The choice of these two methods depends upon the nature and tempo of passages to be played. It may be laid down as a safe rule that the first method should be employed where many successive notes are to be played staccato, and where the tempo is fast. (See Illustration 8.)

Illustration 8



When, however, the tempo is slow or moderately fast, particularly when the quality sought is suave, not brilliant, or crisp and loud, and when the amount of tone is small, the second method is employed. (See Illustration 9.)

Illustration 9



MARTELLATO

There is an extreme form of stroke technic known by the technical term *martellato*, meaning hammered. In this touch, the action is not limited to finger or hand action, but the entire arm is used, the fingers literally attacking the keys in a perpendicular direction. In order to do this most effectively, the entire playing unit below the shoulder—fingers, hand and arm—is held firm, thus

Marks Possible

Marks Obtained

Test on Lesson 87

HARMONY

1. Write examples in the key of D, showing possible progressions of seventh chords with

   (*a*) the seventh descending one degree.

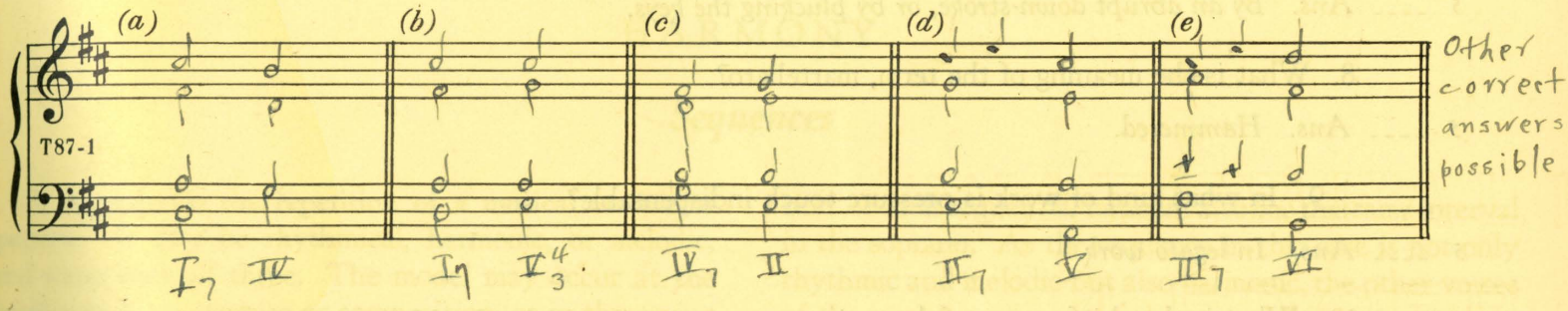
   (*b*) the seventh remaining stationary.

   (*c*) the seventh progressing upwards.

   (*d*) the seventh ascending one diatonic degree and returning by skip of a third to its regular resolution.

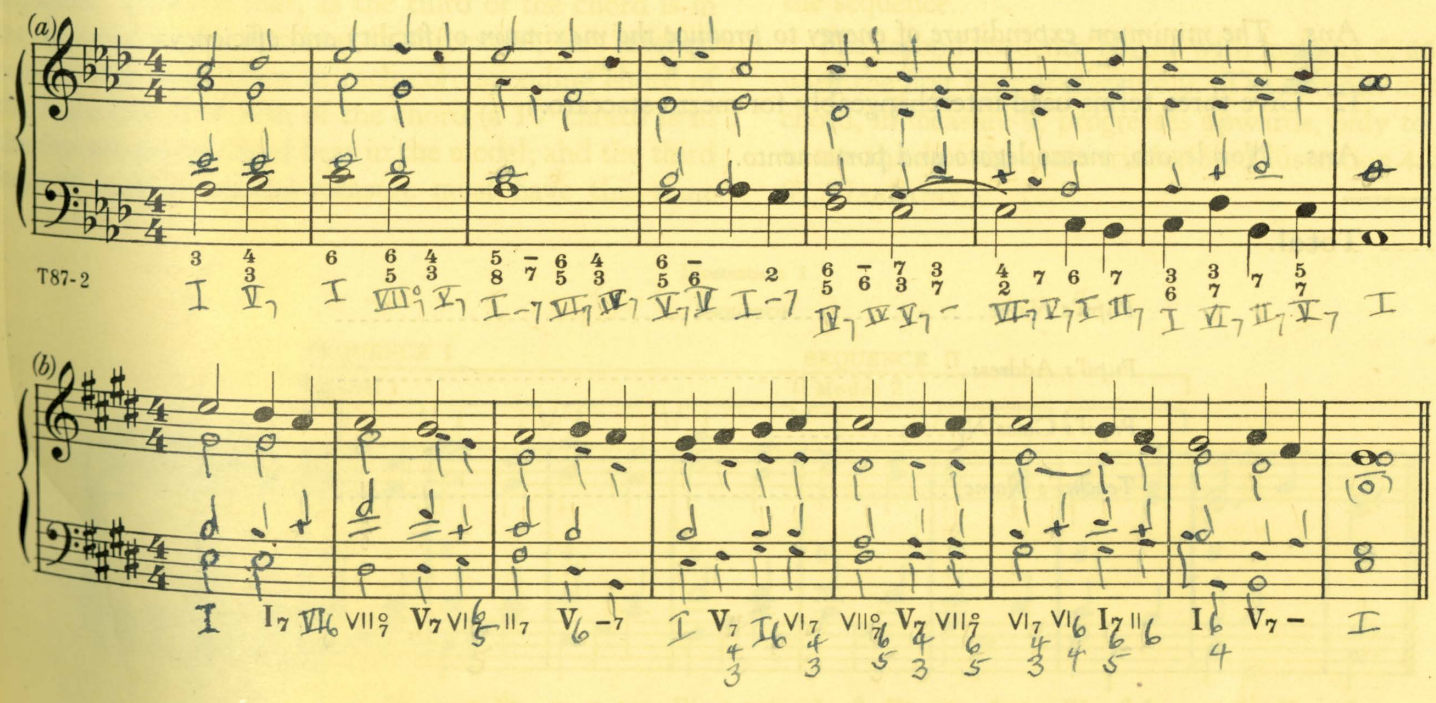
   (*e*) chord degrees exchanged between different voices before resolution.

20 ---- *Ans.*



2. Harmonize the following exercises, making your own selection of inversions in (*b*). Mark all chords and inversions.

30 ---- *Ans.*



Marks Possible | Marks Obtained

TECHNIC

3. How may the entire domain of touch be summed up?

5 ____ *Ans. As a conscious application of weight, with or without additional impulse.*

4. What was the first piano technic?

5 ____ *Ans. A finger-stroke technic.*

5. What is the most significant word in the student's vocabulary?

5 ____ *Ans. Control.*

6. What is the typical touch of the piano?

5 ____ *Ans. Staccato.*

7. Give two ways by which staccato may be produced on the piano.

5 ____ *Ans. By an abrupt down-stroke, or by plucking the keys.*

8. What is the meaning of the term, martellato?

5 ____ *Ans. Hammered.*

9. In what kind of work is pressure touch indispensable?

5 ____ *Ans. In legato work.*

10. What is the chief source of dynamic motor energy in weight touch?

5 ____ *Ans. The shoulder.*

11. What is the present-day technical formula?

5 ____ *Ans. The minimum expenditure of energy to produce the maximum of facility and efficiency.*

12. Give three terms used interchangeably for mezzo staccato.

5 ____ *Ans. Non legato, mezzo legato and portamento.*

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

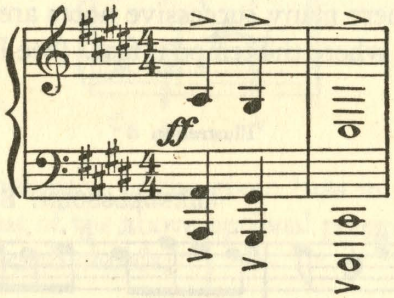
*Pupil's Class No.*_____

*Teacher's Name*_____

ensuring the greatest directness and force. A well-known example, where martellato serves an artistic end, is shown in Illustration 10.

Illustration 10

RACHMANINOFF: **Prelude**



Martellato can only be artistically used in the lower (bass) registers of the piano, since considerable force brought to bear upon the middle or upper registers would result in unlovely (glassy) sounds, and might even break the strings. The student must understand, however, that martellato does not mean "pounded." The piano should never be pounded!

PRESSURE TOUCH *(Continued from Lesson 45.)*

Pressure Touch is accomplished with fingers firmly, but gently, resting upon the keys before sound is produced. The sensation should be of the arms supported by the keys, and the effect upon the finger-tips should be as if the keys were made of rubber and the finger-tips of steel. A slight upward or downward movement from the wrist is then made. This movement of leverage upon the keys must not be executed abruptly, since pressure touch is used when it is desired to minimize the percussion (stroke) of the hammers against the strings. While stroke is an important factor in staccato or martellato work, as just explained, pressure is indispensable for legato work. And since legato means a blending or fusing of sounds, the percussion of the hammers should be as inaudible as possible.

The weight and mass of a piano hammer remain constant, but the velocities, and hence the momentum, vary; and these are plainly under the control of the player—whether he uses a heavy stroke or a gentle pressure.

Examples of music in which pressure touch is required are lyric pieces of Schumann and Grieg, the Songs Without Words of Mendelssohn, and the nocturnes of Chopin.

As the piano developed, a more singing (*cantabile*) style entered into musical composition, which naturally brought about a change in the kind of touch employed.

WEIGHT TOUCH *(Continued from Lesson 45.)*

In Weight Touch, the shoulders are the important reservoirs of dynamic motor energy. Hence, in considering the use of weight touch, the most recent of the three kinds of piano touch, we must give special attention to this part of the playing apparatus. It has been seen that the order in which technic developed was from the finger tips up to the shoulder. That is to say, at first virtuosi and teachers concentrated their thought and attention upon the fingers, then upon the hands, then upon the forearm, and now, finally, upon the entire arm recognizing the chief energy as proceeding from the shoulder.

With present-day virtuosi the technical formula may be stated as follows: *The minimum expenditure of energy to produce the maximum of facility and efficiency.* As a corollary to this statement, we may say that friction and lost motion must be reduced to a minimum.

MEZZO STACCATO *(Continued from Lesson 18.)*
(Non Legato, Mezzo Legato, or Portamento)

All of the above terms are used interchangeably, to denote the kind of playing in which elements of both legato and staccato are combined. The object sought, no matter which of these terms is employed, is to avoid excessive percussion of the hammer by too abrupt striking of the key, and, at the same time, to prevent too great a blending or fusing of sounds.

Since *non legato* is encountered almost exclusively in purely lyric music, simultaneous pedaling on individual melody notes can frequently be employed as an aid in producing the correct effect. Furthermore, a good method is to hesitate slightly, and to sing the melody inwardly, that is, to anticipate the melody. If staccato be called a dry, crisp touch, and legato a warm, mellow touch, then *non legato* is "half and half"!

Sherwood Music School Courses

PIANO

LESSON 88

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

Sequences

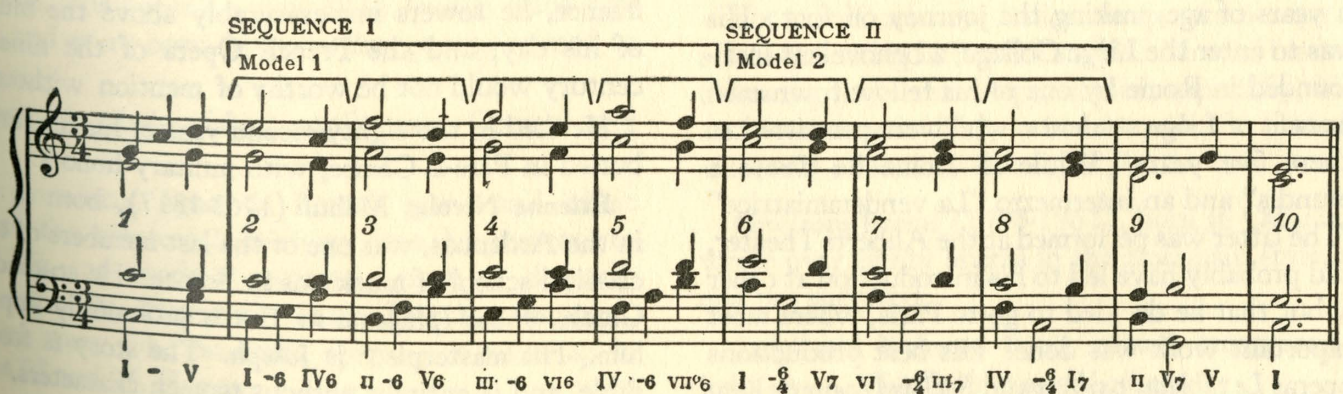
A Sequence is the repetition of a musical model, or pattern. It may be rhythmical, harmonic, or melodic, and sometimes all three. The model may occur at the beginning of an exercise or composition, or in the course of the same. Sometimes, one sequence immediately follows another, as in Illustration 1.

In measure 2 occurs the model, or pattern, of the first sequence. Observe that, as the third of the chord is in the soprano on the first beat in the model, this interval occupies the same place in each corresponding chord of the sequence. The fifth of the chord (a IV chord) is in the soprano on the third beat in the model; and the third beat of each sequential measure must have this same beat of each sequential measure also has this same interval in the soprano. As the sequence in this case is not only rhythmic and melodic but also harmonic, the other voices of the model must occupy the same relative positions in the sequence. The skip of an augmented fourth in the bass, in measure 3, is allowable, as it results from the sequential imitation of the fourth in the first measure of the sequence.

The second sequence begins with measure 6, and ends with the first beat of measure 9. The seventh of the V_7 chord, in measure 9, progresses upwards, only to return to the third of the tonic triad. (See Illustration 4, Lesson 87, HARMONY.)

Illustration 1

Sequences



HISTORY

Opera

(This subject is continued from Lesson 81, and is resumed in Lesson 89.)

FRANCE, FOLLOWING GLUCK'S REFORMS

In preceding Lessons we have discussed the constantly changing aspects of opera, from the time of its inception in the closing years of the sixteenth century.

Originating as a play to be given with the aid of music (*dramma per musica*), it soon became a concert-opera, designed to exploit the capabilities of great singers. The drama subsided into the background, and became a peg upon which to hang all sorts of vocal displays and superficial effects. Music ceased to illustrate the text, the same brilliant runs and roulades serving, alike, for the expression of widely contrasting moods.

Gluck's reforms were far-reaching, influencing all schools. The Gluck-Piccinni controversy, in Paris, was mentioned in Lesson 76, HISTORY. Dramatic sincerity won in the contest, and the music of the opera was again put to its true service, that of faithfully illustrating the text and illuminating the dramatic action, rather than hampering it.

André Ernest Modest Grétry (1741-1813) showed early such natural tendency to musical composition that he was placed under competent theoretical masters but was so impatient to do original creative work that he did not apply himself with the necessary diligence to scholastic study. He, nevertheless, had a decided talent for the comedy-opera style, and produced about fifty works, this number including several grand operas—for instance, *Andromaque* (1780) and *La caravane du Caire* (1784).

Born in Liège, he left that city for Rome, when eighteen years of age, making the journey on foot. His object was to enter the Liège College, a benovelent institution founded in Rome by one of his fellow townsmen for the benefit of Liège students, who were permitted to reside there five years. While in Rome he wrote a "De profundis" and an intermezzo "La vendemmiatrice" (1765). The latter was performed at the Aliberti Theater, and would probably have led to his introduction at other theaters, but that he decided to go to Paris, where most of his important work was done. His best productions are the operas *Le tableau parlant* and *Richard coeur de lion.*

François Adrien Boieldieu (1755-1834), born in Rouen, was a prolific and talented French composer. Most of his education was received in Paris, where he had some operatic success. He spent eight years as the conductor of the Imperial Opera, in Russia. In 1811, when he returned to Paris, he collaborated with Cherubini in bringing out important works. In 1817, he became professor at the Conservatoire in Paris. In 1825, he produced his masterpiece, *La dame blanche.*

Luigi Cherubini (1760-1842) found his way to Paris just before the Revolution. He was a master of the rapidly passing contrapuntal school, and was considered by Beethoven the first operatic composer of the day. He was born in Florence, Italy, and received a most thorough education in all branches of music, composing his first mass at the age of thirteen.

In 1789, Cherubini found definite employment in Paris, being appointed a director of an Italian Opera Company gathered together by Viotti. He began an opera, but its completion was interrupted by the horrors of the French revolution.

When conditions became more settled, he was appointed teacher of the new Conservatoire de Musique, and devoted all his energies and skill to this work, finding time, however, to produce his two strongest operas, *Médée* and *Les deux journées.* The latter was produced in London as *The Water-Carrier.*

Cherubini's mastery of musical forms has rarely been equaled. His free, intelligent, profound employment of polyphony, is akin to that of Bach himself. As an influence, he towers immesasurably above the musicians of his day, and the French Opera of the nineteenth century would not be worthy of mention without him.

He died in the eighty-second year of his life, and was buried in Père-la-Chaise, with military honors.

Étienne Nicolas Méhul (1763-1817), born in Givet in the Ardennes, was one of the last members of the old classical school of musicians in France. He studied with Gluck, whose *Iphigenia in Tauris* profoundly impressed him. His masterpiece is *Joseph.* The story is from the Bible, and is entirely without women characters.

Méhul's music represents the revolutionary spirit of France. He is distinctly a follower of Gluck, though surpassing him in some respects.

Gasparo Luigi Pacifico Spontini (1774-1851), is another Italian who left his native country and won success in Paris. He began his career there by giving singing lessons. Success attended the presentation of an opera honored by the presence of Napoleon and Josephine. Failures, however, followed; until finally, after all kinds of discouragement, persecutions and rivalries, his chief opera, *La vestale*, was produced in 1807 with great success. Neglected under the Restoration, he accepted a position in Berlin, as general director of music, 1820-1840. At length, jealousies of the German musicians drove him back to Paris, where he died in 1851, at the age of seventy-seven.

Daniel François Auber (1782-1871), born at Caen, is one of the chief representatives of French opera bouffe writers.

His most successful opera, produced in 1828, was *The Dumb Girl of Portici*, or *Masaniello* as it is known in England. This is classed as one of the three epoch-marking works of French grand opera, the other two being Rossini's *William Tell* and Meyerbeer's *Robert le diable*. Auber was the chief, and last, great master of comic opera, and died during the Commune, in 1871.

Louis Joseph Hérold (1791-1833), born in Paris, was one of the pupils of Méhul. His selection of inferior texts for his operas delayed his success, which was finally attained in high degree by the composition of *Zampa*.

Jacques François Halévy (1799-1862) was born in Paris, of Jewish parents, whose family name was Levi. His education, a very thorough one, was gained in Paris and Rome. His opera *La juive* (*The Jewess*) made him famous, and every opera-house in Europe was opened to him.

Among his distinguished pupils were Gounod and Bizet.

The prominent figure in French grand and comic opera of the nineteenth century, was Meyerbeer, to whose life and work a separate Lesson is devoted. (See Lesson 89, History.) Later French composers, including many who produced operas, are taken up in Lessons 95 and 96, History.

ITALY IN THE NINETEENTH CENTURY

Gioacchino Antonio Rossini (1792-1868), born in Pesaro, had but scant musical training, but a natural aptitude for the creation of pure melody, and an instinct for instrumental color. *Tancredi*, a serious opera, brought him fame at a bound, in 1813; and, in 1815, he brought out *The Barber of Seville*, one of the most popular operas ever written, composed and mounted in a month.

Between the years 1815 and 1823, Rossini wrote twenty operas. Tours throughout the principal cities of Italy, Spain and England, were eminently successful. Settling in Paris, in the employ of the Théâtre Italien, he brought out a number of his new works, with success. *William Tell*, written after special study of Beethoven's symphonies, is considered by many critics Rossini's masterpiece. It received production in Paris, at the Paris Opéra, in 1829. The overture is a true instrumental prelude and a favorite everywhere. The opera abounds in fresh melodies, dramatic episodes, color and richness of instrumentation.

Rossini never wrote another opera after *William Tell*. His retirement upon this success has always remained unexplained. He chose to keep silence, as an operatic composer, for the remainder of his life, a period of forty years. In 1832, in Italy, he wrote his famous *Stabat Mater*, a work in florid operatic style with sacred text.

Rossini's music is very differently estimated by various authorities. Berlioz, the great French composer, would gladly have burnt all of it. Schubert, on the other hand, called Rossini emphatically "a rare genius." Mendelssohn would allow no one to depreciate him, and Schumann called one of Rossini's operas "real, exhilarating, clever music."

For a half century, Italian composers occupied themselves in writing in Rossini's style. Most of his imitators, following in his footsteps, copied, especially, his faults and weaknesses. They mistook noise for sonorousness, and sadly abused his flowery style.

Giovanni Pacini (1796-1867), born in Catania, Sicily, wrote over eighty operas in the Rossinian style, and not one has survived.

Luigi and **Federico Ricci** gained recognition in one light opera, *The Cobbler and the Fairy*.

Gaetano Donizetti (1797-1848), born in Bergamo, was a highly endowed Italian, showing marked imitative and dramatic gifts at an early age. Long and careful schooling fitted him for serious composition. He was a melodist, above all; although not profound, he was never trivial. He showed great taste in the selection of historical and romantic subjects, and was able to make his scenes expressive and captivating.

Donizetti became a prolific writer, producing, besides other works, over sixty operas. *Lucia di Lammermoor*, *The Daughter of the Regiment*, *Don Pasquale*, and *The Elixir of Love* still retain considerable popularity.

Vincenzo Bellini (1801-1835) was born in Catania, Sicily, and at the age of eighteen was sent to the Conservatorio di Sebastiano at Naples, on account of the talent he exhibited. He remained here for eight years, making careful private study of the works of Mozart, Paisiello and Pergolesi. His first opera was performed by conservatory pupils during this period, with a success which encouraged him to further effort; and on commissions from theater managers, there were produced in succession *Bianca e Fernando* (1826), *Il pirata* (1827), and *La straniera* (1829). The height of his fame was reached with *La sonnambula* and *Norma*, both produced in 1831. The appearance of *I Puritani*, in 1834, added still further to his popularity, and these three works still hold the opera stage in all parts of the world.

Bellini surpasses his brilliant rival, Rossini, in some respects, but lacks the technical training of the latter composer. Monotony and amateurishness of harmony and orchestration often counterbalance his beauty of melody and great understanding of vocal effect.

Guiseppi Verdi (1813-1901), the last and greatest representative of the long line of Italian opera composers of the old school, was born in Roncole, October 13, 1813, of poor and humble parents. At ten, he was organist of the little church in Roncole; yet his early years were full of privation, failure and discouragement. When he presented himself at Milan, to pass the conservatory examination, he was refused a trial, because it was claimed, "he gave so little evidence of musical talent." At length, he achieved a partial success with his opera, *Nabucco*; and *I Lombardi*, a second opera, brought him a measure of fame, and requests from managers for scores. *Ernani*, produced in 1844, created immense enthusiasm, and other operas followed in rapid succession. *Rigoletto*, completed in forty days, and produced in 1851, soon became known throughout the civilized world, and is very popular today. *Il trovatore* and *La traviata* contest popularity with *Rigoletto*.

At the age of fifty-four, Verdi's fame was world-wide, and he was considered the greatest living Italian opera composer. Wealth and honors were heaped upon him. In 1871, his most brilliant work, *Aida*, appeared. Then, after a silence of sixteen years, he produced *Otello* and, when eighty years of age, he brought out *Falstaff*.

Verdi's work was the legitimate outgrowth of that of Bellini and Donizetti. He was not an innovator; he did not establish new forms or systems; his genius took existing materials and enriched them to a remarkable degree. *Otello* and *Falstaff* show his entire conversion to the methods of the modern musical thought. His greatest departure from conventional standards was in *Falstaff*.

Verdi, really, went back to the fundamental principles of opera as laid down by Gluck. Formal divisions disappear; complexity gives way to simplicity; musical declamation makes up the greater portion of the score; the orchestra assumes equal importance with the voice. No doubt, his latest works were influenced to some extent by the theories of Wagner.

It is a far cry from Verdi's first opera, *Nabucco* to his last work, *Falstaff*. Progress of an amazing quality is shown. By dint of perseverance, the superior intellect and artistic conscience of the man enabled him to attain complete mastery of his art. He gradually gained the power to weld together the poetic and dramatic requirements of the text with the music, orchestral and vocal, in balanced and logical fashion.

Verdi has no successful imitators. His followers have adopted a vivid, realistic form of expression, known as the "Verismo" or Realistic School, which at present holds sway in Italy. From the dawn of opera down to the time of Verdi, every great composer in that department of music, had bequeathed to a successor the task of carrying the development of the school a step farther. With Verdi, however, the line abruptly ends.

Later Italian opera composers are introduced in Lesson 103, History.

Test on Lesson 88

Marks Possible | Marks Obtained

HARMONY

1. What is a sequence?

5 ____ *Ans.* *The repetition of a musical model, or pattern.*

2. What elements of music may it affect?

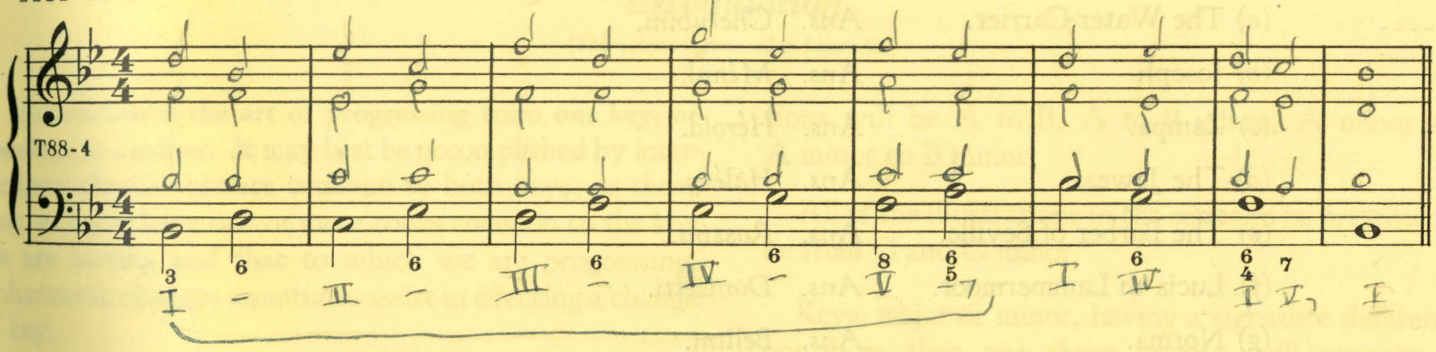
5 ____ *Ans.* *It may be rhythmical, harmonic, or melodic, and sometimes all three.*

3. What unusual melodic progression is allowable in the third measure of Illustration 1, because of the sequential imitation?

5 ____ *Ans.* *The skip of an augmented fourth.*

4. Harmonize the following bass in four parts. Mark the chords and inversions and indicate the sequence by a curved line.

20 ____ *Ans.*



HISTORY

5. What was the purpose of the original opera?

5 ____ *Ans.* *It originated as a play to be given with the aid of music.*

6. What did it soon become?

5 ____ *Ans.* *A concert-opera, designed to exploit the capabilities of great singers.*

7. Through whose work was opera again put to its true service?

5 ____ *Ans.* *Gluck.*

8. Who was considered by Beethoven as "the first operatic composer" among the French composers of the 19th century?

5 ____ *Ans.* *Luigi Cherubini.*

Marks Possible | Marks Obtained

HISTORY—*Continued*

9. Give the names and composers of the three operas classed as epoch-marking works of French grand opera.

9 ____ *Ans. Masaniello, by Auber; William Tell, by Rossini; and Robert le diable, by Meyerbeer.*

10. Give the dates of the birth and death of Guiseppi Verdi.

5 ____ *Ans. 1813-1901.*

11. Why was he refused a trial at the conservatory at Milan?

5 ____ *Ans. Because "he gave so little evidence of musical talent."*

12. At what age did he achieve world-wide fame?

5 ____ *Ans. Fifty-four.*

13. What two operas show his entire conversion to the methods of the modern musical thought?

5 ____ *Ans. Otello and Falstaff.*

14. Name the composers of the following operas:

16 ____

(*a*) The Water-Carrier. *Ans. Cherubini.*

(*b*) Joseph. *Ans. Méhul.*

(*c*) Zampa. *Ans. Hérold.*

(*d*) The Jewess. *Ans. Halévy.*

(*e*) The Barber of Seville. *Ans. Rossini.*

(*f*) Lucia di Lammermoor. *Ans. Donizetti.*

(*g*) Norma. *Ans. Bellini.*

(*h*) Aida. *Ans. Verdi.*

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100 ____ **Total.**

Pupil's Name----------

Pupil's Address----------

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PIANO

LESSON 89

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

Modulation

(This subject is resumed in Lesson 90.)

Modulation is the art of progressing from one key, or tonality, to another. It may best be accomplished by intermediary chords that are common to both keys; or those that, at least, have one or more tones common to the key we are leaving and that to which we are progressing. Enharmonic changes sometimes assist in effecting a change of key.

There are almost innumerable ways of modulating. In the Lessons given upon the subject, a modulation will be shown for each possible key relationship. By the examination and study of these, the methods of modulation in general will be observed. The particular modulations given will also form a useful reference.

As there are only twelve different keys, if we modulate from one of them, say C, for example, to each one of the other eleven, we shall have all possible key connections, as regards the distance from tonic to tonic; because each modulation can be transposed so as to begin in any other key.

It must be remembered, though, that either or both of the keys may be minor, so that there will be four possible key relationships between any two tonics selected. If, for instance, we use A and B as two tonics, to modulate from the first to the second, the four modulations will be A to B, A to B minor, A minor to B, A minor to B minor.

All of the illustrations in the series to be presented will be from C and C minor.

Keys, major or minor, having a signature difference of not more than one sharp or flat, will connect most naturally, being related in the first degree, harmonically.

The keys closely related to any particular major key selected have, for their tonic chords, the triads on II, III, IV, V and VI of the scale of that key.

Thus, the related group with C as a center, consists of C, F and G majors, and D, E and A minors.

The modulation from a major key to its dominant is perhaps the most commonly met with of all modulations. The dominant has, always, one more sharp, or one less flat, than the original tonic, supposing both keys to be major. The change of key will, of course, be "a perfect fifth up;" therefore, this interval of modulation will be given first, although when one key is minor, the relationship is less close than when both are major.

The chord indications under each modulation will constitute the formula applicable to any transposition.

The student has only to transpose the modulation to any other pair of keys having the same relationship.

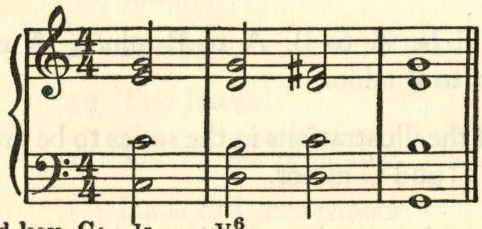
In harmonic analysis, a capital letter below the staff indicates the major key, and a small letter the minor key. This notation was mentioned in Lesson 71, HARMONY, and will be used in all the modulations.

A PERFECT FIFTH UP

This modulation, to a key with one more sharp, or one less flat, when both keys are major, can be made in many ways. The formula given is simple and effective, in all four combinations.

MODULATION 1. To the Fifth Above

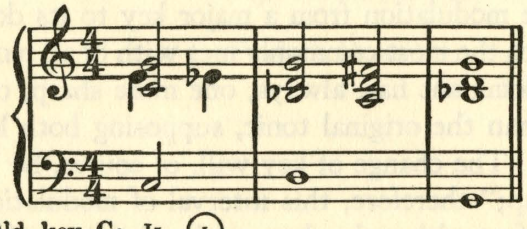
(*a*) C to G



Formula - Old key, C: I5 V^6_4
New key, G: I^6_4 V_7 I

The tonic chord with the fifth in the soprano, progresses to the dominant in $^6_4$ position. Coming upon the accent, this $^6_4$ sounds like the tonic $^6_4$ of G, and is followed as such, by V_7 and I. (See Lesson 71, HARMONY.)

(*b*) C to G minor



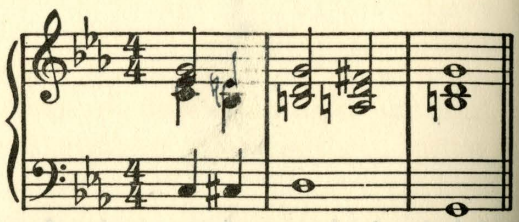
Formula - Old key, C: I5 (i)
New key, g: iv I^6_4 V i

We change the tonic chord (of C) to minor, and it becomes iv in G minor, followed by I^6_4 V i in that key.

The ring around the Roman numeral standing for the minor tonic chord, means that it is an "altered" chord. That is, it only exists by chromatic alteration of some scale degree in the given key, C major, the E♭ which it requires being foreign to the C major scale. The particular study of altered or chromatic chords will be taken up later. (See Lesson 93, HARMONY.)

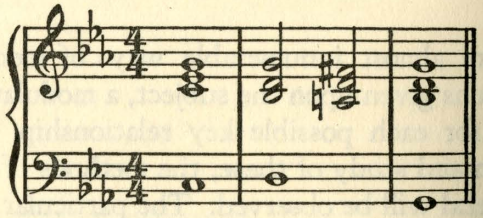
The modulations from C minor are shown at (*c*) and (*d*).

(*c*) C minor to G.



Formula - Old key, c: I5
New key, G: (iv) ($\sharp iv^9_{7o}$) I^6_4 V I

(*d*) C minor to G minor



Formula - Old key, c: I5
New key, g: iv I^6_4 V i

Modulations (*c*) and (*d*) require no special comment. They are to be analyzed in a similar manner. The first chord of the old key may also be in the new key; that is, the C minor chord is iv in both G and G minor—the chromatic *minor* subdominant in the major key.

Modulations should be made, at the keyboard, from every key to the fifth above. Use, alternately, the four possible combinations of major and minor illustrated in this Lesson.

HISTORY

Opera

(This subject is continued from Lesson 88, and is resumed in Lesson 90.)

Giacomo Meyerbeer (1791-1864), properly Jacob Liebmann Beer, was born in Berlin, Germany. His father was one of the richest bankers of Prussia. His three brothers all became distinguished men of their day. While Jacob was still young, an uncle named Meyer left him his whole fortune on condition that the name Meyer be adopted; hence the name Meyerbeer. His given name, Jacob, was Italianized into Giacomo.

From his earliest years, Meyerbeer showed an exceptional bent for music, appearing at a public concert in Berlin, in 1800. Several years later, Clementi heard him play, and was so charmed with the boy's talent, that he consented to give him lessons during his stay in that city.

The young student then spent some years in the home of the famous Abbé Vogler, devoting all his time to the study and practice of the art of music. Every day Vogler demanded of his pupils some serious composition. In the evening, these compositions were played, and criticized by both pupils and master. On Sunday mornings, the whole household went to the cathedral, where there were two organs. Vogler played one of them while the pupils, in turn, played the other, striving to develop, artistically, the subject set forth by the master. While at the home of Vogler, Meyerbeer wrote an oratorio, *God and Nature*. The presentation of this in Berlin, in 1811, was the starting point of his active career.

His first operatic works produced in Germany did not succeed; for Germany, as well as Italy, was under the spell of Rossini's music. So he betook himself to Italy, and wrote several operas, adopting the style of Rossini. In 1813, we find him in Munich; then he went to Vienna, where he triumphed as a pianist. His operatic efforts, however, met with failure. Finally, upon the advice of Salieri, he returned to Italy. Here his genius developed.

He learned to give elegance and facility to the form of his melody, without compromising the richness of his harmony. In short, he completely remodeled his early education. His first Italian opera, *Romilda e Costanza*, produced in Padua, in 1818, was a great success. Other successes followed, until opera-houses all over Italy were opened to him.

A period of ill health caused him to go back to Germany, but returning to Italy after a year spent in recuperation, he resolved to employ in his next work the melodic sentiment of that country, combined with the harmonic richness of Germany and the dramatic sincerity of the French School.

The transitional work thus accomplished was *Il crociato in Egitto*. This opera, first brought out in Venice, in 1824, with immense success, soon made a tour of all Italy, and was the first of Meyerbeer's works to be performed in Paris. Its production in the French capital took place in 1826, and Meyerbeer was an invited and honored guest for the occasion. Henceforth he was to become identified with the French stage almost entirely.

Several years of profound study of French opera elapsed before another work appeared from his pen, but the result was *Robert le diable*. This opera appeared in 1831, with a phenomenal success that brought a large measure of prosperity to all concerned in its production. When, in 1836, it was followed by *Les Huguenots*, the new and really superior work had some difficulty in obtaining equal recognition.

Although Meyerbeer began working on *L'Africaine* as early as 1838, this work was not produced until after his death, when it received its first performance on a befittingly grand scale. In the meantime, he composed *Le prophète* to a text by the same librettist, Scribe. This work, although completed in 1843, was not brought out until 1849.

In 1842, he received royal appointment in Berlin as Music Director, and composed several works during his residence there, including the opera *Ein Feldlager in Schlesien*. The appearance in this work of the noted Swedish soprano, Jenny Lind, greatly added to its success.

While in Berlin, Meyerbeer brought out Weber's *Euryanthe*, and Wagner's *Rienzi*, and in 1847 visited Vienna and London.

As already mentioned, *Le prophète* was brought out in Paris in 1849, when there was, again, some initial disappointment on account of its unexpected style, but the work was soon acknowledged as a great one.

L'étoile du nord (1854) and *Dinorah* (1859) were written for the Opéra-Comique, and, though attaining some popularity, were considered inferior to his previous achievements. *Dinorah* is founded on a Breton story, and contains the famous "Shadow Song," which is the especial delight of all coloratura sopranos.

In 1864, while working strenuously for the production of *L'Africaine*, he became ill, and died on May 2.

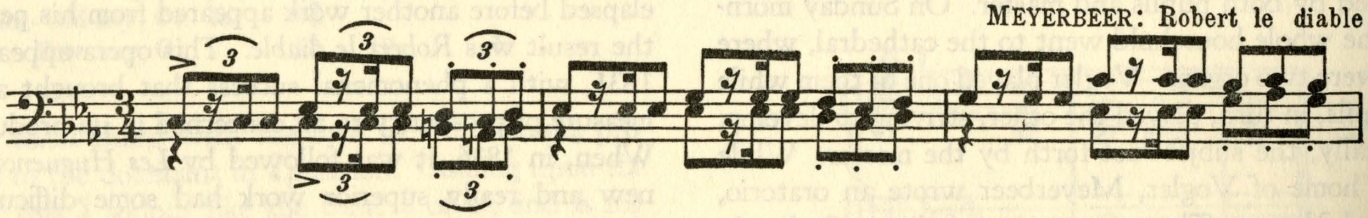
In *Les Huguenots*, the marvelous tableaux, the delineation of the characters traced with unerring skill, the dramatic quality with lyric and passionate elements, the picuresque portrayal of startling episodes, all combined to create a work which still retains a firm hold on the interest of the opera-loving public the world over. In *Le prophète*, the element of love plays only a secondary role. But the pages are full of inspiration, and, by its grandeur and severity of style, this opera rises to the highest level of achievement.

Meyerbeer was the first to give France five-act operas of such huge dimensions that five hours were required for their performance. In all his works, the last Act, instead of weakening, is the most powerful. His harmony is solid and substantial; dramatic sentiment is carried to its highest power; there is abundant splendor, and almost an excess of sonority in the orchestra.

Striking orchestral devices, never known before, were employed to strengthen the dramatic element in his operas. In *Robert le diable*, he uses four kettle-drums, so tuned that an entire march is played on them. In the same opera, he utilizes the dullness of the middle register of the bassoons, to depict the "Rising of the Nuns from their Graves." The following passage is played by two bassoons (see Illustration 1):

Illustration 1

Passage Played by Two Bassoons



Scarcely anything can be imagined which more aptly conveys the sense of the supernatural than the unearthly sounds of the bassoons in this short duet.

In *Les Huguenots*, Meyerbeer employs a bell to portray the tocsin of St. Germain giving the signal for the infamous massacre of St. Bartholomew. In the same opera, the composer works up a wonderful *crescendo*, by the use of the snare-drum, in the scene of the "Benediction of the Poniards."

Few composers have been so praised and reviled as Meyerbeer. Schumann and Wagner denounced him as a charlatan and trickster. His French admirers, on the other hand, pronounced him one of the greatest dramatic geniuses. His one intense desire was for "effect" and to gratify the taste of that portion of theater-goers who crave sensation. He deliberately chose subjects that would readily lend themselves to spectacular and fantastic treatment.

Meyerbeer's operas were as popular in Germany as in France. In fact, Meyerbeer dominated the German stage from the first appearance of *Robert le diable* until the opening of the theater at Bayreuth for the exploitation of Wagner's operas. By his extraordinary dramatic and imaginative power he, in many ways, exerted a beneficial influence upon French, German and Italian Opera.

Test on Lesson 89

Marks Possible | Marks Obtained

HARMONY

1. What is modulation?

7 ____ *Ans.* *The art of progressing from one key, or tonality, to another.*

2. How is modulation best accomplished?

6 ____ *Ans.* *By intermediary chords that are common to both keys.*

3. What are the four possible key relationships between any two tonics?

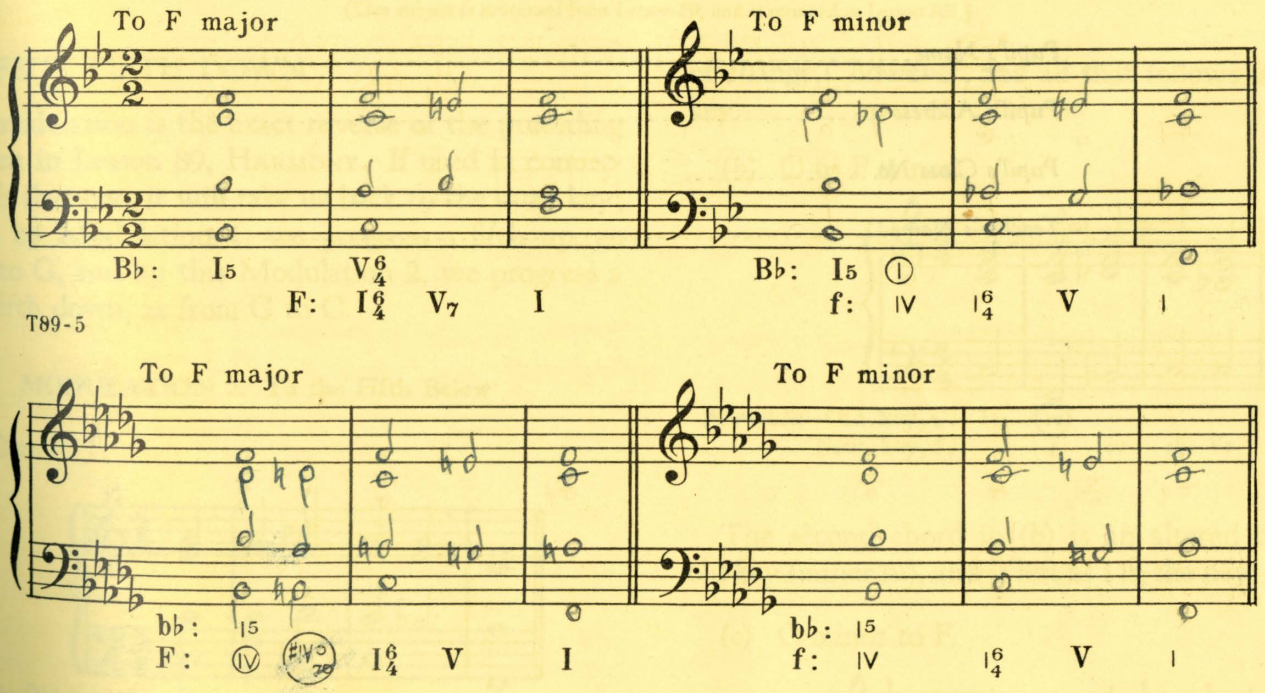
8 ____ *Ans.* *Major to major, major to minor, minor to major, and minor to minor.*

4. What keys, major or minor, will connect most naturally?

7 ____ *Ans.* *Those having a signature difference of not more than one sharp or flat.*

5. Write modulations, in the four combinations, from B♭ to F, using the formulae indicated below.

40 ____ *Ans.*



HISTORY

6. Give the dates of the birth and death of Giacomo Meyerbeer.

5 ____ *Ans.* *1791-1864.*

7. At what age did he give his first public concert?

5 ____ *Ans.* *At the age of nine.*

Marks Possible | Marks Obtained

HISTORY—*Continued*

8. In what three countries did Meyerbeer live, study and write?

6 ____ *Ans. Germany, Italy and France.*

9. What noted soprano appeared in one of his German operas?

5 ____ *Ans. Jenny Lind.*

10. What orchestral device did he use in

(*a*) Les Huguenots?

6 ____ *Ans. A bell to portray the tocsin of St. Germain giving the signal for the infamous massacre of St. Bartholomew.*

(*b*) Robert le diable?

Ans. Four kettle-drums, so tuned that an entire march is played on them.

11. What was Meyerbeer's one intense desire?

5 ____ *Ans. The desire for effect, and to gratify the taste of those who crave sensation.*

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100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 90

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

Modulation

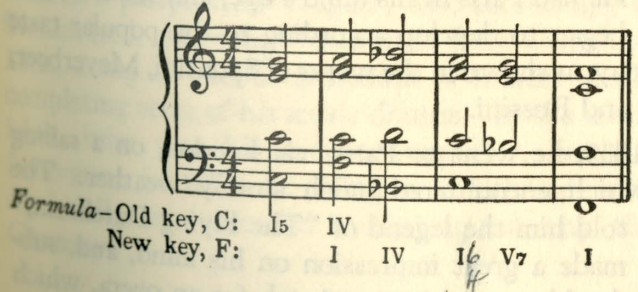
(This subject is continued from Lesson 89, and is resumed in Lesson 101.)

A PERFECT FIFTH DOWN

This modulation is the exact reverse of the preceding one, given in Lesson 89, HARMONY. If used in connection with that one, it will take us back to the same key; because, by Modulation 1, we progress a fifth up, as from C to G, and by this Modulation 2, we progress a perfect fifth down, as from G to C.

MODULATION 2. To the Fifth Below

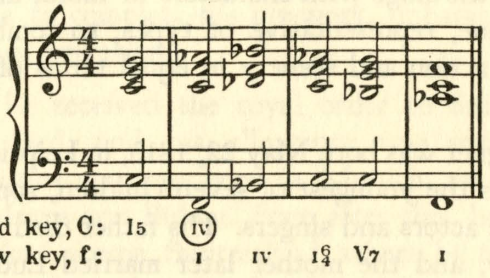
(*a*) C to F.



The second chord is both IV in the first key and I in the second. This ambiguous character of chords is one of the most important factors in modulation.

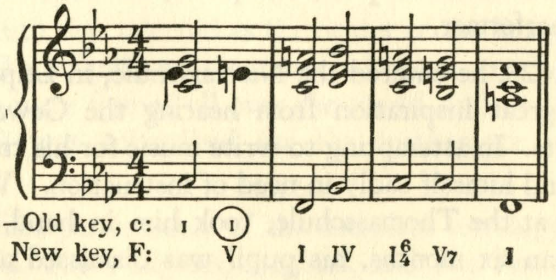
Between related keys, there are always several chords common to both. The first chord in (*a*) is V in F, as well as being I in C. We call the second one "the chord of change," however, and all that follows is in the new key.

(*b*) C to F minor.



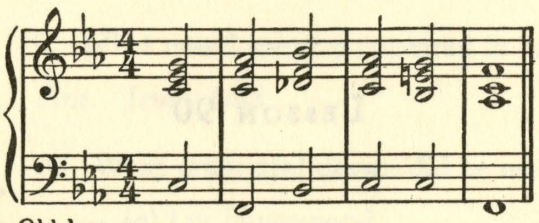
The second chord in (*b*) is an altered chord in the old key (minor IV), and is left as I in the new key.

(*c*) C minor to F



The tonic chord of the old key in (*c*), is altered to major, and becomes V of the new key.

(d) C minor to F minor



Formula— Old key, c: 1 5 IV
New key, f: I IV I⁶₄ V7 I

The subdominant of the old key, in (d), is tonic of the new key; it is, therefore, merely taken as the one and left as the other.

Modulations should be made at the keyboard, from every key to the fifth below.

Use, alternately, the four possible combinations of major and minor illustrated in this Lesson.

HISTORY

Opera

(This subject is continued from Lesson 89.)

Richard Wagner (1813-1883), composer and philosopher, is the outstanding figure of the nineteenth century in the world of art. An exhaustive study of his views as a musical dramatist leads into some of the greatest intellectual movements of the century. Music, poetry, ethics and philosophy are all involved. His aim was threefold: to make the music drama a sincere art form; to people the stage with characters of moral and intellectual value, representative of types; to combine poetry, music, action and scenery in equal terms of expressiveness.

Wagner was born May 22, 1813, in Leipsic, Germany. He was the youngest of seven children, some of whom became actors and singers. His father died in Richard's infancy, and the mother later married Ludwig Geyer, an actor, singer and portrait painter. The family moved to Dresden, where Geyer died in 1821.

The next year, Wagner went to the Kreuzschule, studying Greek, Latin, mythology and ancient history. He also studied counterpoint and piano, but never became a good performer.

In 1828, he entered the Nicolaischule, in Leipsic, and drew great inspiration from hearing the Gewandhaus concerts. In attempting to write music for his tragedies, he found himself sadly in need of instruction. Weinlig, cantor at the Thomasschule, took him in hand, and in less than six months, his pupil was dismissed as ready to "solve with ease the hardest problems of counterpoint."

In 1832, as chorus master at the Würzburg theater, he wrote an opera, *The Fairies*, modeling his work after Weber and Beethoven. A second opera, *The Love Veto*, was based on Shakespeare's *Measure for Measure*.

While director at the Magdeburg theater, 1835-1836, he produced *The Love Veto* after ten days spent in rehearsals. The result was a complete failure and an accumulation of debts.

In 1836 he married Wilhemina (Minna) Planer, of Dresden, an actress who was then twenty-seven, Wagner being twenty-three.

After varied experiences as theater director, he eagerly grasped an opportunity to go to Russia; and, while conductor of the Opera at Riga, he finished the libretto of his *Rienzi*, which was based on Bulwer Lytton's novel of that name. He had Paris in his mind's eye, and the music for *Rienzi* began to develop according to the popular taste of the day, as shown in the works of Spontini, Meyerbeer, Bellini and Rossini.

In 1839, he went to Paris, via London, on a sailing ship which encountered much stormy weather. The sailors told him the legend of "The Flying Dutchman," which made a great impression on his mind, and, subsequently, blossomed into a sketch for an opera, which he sold to a French composer, during his days of poverty in Paris, for the sum of 500 francs ($100).

Though acquainted with Meyerbeer, and furnished with letters of introduction to prominent and influential Parisians, he was reduced to arranging music for a publisher, and doing journalistic work to eke out a scanty living.

In the meantime, both *Rienzi* and *The Flying Dutchman*, which he had made into an opera himself, were accepted for performance in Dresden. *Rienzi* was an immediate success, but *The Flying Dutchman* was written in such a radical change of style, that the public was keenly disappointed.

The reading of the stories of *Lohengrin* and *Parsifal* stimulated his imagination, and he forthwith began sketches for a new opera.

In 1843, he was made Director of the Opera in Dresden, where he served a number of years, producing the masterpieces of Beethoven, Mozart, Weber, Gluck, Mendelssohn and Palestrina. A performance of his own opera, *Tannhäuser*, in 1845, displeased both press and public. The music, with but few exceptions, was pronounced "ugly," and Wagner was blamed for not having his hero and heroine marry in the finale. Schumann, ever ready with his generous praise, declared *Tannhäuser* a hundredfold better than Wagner's previous operas.

Wagner now began a course of literary propaganda, to acquaint the public with his aims. *Art and Revolution*, *The Art Work of the Future*, *Opera and Drama*, etc., were important literary contributions with such an end in view.

In 1848, Wagner threw himself into the revolutionary movement. In May 1849, hearing that a warrant was issued for his arrest, he hurried to Weimar where Liszt was busy preparing to produce *Tannhäuser*. Liszt secured a passport for Wagner, who accordingly fled to Switzerland, and remained in exile from Germany until 1861, doing an enormous amount of literary work, and completing some of his music dramas. In the meantime, Liszt, who was his ardent supporter, brought out *Lohengrin*, in 1850, at Weimar. Although received doubtfully, it succeeded in making its way through Germany.

The poem of the *Nibelungen Lied* inspired him, and from it he made many sketches for his great tetralogy—*The Rhinegold* which was finished in 1854; *The Valkyries* which was finished in 1856; *Siegfried*, part of which was composed in 1857; and *The Twilight of the Gods*.

He now began scoring *Tristan and Isolda*, and finished that great work in 1859.

In September of the same year, he went to Paris, hoping to bring about the production of *Tannhäuser* at the Opéra. No expense was spared in the mounting, and there was a vast amount of rehearsing. To conform to the popular demand for a ballet, Wagner re-wrote the first scene. After three performances, in 1861, the work was withdrawn, its failure being largely due to the opposition of the Jockey Club, a famous Parisian social organization, which dined late and arrived at the Opéra in time for the ballet.

Through the influence of his patroness, the Princess of Metternich, Wagner was permitted to return to Germany, in 1861. During the next three years, he resumed work on *The Mastersingers*, an opera begun in 1845. *Tristan and Isolda* was shelved, as impracticable, after fifty-seven rehearsals in Vienna.

Poverty and discouragement finally compelled him to accept an invitation to live in Switzerland. He was on his way, when the young Ludwig, of Bavaria, sent for him to come and settle in Munich, with a definite income, so that he might pursue his career. Wagner gladly accepted this generous offer, and took up his residence in Munich, free to complete his life-work, unharassed by the worries of privation.

In 1864, he received the royal order to finish the *Nibelungen Lied*, and his allowance was increased. In 1865, *Tristan* was produced in Munich, under the direction of Hans von Bülow. Soon after this, he went to live at Lake Lucerne, Switzerland, where he finished *The Mastersingers*, the sketch of which was made twenty-two years previously.

Wagner's first wife, Minna, died in 1866, and in 1870, Cosima von Bülow (the daughter of Liszt) secured a divorce from her husband and married Wagner.

Bayreuth was selected as the center of the Wagnerian cult, and a magnificent theater was built there. Wagner societies were formed all over the world, and more than $200,000 was subscribed for the furtherance of the project.

The first performance of the complete tetralogy, *The Rhinegold*, *The Valkyries*, *Siegfried*, and *The Twilight of the Gods*, took place at Bayreuth, in August, 1875, music lovers from all over the world making pilgrimages thither for the occasion.

Wagner's last great work, *Parsifal*, was finished in 1882. The first sketch, the "Good Friday" music, was made in 1857, in Zurich.

In 1882, Wagner went to Venice on account of failing health, and on February 13, 1883, he died there. He was buried in the garden of his villa, "Wahnfried," in Bayreuth.

The three elementary principles upon which Wagner built his system of opera are:

1. The dramatic advantage of mythical or legendary subjects.
2. The intelligible representation of the subjects.
3. The use of the *leitmotif* (guiding motive)—a representative theme, or typical phrase.

His theory of the lyric drama necessitated the complete union of poetry, music, action and painting—the union to be so complete that no one factor should be more important than another.

The heroic task which this reformer undertook, was to demonstrate that the modern theater should bring itself into relation with the finest and noblest in the life of man, as the Greek theater had done centuries before. He believed that music, unaided, could not proceed farther than Beethoven's symphonies, but that a fusion of all the arts must accomplish the ideal of the future. He selected types, rather than actual personalities, to represent the broad, fundamental traits and emotions of all humanity.

The redemptive power of love is shown in his *Nibelungen Lied*, as opposed to lust for power and greed of gold. The same triumph of sacrificial love is exemplified in *Tannhäuser*, *Lohengrin*, *The Flying Dutchman*, and *Parsifal*. Tristan and Siegfried are the unfettered men of all time; Brünnhilde and Isolde are visible forms of Wagner's highest ideals of womanhood. In *The Mastersingers*, he reproves, with sparkling satire, the conventionalities of the period, and the stubbornness of the public in refusing to accept progressive ideals in art.

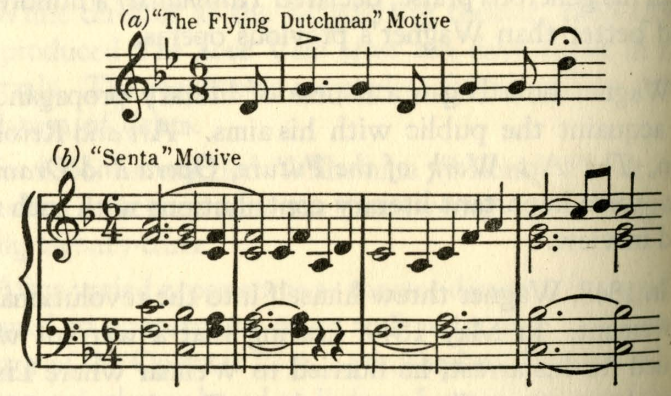
He uses what is known in all German poetry as the alliterative line, ordinary versification proving unfitted to the development of his ideas.

Melody in set, periodical, phrases, he abandoned in favor of the continuous, accompanied recitative. He perfected a system of guiding motives, or representative themes, each designed to represent or suggest a particular person, thought, event or mood; these themes being repeated by orchestra or singer, whenever the particular mood, event or person had special significance. A study of the themes is, therefore, absolutely necessary to the understanding and enjoyment of the Wagner dramas.

In *The Flying Dutchman*, the first of his dramas to embody this system, he uses two characteristic themes. (See Illustration 1.) The first (*a*) is intended to illustrate the personality of the Dutchman, as the embodiment of a yearning for rest; the second (*b*) to represent the sacrificial principle of redeeming love in woman, which is a feature in nearly all of the Wagner works.

Illustration 1

Two Principal Themes From Wagner's *The Flying Dutchman*



His eloquence of instrumentation has never been surpassed by any other composer. His rich, pungent harmonies, and marvelous counterpoint, are unique. He undoubtedly is one of the greatest of all masters of orchestration, with a profound insight into the character and possibilities of every instrument. He used horns plentifully and with great effect, and introduced the bass clarinet more frequently than had hitherto been the custom. He divided his strings into, sometimes, six and eight parts, and greatly enhanced the value of the woodwinds. His "orchestra is a mirror which reflects everything that goes on upon the stage."

Wagner may be considered one of the most striking figures in all the history of music. He left upon his contemporaries and successors an impress more far-reaching than that of any other composer.

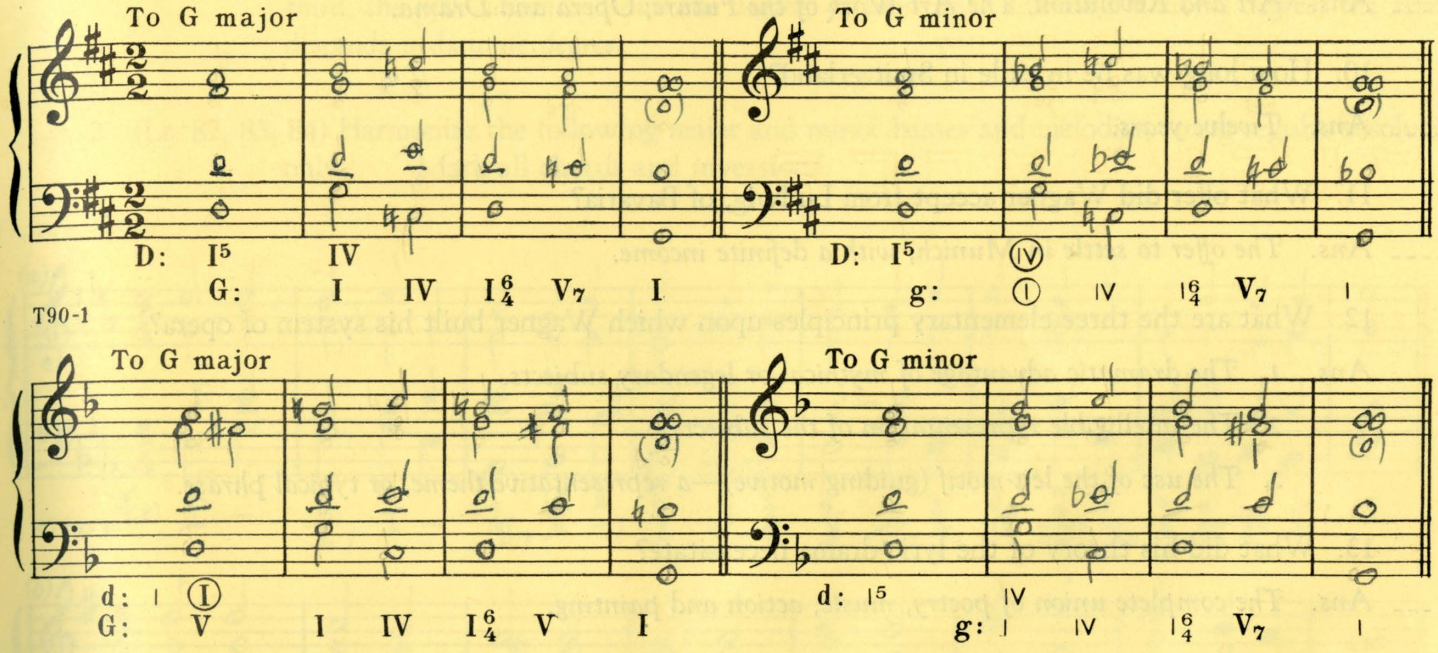
Test on Lesson 90

Marks Possible | Marks Obtained

HARMONY

1. Write modulations, in the four combinations, from D to G, using the formulae indicated below.

40 ---- *Ans.*



T90-1

HISTORY

2. Give the dates of the birth and death of Richard Wagner.

4 ---- *Ans. May 22, 1813—February 13, 1883.*

3. What was his three-fold aim?

6 ---- *Ans. To make the music drama a sincere art form; to people the stage with characters of moral and intellectual value, representative of types; to combine poetry, music, action and scenery in equal terms of expressiveness.*

4. What were his studies in the Kreuzschule?

4 ---- *Ans. Greek, Latin, mythology and ancient history.*

5. What did Weinlig say of him after six months study?

4 ---- *Ans. That he was ready to "solve with ease the hardest problems of counterpoint."*

6. Give the name and date of Wagner's first opera.

4 ---- *Ans. The Fairies, written in 1832.*

7. What was his inspiration for "The Flying Dutchman?"

3 ---- *Ans. A legend told him by sailors during a stormy trip.*

Marks Possible | Marks Obtained

HISTORY—*Continued*

8. What effect was produced by a performance, in Dresden, of his Tannhauser in 1845?

4 ____ *Ans. It displeased both press and public.*

9. Name three of Wagner's important literary works, written to acquaint the public with his aims.

6 ____ *Ans. Art and Revolution; The Art Work of the Future; Opera and Drama.*

10. How long was he in exile in Switzerland?

4 ____ *Ans. Twelve years.*

11. What offer did Wagner accept from Ludwig, of Bavaria?

3 ____ *Ans. The offer to settle in Munich, with a definite income.*

12. What are the three elementary principles upon which Wagner built his system of opera?

6 ____ *Ans.* 1. *The dramatic advantage of mythical or legendary subjects.*
2. *The intelligible representation of the subjects.*
3. *The use of the leit-motif (guiding motive)—a representative theme, or typical phrase.*

13. What did his theory of the lyric drama necessitate?

4 ____ *Ans. The complete union of poetry, music, action and painting.*

14. What is absolutely necessary to the understanding and enjoyment of the Wagner dramas?

4 ____ *Ans. A study of the themes.*

15. What is said of Wagner's influence upon his contemporaries and successors?

4 ____ *Ans. He left upon them an impress more far-reaching than that of any other composer*

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Mid-Grade Test following Lesson 90

HARMONY

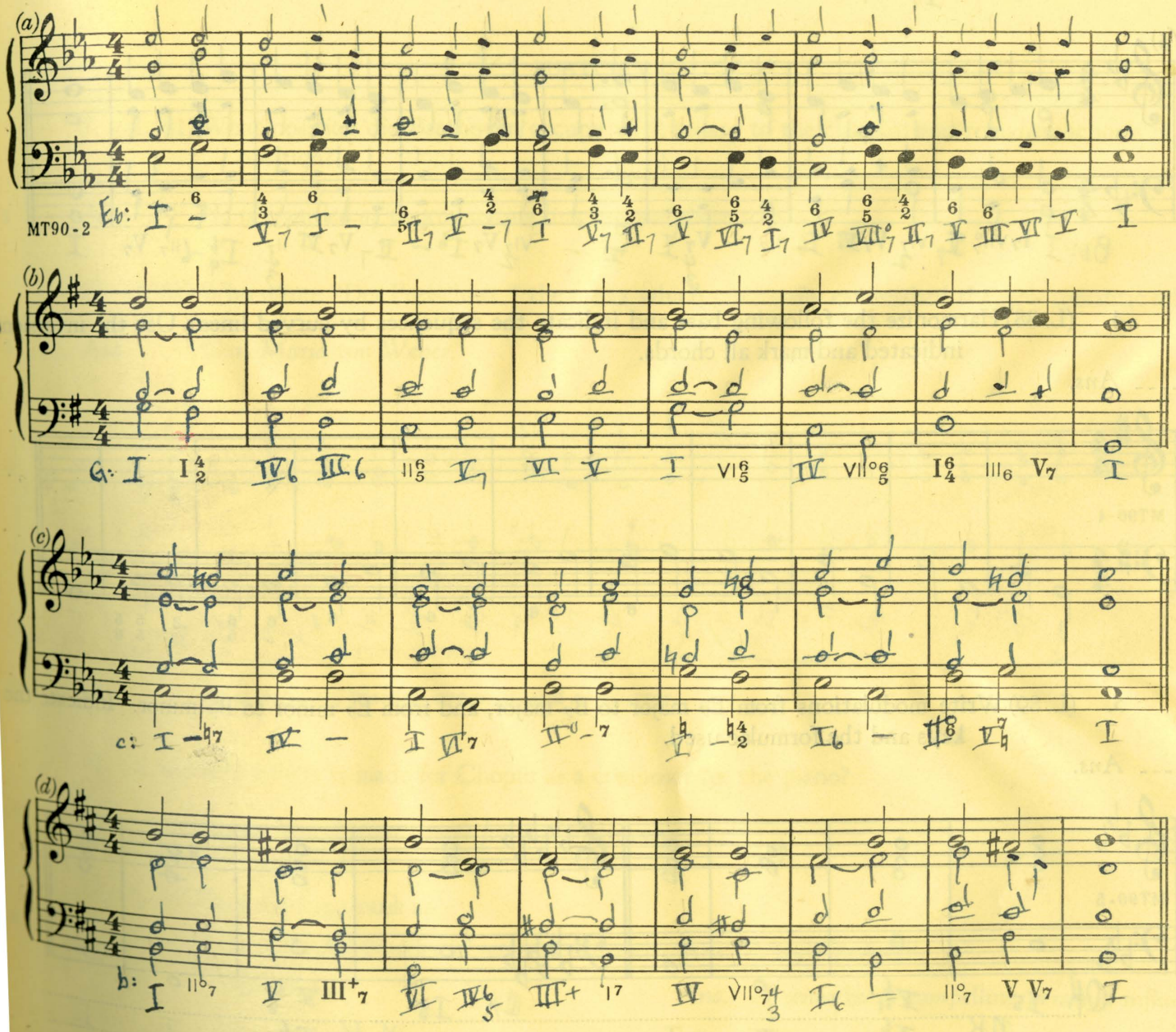
Marks Possible | Marks Obtained

1. (L. 81) Give in full the regular resolution of secondary seventh chords.

5 ____ *Ans.* *The root ascends a fourth or descends a fifth; the third ascends one diatonic degree, or descends a third; the fifth descends a diatonic degree, or sometimes ascends a diatonic degree; the seventh descends a diatonic degree.*

2. (Ls. 82, 83, 84) Harmonize the following major and minor basses and melodies, using regular resolutions only. Mark all chords and inversions.

20 ____ *Ans.*



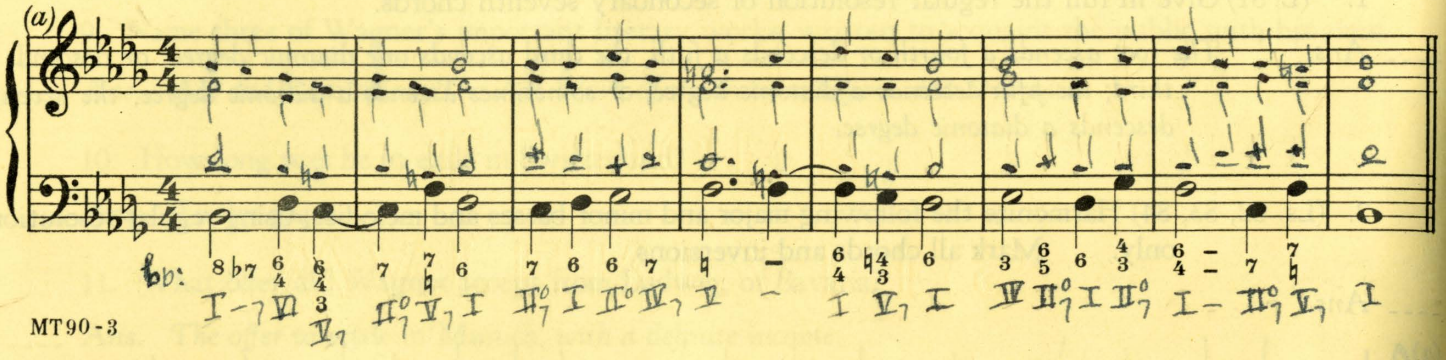
Marks Possible | Marks Obtained

HARMONY—*Continued*

3. (Ls. 86, 87) Harmonize the following bass and melody, using "optional" resolutions. Mark all chords and inversions.

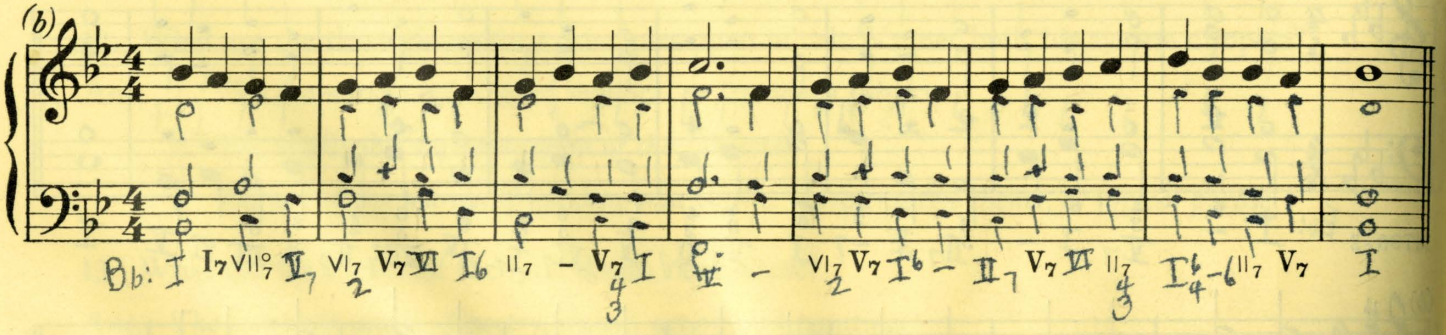
10 ____ *Ans.*

(a)



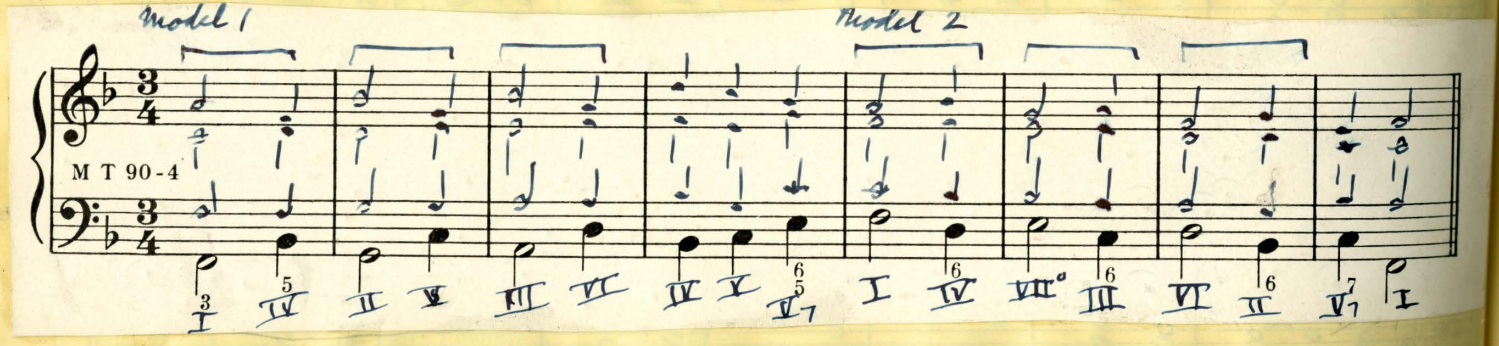
MT90-3

(b)



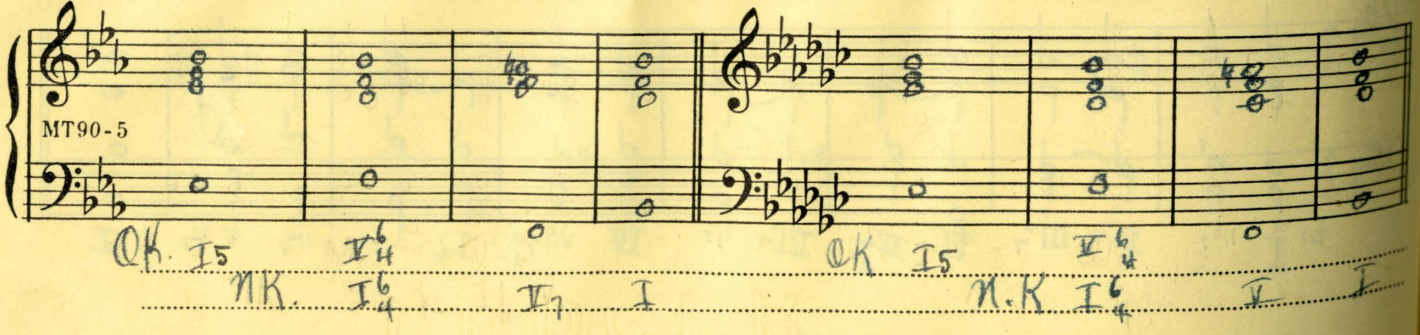
4. (L. 88) Harmonize the following bass and indicate the sequences by curved lines. Use the inversion indicated and mark all chords.

7 ____ *Ans.*



5. (L. 89) Write modulations from E♭ major to B♭ major, and from E♭ minor to B♭ minor. Indicate the keys and the formulae used.

10 ____ *Ans.*

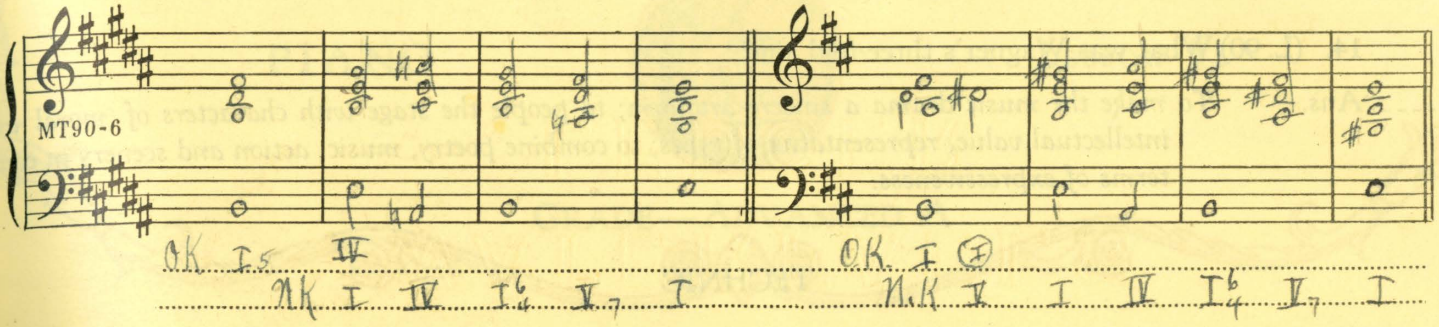


Marks Possible | Marks Obtained

HARMONY—*Continued*

6. (L. 90) Write modulations from B major and B minor to E major. Indicate the keys and the formulae used.

10 ____ *Ans.*



HISTORY

7. (L. 81) What position did Beethoven occupy with regard to the classical and romantic schools of composition?

3 ____ *Ans.* *He is regarded as the connecting link between those schools.*

8. (L. 81) Who wrote "Der Freischütz," the opera which practically established the new romantic school?

3 ____ *Ans.* *Carl Maria von Weber.*

9. (L. 82) In what style of composition did the following composers rank pre-eminently?

6 ____

(*a*) Mozart. *Ans.* *Musical drama.*

(*b*) Beethoven. *Ans.* *Symphony.*

(*c*) Schubert. *Ans.* *Songs.*

10. (L. 83) Name four fields of activity in the musical life in which Mendelssohn excelled.

4 ____ *Ans.* *As composer, pianist, organist and conductor.*

11. (L. 84) What claim is made for Chopin as a composer for the piano?

3 ____ *Ans.* *That he was the greatest writer for that instrument.*

12. (L. 85) How did Liszt rank as

4 ____

(*a*) critic and leader of musical culture? *Ans.* *Very influential.*

(*b*) teacher? *Ans.* *A remarkably compelling personal influence.*

(*c*) virtuoso? *Ans.* *The greatest known to history.*

Marks Possible | Marks Obtained

HISTORY—*Continued*

13. (L. 88) What two operas, written by Verdi, show his entire conversion to the methods of the modern musical thought?

3 ____ *Ans.* *"Otello" and "Falstaff."*

14. (L. 90) What was Wagner's three-fold aim?

4 ____ *Ans.* *To make the music drama a sincere art form; to people the stage with characters of moral and intellectual value, representative of types; to combine poetry, music, action and scenery in equal terms of expressiveness.*

TECHNIC

15. (L. 87) What is the typical, or inherent, touch of the piano?

4 ____ *Ans.* *The staccato touch.*

16. (L. 87) Give two ways by which staccato may be produced on the piano.

4 ____ *Ans.* *By an abrupt downstroke, or by plucking the keys.*

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

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Sherwood Music School Courses

PIANO

LESSON 91

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

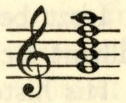
The Dominant Ninth Chord

(This subject is resume d in Lesson 92.)

If a third be added to a seventh chord, we obtain a chord of the ninth. (See Illustration 1.)

Illustration 1

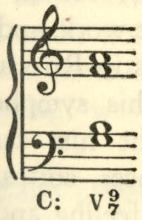
Dominant Ninth Chord



As the chord consists of five tones, it is necessary to omit one, in four-part harmony. This is usually the fifth, as all the other intervals are necessary to define the chord, which is indicated by V^9_7, or merely V_9. (See Illustration 2.)

Illustration 2

Dominant Ninth Chord in Four Parts

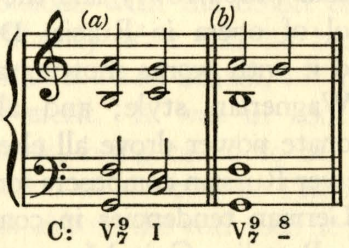


RESOLUTIONS

The regular resolutions of the V^9_7 chord, are to I and to V_7. These are shown in Illustration 3 (*a*) and (*b*). In the resolution to I, the ninth, like the seventh, descends one degree, as at (*a*). In the resolution to V_7, only the ninth requires to move, falling one degree, as at (*b*).

Illustration 3

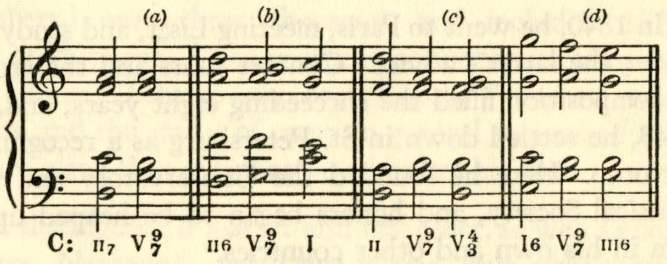
Resolutions of the Dominant Ninth Chord



The ninth may enter unprepared, though its introduction is most satisfactory if one or more of the chord tones are prepared, or enter by degrees. The ninth itself is more appropriate to the melody, as at (*a*) in Illustration 4, than to an inner voice as at (*b*). Optional resolutions are shown at (*c*) and (*d*) of the same Illustration.

Illustration 4

Arrangements and Optional Resolutions, Dominant Ninth Chord



At (*a*) in Illustration 4, the ninth and seventh are prepared; the third enters by degrees, and the root by skip; at (*b*), the ninth and seventh are prepared; the root enters by degrees, and the third by skip; at (*c*), the seventh is prepared; the third enters by degrees, and the ninth and root enter by skip; here the ninth falls to the root of V_7, the chord changing its position at the same time. At (*d*), the V_9 resolves, exceptionally, on III_6.

When used in a minor key the chord has a minor ninth. (See illustration 5.)

Illustration 5

Dominant Minor Ninth Chord

There is no other difference, and the resolutions are the same.

HISTORY

Russia

(This subject is resumed in Lesson 92.)

The art of Russia is one of the most fascinating of all subjects. In her music are reflected the pervading melancholy and perpetual unrest of a nation oppressed by autocracy throughout long centuries.

Michael Glinka (1804-1857) laid the foundation for a native school of opera in Russia; **Dargomijsky** and **Seroff** followed it with works showing a strong leaning toward the Wagnerian style; and although Tchaikovsky's passionate power drove all else into the background, the newer Russian composers for a time accused him, also, of German tendencies in composition. Five of these men—Borodin, Cui, Moussorgsky, Balakirev and Rimsky-Korsakov—joined forces in the determination to found a distinctively national school. (See below, under the respective names.)

Anton Gregor Rubinstein (1830-1894), distinguished composer, and one of the greatest pianists of musical history, was born near the Austrian frontier of Russia. As early as 1839, he made his first public appearance in Moscow.

In 1840, he went to Paris, meeting Liszt, and studying under the latter's advice. Concert tours and the study of composition filled the succeeding eight years; and, in 1848, he settled down in St. Petersburg as a recognized virtuoso. Here he founded the Conservatory and the Musical Society, and honors began to be heaped upon him in his own and other countries.

As a composer, Rubinstein may be said to be a follower of Mendelssohn. Fine melodies, substantial harmony, and skillful workmanship—these are the outstanding characteristics of his compositions.

It is chiefly as a piano virtuoso, however, that he is universally recognized, Liszt being his only rival. He was unsurpassed in brilliant technic, delicacy of touch, force and imagination. His historical recitals, in which he covered the entire literature for the piano, constituted a memorable pianistic feat.

Alexander Porphyrievich Borodin (1834-1887), was born at St. Petersburg. His parental ancestry is traceable to the princes of one of the most oriental of the Caucasus kingdoms.

His music was an avocation, chemistry claiming his attention as his real life work, and giving him recognition in Germany as well as in Russia, through his scientific writings. In music, his symphonic poem, *Steppes of Central Asia*, brought him fame. His symphonies, chamber music, romances, suites, songs and operas, all show strong national feeling and originality of expression.

The opera, *Prince Igor*, was left unfinished. Glazounov supplied the overture from memory, and completed the third act from the piano sketch, while Rimsky-Korsakov assisted in finishing the work.

César Antonovich Cui (1835-1918) was originally a military engineer, receiving his first lessons in music, and his inspiration, from Balakirev. He was, for some time, instructor and lecturer at the Imperial Academy at St. Petersburg. Later, he became a musical critic, and published a series of articles on the music of Russia. His compositions include songs, piano pieces, choral works, symphonies, orchestral compositions and operas.

Cui considered the Wagner music drama as an "enormous mystification." He writes: "It is probable that he took his sounds, so void of ideas, for real music; his prolixity, for divine melodic utterance; and that he believed each of his notes worth its weight in gold. I would like to preserve my compatriots from the dangerous contagion of Wagner's decadence. Whoever loves his music, ceases to appreciate real music; whoever admires his operas, holds Glinka as a writer of vaudeville: the desire to find something deep, when nothing exists, can only have dangerous consequences."

Modeste Petrovitch Moussorgsky (1835-1881) was, like Cui, trained as a military officer. The restrictions however, of a military career, and its consequent interference with his musical studies (which were begun at an early age), caused him to resign from the service shortly after entering it. While possessed of great native ability, his temperament made it almost impossible for him to pursue any one course for any length of time. He lived a dissipated life, which, at an early age, undermined his health.

He lacked thorough musical training, and was comparatively ignorant of the rules of composition; but he had a wonderful faculty for creating melody of the most original type, with a savage, untrained, unbridled utterance. His operas showed so conspicuously his lack of training, that they had to be polished off by his more skillful friends. His opera, *Boris Godounov*, a wonderful piece of character painting, was revised by Rimsky-Korsakov.

Some characteristic piano pieces and songs represent his best work.

Mily Alexeivich Balakirev (1837-1910), the real founder of the new nationalistic movement, settled in St. Petersburg, when scarcely twenty, making his debut as a pianist. He became acquainted with Glinka, whose sympathy for such a movement was most pronounced. His subsequent meeting with César Cui developed at once into intimacy, and their mutual interchange of ideas led to the formulation of the principles of nationalism in music.

In 1862, Balakirev founded the Free Music School, and organized the concerts which served, later, to exploit the works of his co-workers in the nationalistic movement.

According to his ideas, national music must be founded upon the popular native music; and, accordingly, he undertook an exhaustive study of Russia's folk-lore, making an excellent collection of popular melodies. These principles he embodied in his compositions, which are distinguished for their beauty and originality, though not large in number.

Edward Napravnik (1839-1916), although born in Bohemia, became a naturalized Russian citizen, and is thoroughly identified with Russia, musically. At thirteen he played the organ for the church services of his native village. Two years later, left an orphan, in poor circumstances, he succeeded in being taken as a pupil of the Prague Organ School, with the object of devoting his life to music. Shortly after this he became assistant teacher at the Maidel Piano School, and produced some compositions of merit. It was in 1861 that he left Bohemia for Russia, being called to St. Petersburg to assume the position of director of Prince Youssipov's private orchestra. About the year 1863 he was appointed organist and assistant conductor at the Imperial Theater, under Liadov, advancing to the position of second conductor in 1867, and succeeding Liadov as first conductor in 1869. He later took over Balakirev's work, also, as conductor of the symphony concerts of the Musical Society.

Napravanik's most monumental service to Russian music was in his long and highly efficient conductorship of the St. Petersburg opera. The works he conducted numbered over three thousand, and included many first productions. Some excellent performances of operas by Glinka, Tchaikovsky and Rimsky-Korsakov were given, and the status of opera in general was raised to a higher plane than it had attained before his time.

A distinguished pianist and composer, as well as conductor, Napravnik wrote five operas, four symphonies,

a symphonic poem, a piano concerto, chamber music, and many smaller works.

Peter Ilich Tchaikovsky (1840-1893) was born in Votinsk, in the Ural district, May 7, 1840. His father was an engineer in the government mines. Tchaikovsky began to study music when five years old, and soon astonished his friends by his ability to play the showy salon pieces which were then in fashion. When he was ten years old, his father was appointed director of the Technological Institute, at St. Petersburg, and Peter became a student in the law school. For nine years, he remained at this School, and made but little progress in music.

In one of his letters he wrote "I was seventeen years old when I made the acquaintance of an Italian singing master, the first who interested himself in my musical condition. The influence he gained over me was enormous, and even now I have not outgrown it. He was an out-and-out enemy of German music, and through him I became an enthusiastic admirer of Rossini, Bellini and Donizetti, considering it an accepted fact that Mozart and Beethoven did excellent service only in sending one to sleep."

The father, finally realizing that his son's gifts were really worth cultivating, placed him under the tuition of Kündiger, an excellent piano teacher from Nüremburg; and Peter Ilich later became a student in the St. Petersburg Conservatory, just founded by Rubinstein. Here he made an exhaustive study of harmony, counterpoint and fugue, under Zaremba; and composition and instrumentation under Rubinstein. Upon the completion of his course, in 1865, he received a diploma and prize medal.

The following year, Nicholas Rubinstein established the Moscow Conservatory, and invited Tchaikovsky to be the teacher of harmony, composition and history of music. He spent the next ten years there, teaching and composing.

After the year 1878, he devoted his entire time to composition. This he was enabled to do through the patronage of Nadeshda von Meck, a friend whom he never saw, but who, for thirteen years, gave him commissions, and finally a regular allowance. A singular condition of her benefactions was that they should not meet.

His *Fourth Symphony* is dedicated to her.

In 1891 he visited America and conducted performances of his own compositions in the large cities, achieving the greatest success. He states that, up to the age of forty-six, he was a failure as a director, owing to excessive stage-fright. When his opera, *The Witch*, was being rehearsed in Moscow, the conductor became ill, and Tchaikovsky was obliged to conquer his terror in order to conduct the rehearsals.

In 1893 he played and directed a concert in England and received the degree of Doctor of Music from Cambridge University, presenting, for the first time, his great symphonic fantasia, *Francesca da Rimini*.

Tchaikovsky's eight operas do not represent his highest work. Only two of them have achieved even moderate success. His greatest production is, probably, the *Symphonie Pathétique* (No. 6), a profoundly inspired composition.

His symphonic fantasias, *The Tempest* and *Francesca da Rimini*, and his orchestral suites, are among his most popular works. His great overtures and symphonies are masterpieces, and his chamber music fascinating. The songs and small piano compositions vary, greatly, in merit, but the piano concertos are monumental examples in that form, and are in the repertoire of every virtuoso.

Nicolai Andreievich Rimsky-Korsakov (1844-1908) was the greatest of the five nationalistic composers referred to in the opening paragraphs of this Lesson. Like Moussorgsky and Cui, he entered a government school, specializing in the naval branch. He became an admiral of the Russian fleet, but made music his real life work.

In his numerous operas, we find abundant and skilful use of Russian folk-themes. His opera, *The Snow Maiden*, is of great beauty. In his most important opera, *The Czar's Bride*, he builds a story around Ivan IV, "The Terrible."

His *Antar* symphony is a fine example of program music; and the symphonic poems, overtures, concerti, choruses and songs show notable skill and true inspiration. In his handling of orchestral color, he is surpassed by none; and equaled by few.

Test on Lesson 91

Marks Possible | Marks Obtained

HARMONY

1. What kind of chord do we obtain by adding a third to a seventh chord?

4 ____ *Ans. A chord of the ninth.*

2. Which tone of a ninth chord is generally omitted in four-part harmony?

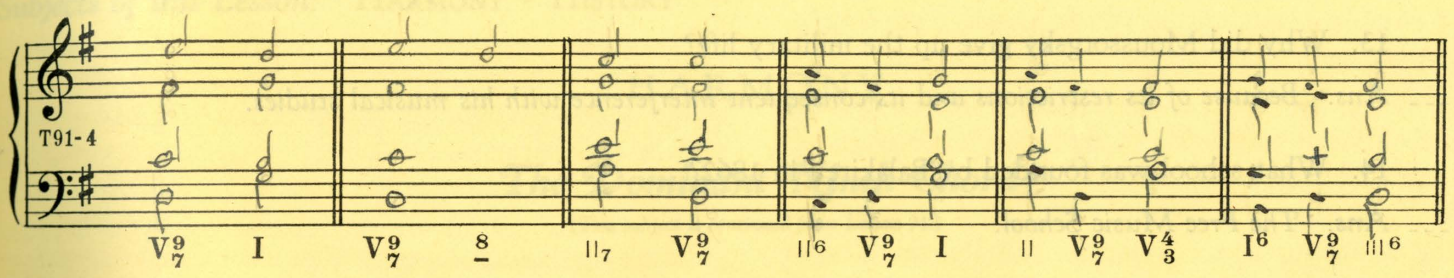
4 ____ *Ans. The fifth.*

3. What are the regular resolutions of the V_7^9 chord?

5 ____ *Ans. I and* V_7.

4. Write examples in the key of G, showing uses of the dominant ninth chord as indicated by the figurings given below.

10 ____ *Ans.*

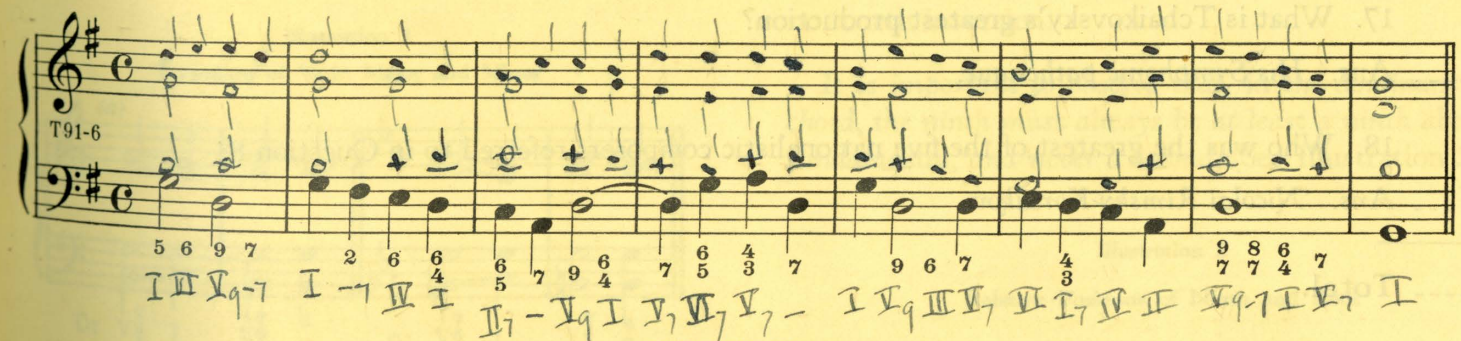


5. What is the only difference between the dominant ninth chord in the major and the dominant ninth chord in the minor?

4 ____ *Ans. In the minor key the chord has a minor ninth.*

6. Harmonize the following bass and mark the chords.

20 ____ *Ans.*



HISTORY

7. In what art does Russia reflect the pervading melancholy and perpetual unrest of the nation?

4 ____ *Ans. In her music.*

8. Name the five composers who joined forces to found a distinctively national school.

5 ____ *Ans. Borodin, Cui, Moussorgsky, Balakirev and Rimsky-Korsakov.*

Marks Possible | Marks Obtained

HISTORY—*Continued*

9. What Russian composer ranked with Liszt as a virtuoso?

6 ____ *Ans. Anton Gregor Rubinstein.*

10. What are the outstanding characteristics of his compositions?

4 ____ *Ans. Fine melodies, substantial harmony and skillful workmanship.*

11. Name the Russian composer who gave his attention to chemistry as his real life work, following musi as an avocation?

4 ____ *Ans. Alexander Borodin.*

12. What Russian composer was originally a military engineer, and considered Wagner's music drama as a "enormous mystification?"

4 ____ *Ans. Cesar Cui.*

13. Why did Moussorgsky give up the military life?

4 ____ *Ans. Because of its restrictions and its consequent interference with his musical studies.*

14. What school was founded by Balakirev in 1862?

4 ____ *Ans. The Free Music School.*

15. What was Napravnik's most monumental service to Russian music?

4 ____ *Ans. His long and highly efficient conductorship of the St. Petersburg opera.*

16. By what means did Nadeshda von Meck enable Tchaikovsky to devote his entire time to compositi

4 ____ *Ans. By commissions and finally an allowance on the condition that they should never meet each other.*

17. What is Tchaikovsky's greatest production?

4 ____ *Ans. His Symphonie pathétique.*

18. Who was the greatest of the five nationalistic composers referred to in Question 8?

6 ____ *Ans. Nicolai Rimsky-Korsakov.*

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 92

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

The Dominant Ninth Chord

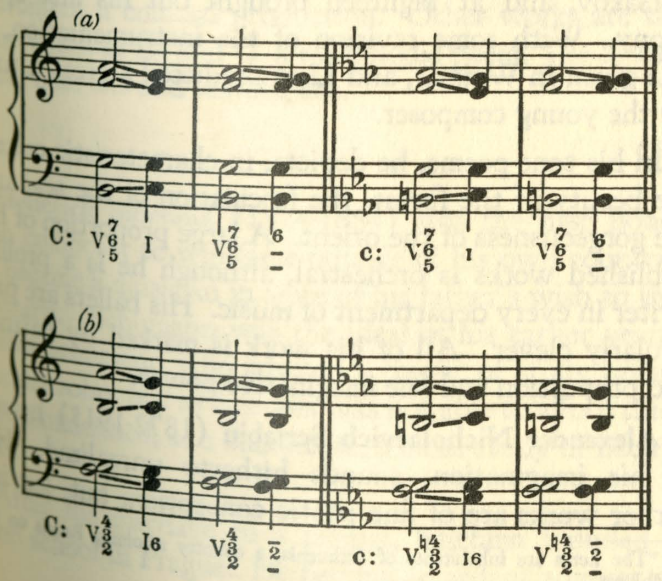
(This subject is continued from Lesson 91.)

INVERSIONS

As there are four notes in the dominant ninth chord besides the root, the chord would appear to have four inversions. The only practicable inversions, however, are the first and the third. These are shown in Illustration 1 at (*a*) and (*b*), respectively.

Illustration 1

Inversions of V_9 in Major and Minor



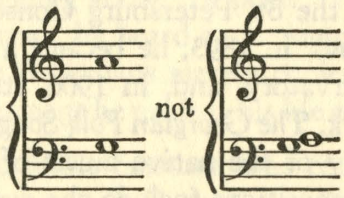
For each of the two inversions, resolutions are given to both the tonic and the dominant seventh chords, and in both major and minor keys.

The fifth of the chord being necessarily omitted in four-part harmony, there is no second inversion; and as the ninth should not be placed below the root, there is no fourth inversion.

It is important to observe that, in the dominant ninth chord, the ninth must always be at least a ninth above the fundamental, and never a second. (See Illustration 2.)

Illustration 2

Relative Positions of Ninth and Root



This applies to both fundamental and inverted positions.

HISTORY

Russia

(*This subject is continued from Lesson 91.*)

Nikolai Soloviev (1846) was a pupil of the St. Petersburg Conservatory, and a member of Zaremba's class in composition. He became a teacher in that institution in 1874. His first work of note was the cantata, *The Death of Samson*, produced in 1870 and well received. The grand opera *Cordelia* has had many performances in Russian cities. His symphonic tone poem, *Russians and Mongols*, was given at the Moscow World's Fair in 1882.

Nicolas Stcherbatchev (1853), a pupil of Liszt, has devoted most of his attention to the piano. Particularly charming are his "Fairy Scenes," his "Pantomime," and his "Etudes."

Anatole Liadov (1855-1914), born in St. Petersburg, received his early training from his father, a professional musician, and later attended the St. Petersburg Conservatory, studying under Johansen and Rimsky-Korsakov. In 1878 he became a teacher in the theory department; and, in 1894, conductor of the concerts of the Musical Society.

The brilliance and originality of Liadov's piano compositions have given him wide reputation. He was appointed by the Imperial Geographical Society, together with Balakirev and Liapounov, to collect folk-songs in various Russian provinces.

Sergei Tanéiev (1856-1915) was a pupil of Nicholas Rubinstein and Tchaikovsky, succeeding the latter as professor of harmony and instrumentation at the Conservatory of Moscow. His works include symphonies, chamber music, choruses, songs and operas. Tchaikovsky considered him the finest exponent of his compositions.

Michail Michailovitch Ippolitov-Ivanov, born in 1859, was a pupil of the St. Petersburg Conservatory under Rimsky-Korsakov. In 1893, he became a teacher in the Moscow Conservatory, and, in 1906, its director. He published a work, *The Georgian Folk-Songs*, as a result of exhaustive study of the native music of the Caucasian region. His compositions include the symphonic poem, *Iveria*, the operas, *Ruth*, *Asya*, *Treachery*, and many others. A work on harmony by him is also published in Russian.

Sergius Liapounov (1859), born in Yaroslav, was a student at the Moscow Conservatory for five years, leaving in 1883. The following year he became assistant-director of the Imperial Choir at St. Petersburg, and in 1910, professor at the Conservatory there. He was one of the three men appointed by the Geographical Society to compile a collection of folk-songs.

Liapounov has appeared as either conductor or pianist in several of the chief cities of Germany and Austria.

Anton Stepanovich Arensky (1861-1906) was a pupil of Rimsky-Korsakov, in the Conservatory of St. Petersburg. Upon graduation, he achieved pronounced success as the composer of several picturesque operas and ballets. He had conspicuous success in writing for both the violin and the piano. His pianoforte trio in D minor is widely known and admired.

Joseph Wihtol (1863) was a pupil of Rimsky-Korsakov. In 1896, he became Professor of Harmony at the St. Petersburg Conservatory. He has devoted himself particularly to Lettic* themes, and has based many of his orchestral works upon these folk-songs.

Alexander Constantinovich Glazounov (1865) has no superior in efficiency among Russian composers. At the age of fourteen he received instruction from Rimsky-Korsakov, and at eighteen brought out his first symphony. With some revision of the instrumentation, it was given in Weimar, and Liszt predicted a great future for the young composer.

In his tone-poems, he depicts, in characteristic colors, the beauty of the forest, the fascination of the sea, and the gorgeousness of the orient. A large proportion of his published works is orchestral, although he is a prolific writer in every department of music. His ballets are particularly clever. All of his work is marked by balance and proportion and fine imaginative power.

Alexander Nicholaevich Scriabin (1872-1915) heard, in his imagination, sounds hitherto unrealized. His earlier works are of fine poetic conception, but, leaving

*The Letts are inhabitants of Lithuania, a country adjoining Russia on the southwest.

the paths of romanticism, he drifted into impressionism, and, finally, futurism, his harmonic style being a complete revolution in the established musical system. In his *Prometheus, the Poem of Fire*, an orchestral tone-poem, he has augmented the sensational style of the composition by the use of a color machine which flashes upon a screen hues intended to supplement the various moods of the music. At the time of his death, he was writing a work in which perfumes, as well as colors, were to be employed. He wrote many other compositions, including three symphonies, a piano concerto, and ten piano sonatas.

Sergei Rachmaninoff (1873) entered the St. Petersburg Conservatory at the age of nine, studying with Siloti and Arensky. He won a medal for playing, and the highest honors for composition. He is a conspicuous figure in the musical world, as a pianist and composer. Piano pieces, songs, concertos, symphonic poems and symphonies are numbered among his important works. As a virtuoso, he has played throughout Europe and has made a number of visits to America, winning fame both as creator and interpreter of important musical works.

Reinhold Glière, born 1875 in Kiev, was a pupil of the Moscow Conservatory under Tanéiev and Ippolitov-Ivanov for six years. In 1913 he was called to the position of director of the Conservatory and became, also, conductor of the Kiev Symphony Orchestra. His orchestral and chamber music compositions have attracted wide attention, particularly his program symphony, *Ilia Murometz*, a colossal production. Other works are the symphonies in E♭ and C, a symphonic poem, *The Sirens*, string quartets and sextets, etc.

Igor Federovitch Stravinsky, born in 1882, near St. Petersburg, showed in his early youth an aptitude for the piano, but was, by his family, dedicated to the study of law. Upon meeting Rimsky-Korsakov when about twenty years of age, he, however, decided to devote himself to music and became a pupil of that master, with whom he studied for about four years. His *Scherzo fantastique*, of strong futuristic tendency, brought him a commission, from Diagilev, of the Ballet Russe, to write music for the ballet, *L'oiseau de feu*. This was soon followed by others—*Petrouschka*, *Le sacre du printemps*, *Les abeilles*, all of which were produced in Paris, as well as an opera, *Le rossignol*, and a *Symphony in E-flat*, his opus 1. In memory of his master, Rimsky-Korsakov, is his opus 5, *Chant funèbre*.

Stravinsky has also written many lesser works, including songs, and some studies for the piano, opus 6. Entirely independent of precedent, his bold, original harmonies, striking dissonances, and picturesque orchestration are of the essence of that genius which creates something entirely new.

Sergei Prokofieff (1891) is also a composer whose tendencies are toward the bizarre. During the period of his student life in the St. Petersburg Conservatory, he was a pupil, in composition, of Liadov and Rimsky-Korsakov, and produced over a hundred works, so remarkable was his industry. His outstanding opus is his fantastic opera, *The Love for the Three Oranges*.

Other composers, prominent in various departments of Russian composition, are **Michael Ivanov, Henri Pachulski, Grodsky, Blumenfeld, Gretchaninov, Kalinnikov, Tcherepnin, Medtner, Metznikoff, Miaskovsky, Ornstein,** and a host of younger writers.

Bohemia

Frederick Smetana (1824-1884) was the first Bohemian composer to win fame outside of his own country. He became a musician in spite of his father's wish to the contrary. Schumann was the ideal of his earlier years. It was Schumann who advised a course of study under Mendelssohn, but as Smetana was not able to afford this, he recommended, as a substitute, a close study of Bach's works.

After his marriage to a pianist, Smetana founded a piano school in Prague. He became an ardent admirer of Liszt, who readily gave sympathy and practical assistance to the struggling young composer. While on a visit to Liszt, in Weimar, he heard a distinguished musician remark that the Bohemians merely copied, and did not create. This statement he made it his life object to refute.

From 1856 to 1861, Smetana was conductor of the Philharmonic Orchestra in Gothenburg, Sweden. During this period, he gave many fine orchestral compositions to the world. He later returned to Bohemia, and began work on his operas, the first of which, *The Brandenburgers in*

Bohemia, was attacked by the critics as being wholly German in style and spirit. His second opera, *The Bartered Bride*, is in a more popular vein, and is considered one of the best light operas since the time of Weber.

Eight operas in all, made Smetana famous as a composer of distinctively national music. Perhaps his loftiest and most enduring work, however, is his cycle of six symphonic poems, called, *My Fatherland*. It is a complete set of pictures descriptive of Bohemian history and legend. The string quartet, *From My Life*, is a composition of great beauty. In it, he depicts his own life, his early love of music, his joyous youth, his first love, and the gloomy future in the realization of the painful affliction which was overtaking him.

In October, 1874, he became deaf, and this condition lasted until his death, although much of his finest work was accomplished during these last ten years of his life.

Perhaps partly on account of his affliction, Smetana has been called the Bohemian Beethoven. He has also been called the Bohemian Liszt, as his symphonic poems are modeled, to a large extent, upon those of Liszt.

Antonin Dvořák (Dvor'-zhak) (1841-1904) was born in Muhlhausen, Bohemia. His father, who was a butcher, intended his son to follow in his footsteps, but the lad's ambition to become a musician was destined to make him the worthy successor of Smetana.

He began his music lessons with the village schoolmaster, who taught him the violin and the rudiments of singing. Later, we find him attending various schools, supporting himself after his father's allowance stopped, by playing the violin in cafes. When the National Theater was established, in Prague, he became a member of the orchestra. By the year 1865, he had written several symphonies, an opera, and many songs.

In 1877, some of his work came to the notice of Brahms, then a member of a committee appointed to examine the compositions of those deemed worthy to receive a pension. Brahms at once perceived Dvořák's pronounced talent. Shortly afterwards, he was commissioned to write some Slavic dances, and these bid fair to rival in popularity Brahms' Hungarian Dances. From this time, his reputation was assured.

In 1884, he visited England to conduct his *Stabat Mater*, which achieved great success. In 1891, the honorary degree of Doctor of Music was conferred upo him by Cambridge University.

In 1892, he visited New York, and for three yea held the position there of Director of the Nation Conservatory of Music.

While in America, he made a special study of the mus of the southern plantations, expressing the belief th a distinctly American school of music might be bui upon its folk-music. In his own land, he had utilized th national folk-music in his larger compositions. Th dumka and the furiant, native dances, he had introduc into both sonata and symphony. As a result of his stu of the American Negro folk-lore, he composed h symphony in E minor, *From the New World*, his "Ame can" string quartet and his cantata, *The American Fl*

In the symphony, *From the New World*, he utilizes t familiar negro tune "Swing Low, Sweet Chariot" in t first movement. The second movement, with its plaint melody played by the English horn, is an exqui episode of irresistible charm and poetic beauty. It h been called by one writer "a picture of soft south sunset, at first rich and luminous, and then gently m ing into twilight, as all nature becomes hushed a mystic beneath the magic touch of approaching night

Dvořák's *Requiem*, *Stabat Mater*, and *The Spect Bride* are favorites with choral societies in all parts of t world; and while his numerous operas are not kno outside of his native land, his symphonies, Slavic dan overtures, chamber music and songs are heard ev where.

He was a great melodist, a resourceful harmonist, a one of the masters of orchestration.

Zdenko Fibich (1850-1900) is another Bohem composer who achieved fame in his native country a elsewhere through his numerous orchestral compositi

Emil von Reznicek (1861) has written a numbe delightful operas, songs, piano and orchestral wo His operas, by their liveliness and real musical wo have won him a greater measure of fame than his o works.

Josef Suk (1874), the pupil and son-in-law of Dvo has won reputation as a member of the famous Bohe String Quartet, and is a successful writer of songs compositions for piano and orchestra.

Test on Lesson 92

Marks Possible | Marks Obtained

HARMONY

1. What are the practicable inversions of the ninth chord?

5 ---- *Ans.* *The first and the third.*

2. Why is there no

6 ----

(*a*) second inversion? *Ans.* *Because the fifth of the chord is omitted.*

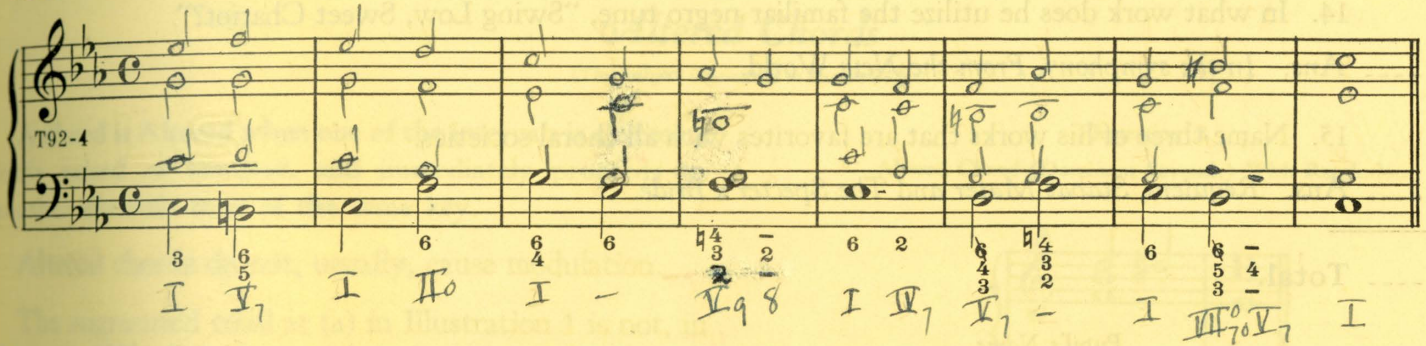
(*b*) fourth inversion? *Ans.* *Because the ninth should not be placed below the root.*

3. What is important to observe, in the dominant ninth chord?

5 ---- *Ans.* *That the ninth must always be at least a ninth above the fundamental, and never a second.*

4. Harmonize the following bass, marking the chords.

30 ---- *Ans.*



HISTORY

5. What appointment was given Liadov, Balakirev and Liapounov by the Imperial Geographical Society?

5 ---- *Ans.* *They were appointed to collect folk-songs in various Russian provinces.*

6. How does Alexander Glazounov rank among Russian composers?

4 ---- *Ans.* *He has no superior in efficiency among them.*

7. Of what Russian composer is it said that "he left the paths of romanticism and drifted into impressionism?"

5 ---- *Ans.* *Alexander Scriabin.*

8. What Russian musician won a medal for playing, and the highest honors for composition at the St. Petersburg Conservatory?

5 ---- *Ans.* *Sergei Rachmaninoff.*

9. What work did Igor Stravinsky write under commission from Diagilev?

5 ---- *Ans.* *Music for the ballet, L'oiseau de feu.*

Marks Possible | Marks Obtained

HISTORY—*Continued*

10. Who is the composer of "The Love for the Three Oranges?"

4 ____ *Ans. Sergei Prokofieff.*

11. Give the name, with dates of birth and death, of the first Bohemian composer to win fame outside of his own country.

5 ____ *Ans. Frederick Smetana, 1824-1884.*

12. Why has he been called

6 ____ (*a*) the Bohemian Beethoven? *Ans. Because of his affliction (deafness).*

(*b*) the Bohemian Liszt? *Ans. Because his symphonic poems are modeled, to a large extent upon those of Liszt.*

13. Who became the worthy successor of Smetana?

4 ____ *Ans. Antonin Dvorak.*

14. In what work does he utilize the familiar negro tune, "Swing Low, Sweet Chariot?"

5 ____ *Ans. In the symphony, From the New World.*

15. Name three of his works that are favorites with all choral societies.

6 ____ *Ans. Requiem, Stabat Mater and The Specter's Bride.*

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 93

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - TECHNIC

HARMONY

Altered Chords

(This subject is resumed in Lesson 94.)

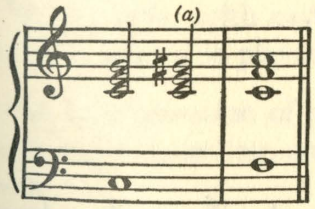
A chord is Altered when one of the intervals is chromatically raised or lowered, and immediately proceeds to another diatonic tone of the same key.

Altered chords do not, usually, cause modulation.

The augmented triad at (*a*) in Illustration 1 is not, in this case, III+ of A minor, although we have already met with it as such, but is I in C major, with the fifth raised (I+). Being a discord it requires resolution, and naturally proceeds to IV, as here shown. It might also be followed by some other chord allowing the G♯ to move to A.

Illustration 1

Altered Chord (Triad) With Resolution

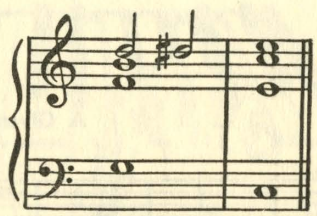


The triads on the first, second, fourth and fifth degrees, and the dominant seventh chord, are best adapted for this raising of the fifth.

The raised fifth of the V_7 chord, proceeding to the third of the I triad, is shown in Illustration 2.

Illustration 2

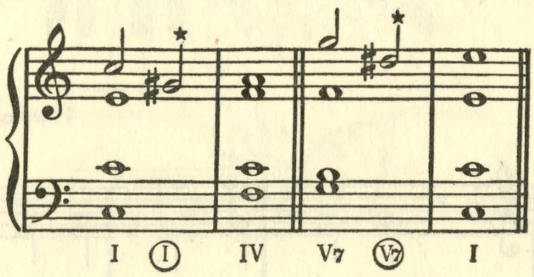
Altered Chord (Dominant Seventh) With Resolution



The altered tone may be also free-entering (see Lesson 81, HARMONY), as in Illustration 3.

Illustration 3

Free-entering "Altered" Tones



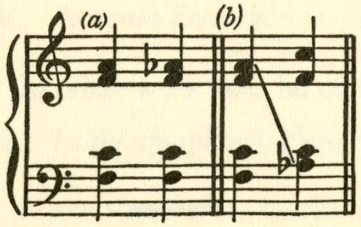
In the third measure, the octave is momentarily exceeded between soprano and alto, which is rarely advisable in four-part vocal music.

As mentioned in Lesson 89, HARMONY, and used in all the subsequent Modulations, an altered chord is designated by a ring around the Roman numeral.

Chromatic change of a tone should occur in the same voice, as in Illustration 4, at (*a*), and not as at (*b*). At (*a*) we have A in the soprano followed by A♭, also in the soprano. When the chromatic change is made in some other voice, it produces what is called Cross Relation or False Relation. At (*b*) of Illustration 4 we have A in the soprano, and in the next chord, A♭ in another voice.

Illustration 4

Cross Relation in Consecutive Chords

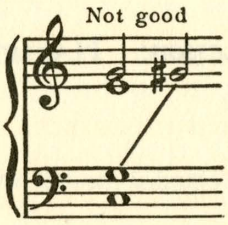


The cross relation is very objectionable when the chords are triads, one appearing to falsify the other. In chromatic harmony using discords, it may occur without any such effect.

The degree of a chord that is chromatically altered in one voice should not be found in another voice, unaltered. (See Illustration 3.) This is another kind of cross relation which should be avoided.

Illustration 5

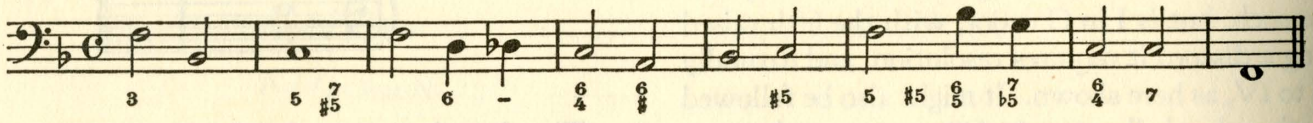
Cross Relation in the Same Chord



A figured bass will now be given (see Illustration 6) followed by its harmonization, in which will be found numerous examples of altered chords.

Illustration 6

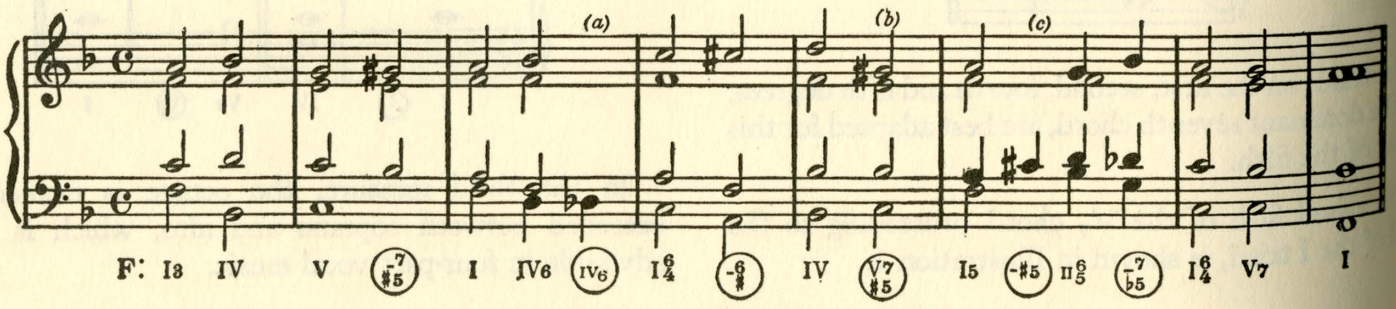
A Given Figured Bass to be Harmonized, Using Altered Chords



Observe, in Illustration 7, how the chords indicated by the figuring in Illustration 6 are filled in, and the method of applying the chord symbols, below the bass. At (*b*) and (*c*) are free-entering altered chord degrees, in the latter case in the tenor. At (*a*), the alteration takes place in the bass, where the third of the chord is lowered, and we get the minor subdominant as an altered chord in the major key.

Illustration 7

Harmonization of the Given Figured Bass



TECHNIC

Scale Playing

(This subject is continued from Lesson 35, and is resumed in Lesson 135.)

After all the scales and their respective fingerings have been thoroughly mastered, the problem of how to play them, so as to meet the various demands of dynamic and rhythmic control, still remains to be solved. The student must have at his command varying degrees of loudness and softness, as well as many varying rates of speed. It is a matter of primary importance, also, that everything shall be accomplished with the greatest possible ease.

In order to acquire such marked mechanical efficiency, it is evident that no purely localized activity, such as finger action from the knuckles, will suffice. Longer levers, controlled by muscles of greater power and resistance, are called into play. These levers comprise the arms, forearms and wrists—all of which must be completely relaxed (giving controlled dead weight) to yield the best results. While it is true that localized finger action suffices for slow or even moderate speeds, it will be found totally inadequate to meet the higher demands of speed and lightness.

As stated in Lesson 87, TECHNIC, the principle involved in the highest mechanical efficiency is the production of the maximum result with the minimum effort, friction, and lost motion.

SENSATION IN SCALE PLAYING

The sensation in scale playing should be that of the hand supported by the keys, with each finger in turn readily falling upon the key to be played.

There should also be a sensation of pulling the right hand, when playing scales ascending; and of pushing it, in descending scales.

In the left hand, the reverse is the case, the hand being pulled in descending scales, and pushed in ascending scales.

An easy way to keep this in mind is to think of the hands as being pulled towards the extremes of the keyboard, and pushed towards the center.

POSITION IN SCALE PLAYING

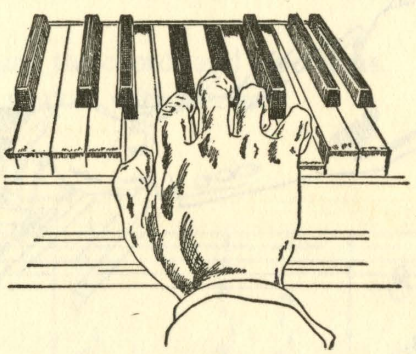
THE HAND

When the hand is directly in front of the player, the fingers are parallel to the keys, as is shown in Illustration 8 (*a*); but as the hand moves from the central playing location, it takes an angular position, with regard to the keyboard as at (*b*); that is, the wrists are turned outwards in advance of the hands, so that the wrists lead. Naturally, this cannot be continued to the extremities of the keyboard, to reach which the hands must be fully extended.

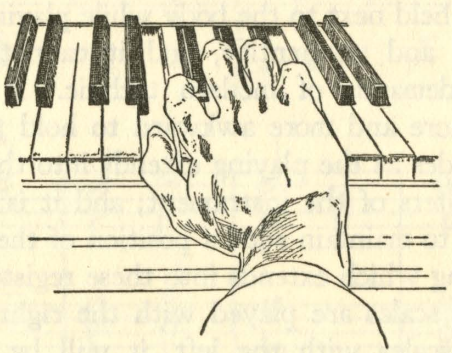
Illustration 8

Hand Positions at Center (a) and When Moving Away From Center (b) of Keyboard

(*a*)



(*b*)



THE WRIST

It is undesirable to keep the hand continuously at the same level as the keys. There should be freedom of

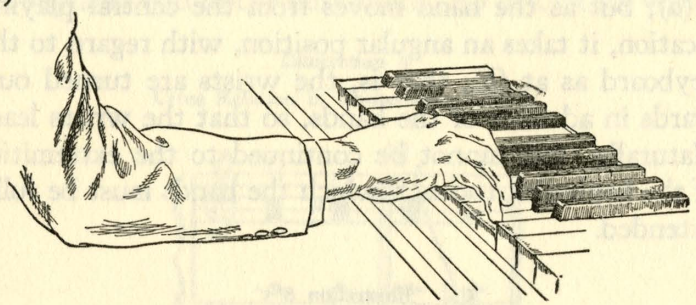
the wrist, allowing a change from moderately low to moderately high.

Generally speaking, the wrists will be lower when the hands are in central playing position, and higher as they progress outward towards the extremes of the keyboard. (See Illustration 9.)

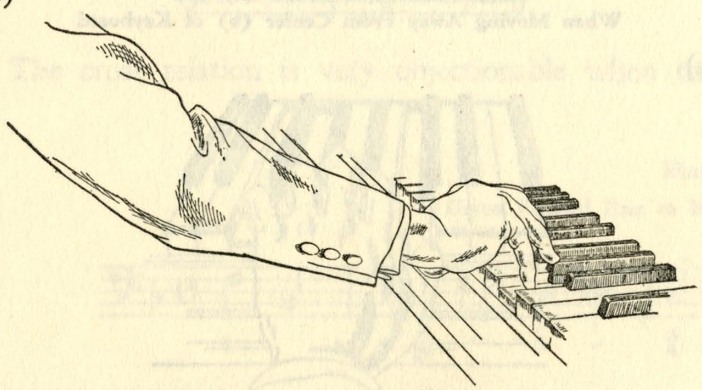
Illustration 9

Wrist Elevation at Center (a) and at Extended Position (b)

(a)



(b)



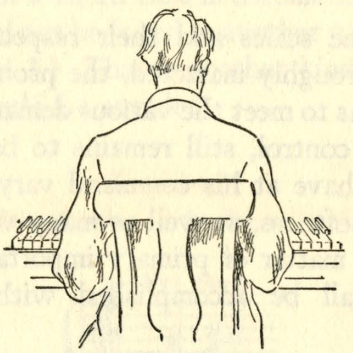
THE ELBOWS

Antiquated methods prescribed that the elbows be constantly held next to the body while playing. This is impractical and unscientific, and it cannot meet the increased demands of modern technic. It obviously becomes more and more awkward to hold the elbows near the sides as the playing extends into the upper or lower registers of the instrument; and it is practically impossible to maintain such a position of the elbows in scale-playing which extends into these registers. When descending scales are played with the right hand and ascending scales with the left, it will be more convenient for the elbows to be extended from the body to begin with, and approach the body gradually as the hands reach the normal central position, immediately in front of the player. (See Illustration 10.)

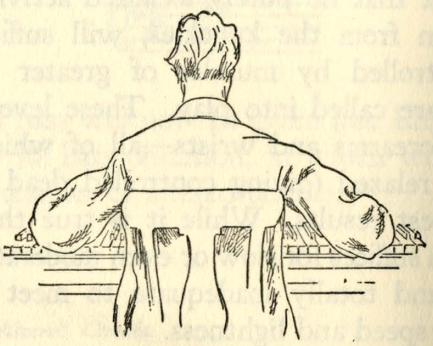
Illustration 10

Elbow Positions When Playing at a Central Position (a) and at an Extended Position (b)

(a)



(b)



THE BODY

The body itself is by no means to be rigid or stationary while playing scales. A moderate swaying movement from side to side, to meet changes of registers used, is not only advisable but necessary, to produce the best results; because relationships vary as the playing positions change.

SUMMARY

1. Scales are not to be played with fingers only.
2. Fingers, hands, wrists, elbows and arms are not maintained in any set or rigid position, but are to accommodate themselves to the varying demands of the different keyboard registers.
3. All parts of the playing mechanism are to be relaxed and are to accommodate themselves to the changing demands of speed and dynamics.

Test on Lesson 93

Marks Possible | Marks Obtained

HARMONY

1. When is a chord said to be altered?

5 ____ *Ans.* *When one of the intervals is chromatically raised or lowered, and immediately proceeds to another diatonic tone of the same key.*

2. What chords are best adapted for raising the fifth?

5 ____ *Ans.* *The triads on the first, second, fourth and fifth degrees, and the dominant seventh chord.*

3. What faulty progression is shown in Illustration 4?

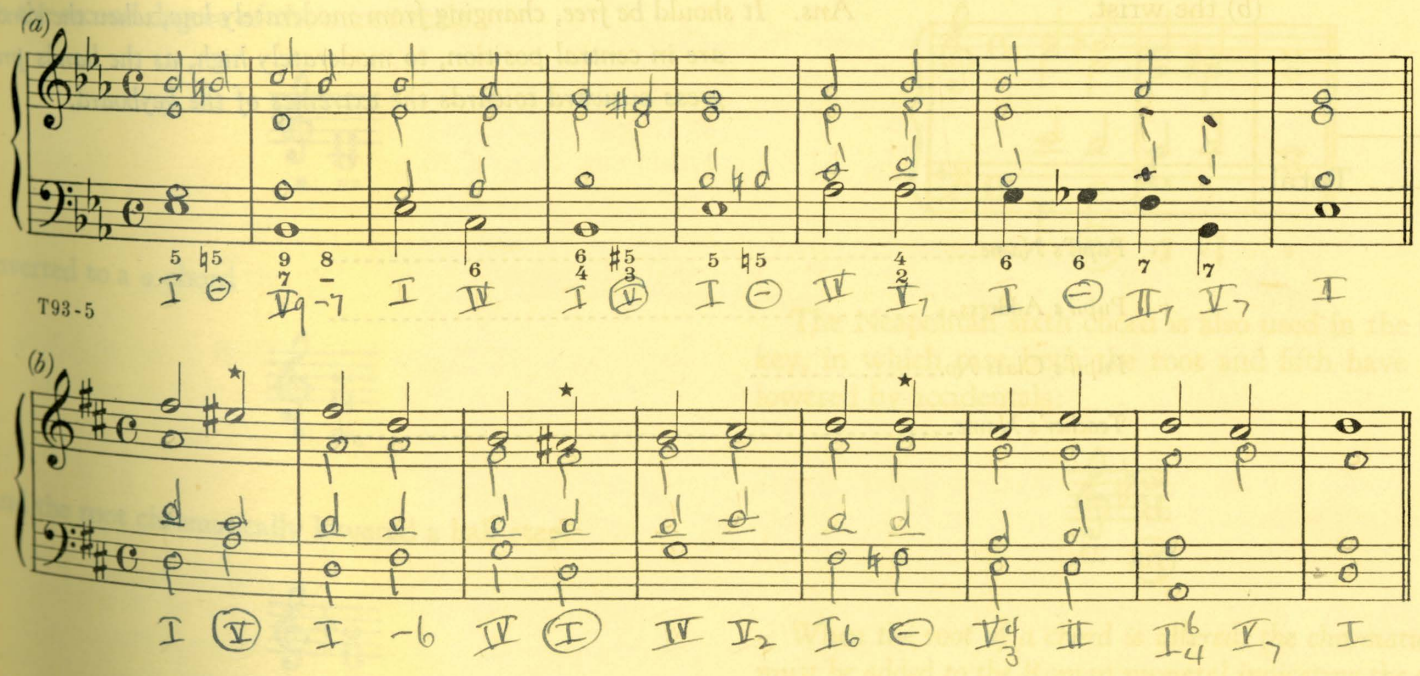
5 ____ *Ans.* *Cross relation.*

4. When may cross relation occur without a bad effect?

5 ____ *Ans.* *In chromatic harmony using discords.*

5. Harmonize the following bass, also the following melody, marking the chords and inversions. In harmonizing the melody exercise, use altered chords at the places marked with asterisks.

30 ____ *Ans.*



Sherwood Music School Courses

PIANO

LESSON 94

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - TECHNIC

HARMONY

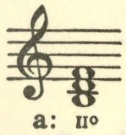
Altered Chords

(This subject is continued from Lesson 93, and is resumed in Lesson 95.)

THE NEAPOLITAN SIXTH

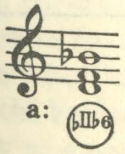
An altered chord frequently found, especially at the cadence, is the Neapolitan Sixth.

The derivation of this chord is as follows: It is built on the second degree of the minor scale



inverted to a 6 chord

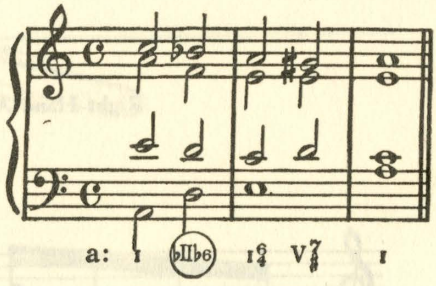
and the root chromatically lowered a half step.



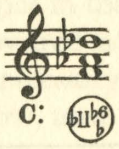
Its practical use in the cadence is shown in Illustration 1.

Illustration 1

Passage Showing Use of Neapolitan Sixth Chord



The Neapolitan sixth chord is also used in the major key, in which case both the root and fifth have to be lowered by accidentals:



When the root of a chord is altered, the chromatic sign must be added to the Roman numeral indicating the chord, as was shown above.

TECHNIC

Arpeggio Playing

(This subject is continued from Lesson 35.)

There is a close connection between arpeggio playing and scale playing. (See Lesson 93, TECHNIC.) While a scale is a series of piano keys in close or adjacent position, an arpeggio is a series of keys in open or separated position.

The chief difference to be observed between scale playing and arpeggio playing is in the degree of elbow elevation and wrist depression used, which is greater in arpeggios than in scales.

The following diagrams illustrate, graphically, the practice of the master pianists in this respect, namely, in the playing of all extended arpeggios with compensating movements of the wrists and arms.

The curves that are described by the player must depend greatly on the size of the hands, the length of the arms, etc.; but the main point to observe is that it is rarely advisable to keep the wrists and elbows at one constant level in playing extended passages.

There is a simple, mechanical reason for this, inasmuch as when the elbow is moved outward from the side, to enable the hand to reach a distant position on the keyboard, *it necessarily rises, in an arc, from the shoulder.* (See Illustration 10, Lesson 93, TECHNIC.) *The raising of the elbow must also raise the wrist,* in order to keep the hand and forearm in line.

As with scales, the hand is *pulled* outwards from the body (upwards for the right hand; downwards for the left hand), and pushed inwards when returning to the central zone of the keyboard.

Illustration 2

Right Hand Arpeggio, From Below Central Position to Above it.

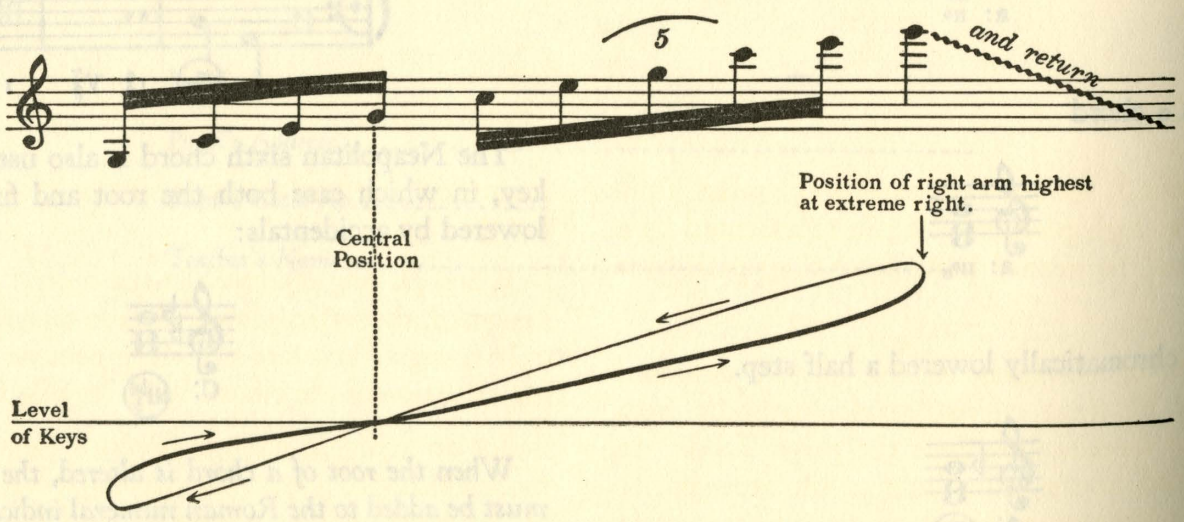
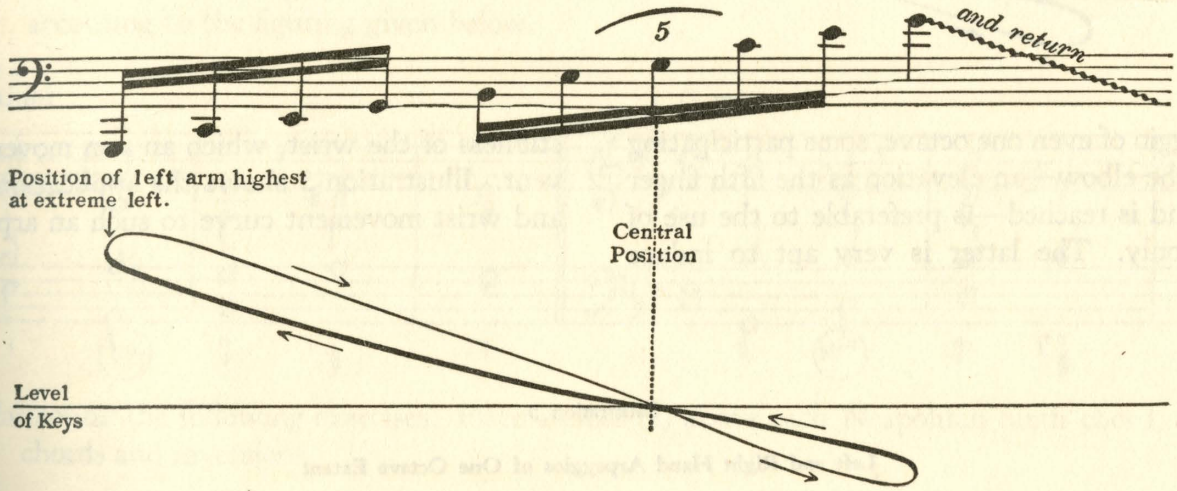


Illustration 2 shows an arpeggio passage, and suggests the curves made by the wrist and arm, ascending and descending. The heavy line represents the ascending, or outward, path of the wrist; and the light line its descending, or inward, path. The student must bear in mind that the elevation and depression shown by these curved lines are merely suggestive of the freedom and sweep of the arm in arpeggio playing. There can be no absolute rule, or definitely prescribed curve.

For the left hand, the process is, of course, reversed. (See Illustration 3.)

Illustration 3

Left Hand Arpeggio, From Below Central Position, to Above it.



In Illustration 3, the outward path of the wrist (from low position to high position) is again represented by a heavy line, and the inward (now ascending) path by a light line.

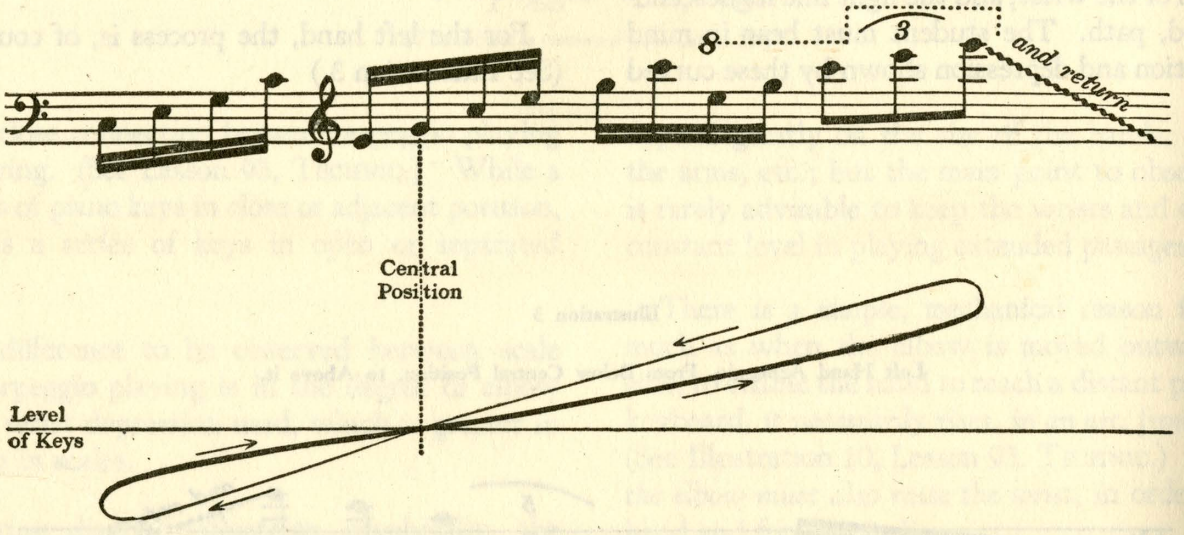
The degree of elevation of the elbow, indicated approximately by these curves, results naturally from the amount of its extension from the player's side. In making the turn, at the outer limit of the arpeggio, to return to the middle of the keyboard, the elbow is given an extra lift, preparatory to propelling the hand back on its inward journey (upwards for the left and downwards for the right).

When playing arpeggios in the central portions of the keyboard, the wrist is lowered more than in scale playing, only rising as becomes necessary because of the increasing elevation of the elbow, upon leaving the center.

For an arpeggio passage covering more octaves than those illustrated above, the curves representing the path of the wrist will be elongated, and the high and low points reached more gradually. (See Illustration 4.)

Illustration 4

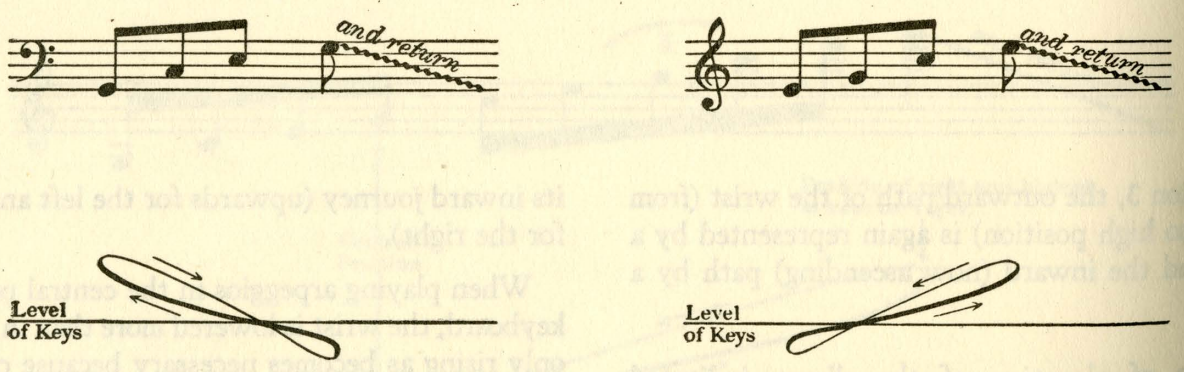
Right Hand Arpeggio, of Five Octaves Extent



For an arpeggio of even one octave, some participating movement of the elbow—an elevation as the fifth finger side of the hand is reached—is preferable to the use of finger action only. The latter is very apt to induce stiffness of the wrist, which an arm movement will pre-vent. Illustration 5 shows the application of the elbo and wrist movement curve to such an arpeggio.

Illustration 5

Left and Right Hand Arpeggios of One Octave Extent



We repeat here that these curves are not absolute or definite. They are intended to show that in arpeggio playing *the arms do not remain at one level*, but are very important factors in the performance. It seems hardly necessary to add (but important admonitions will be repeating) that the fingers should not be raised abo the keys more than is needed to conveniently strike necessary keys.

Test on Lesson 94

Marks Possible | Marks Obtained

HARMONY

1. What is the derivation of the Neapolitan Sixth chord?

7 ---- *Ans. It is built on the second degree of the minor scale, inverted to a 6 chord, and the root is chromatically lowered a half step.*

2. What is necessary to make the Neapolitan sixth available in the major key?

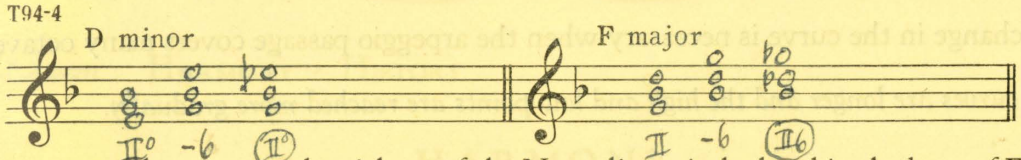
6 ---- *Ans. Both the root and the fifth have to be lowered by accidentals.*

3. What is the meaning of a chromatic sign added to the Roman numeral indicating a chord?

6 ---- *Ans. It shows that the root of the chord is altered.*

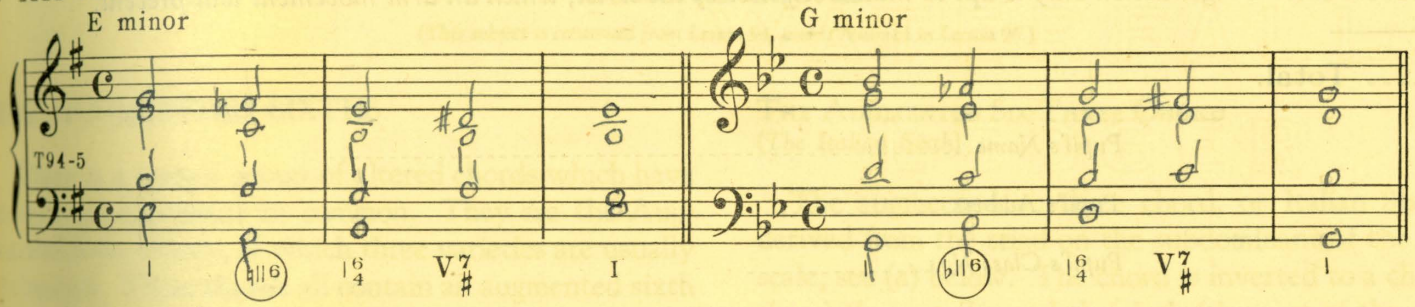
4. Show the derivation of the Neapolitan Sixth chord in the keys of D minor and F major, marking each chord.

10 ---- *Ans.*



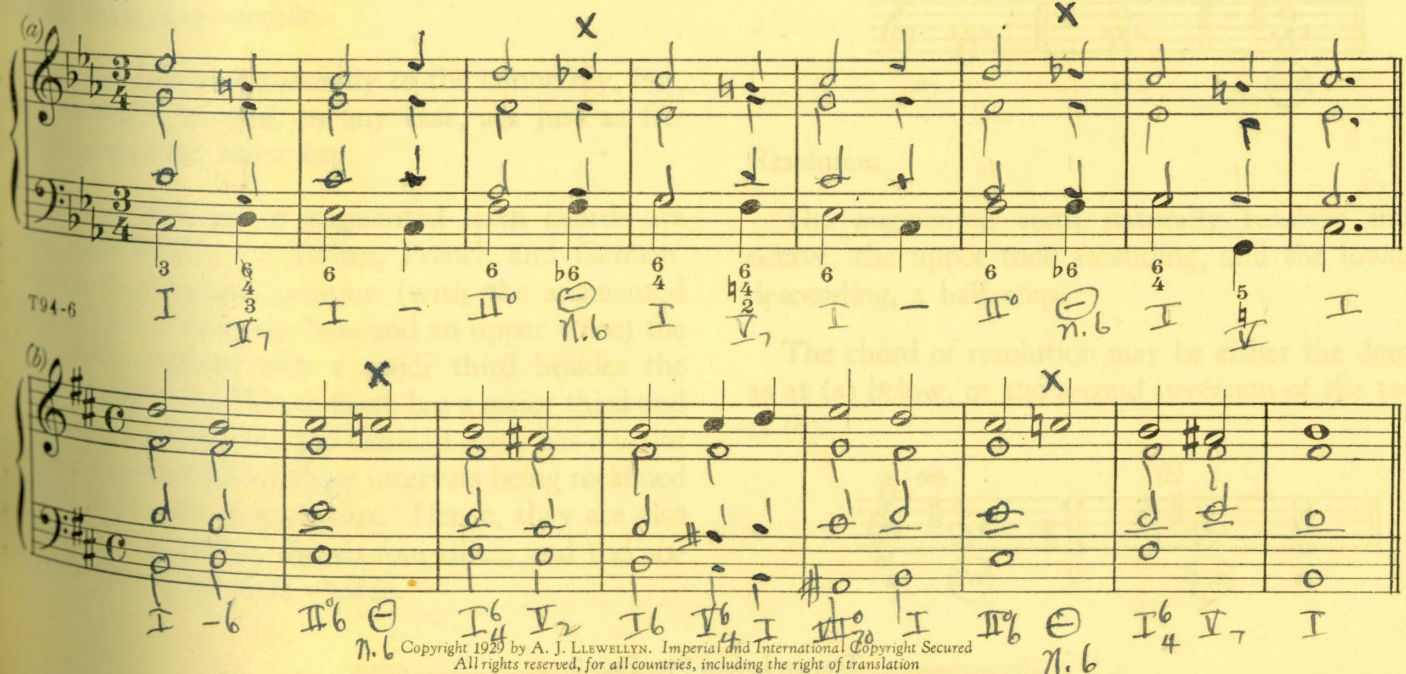
5. Write passages showing a cadential use of the Neapolitan sixth chord in the keys of E minor and G minor, according to the figuring given below.

10 ---- *Ans.*



6. Harmonize the following exercises. Place a cross (x) above each Neapolitan Sixth chord, and mark all chords and inversions.

30 ---- *Ans.*



Marks Possible | Marks Obtained

TECHNIC

7. What is the connection, on the keyboard, between arpeggio playing and scale playing?

6 ____ *Ans. The scale is a series of piano keys in close position, while an arpeggio is a series of keys in open position*

8. Wherein lies the chief difference to be observed between scale playing and arpeggio playing?

7 ____ *Ans. In the degree of elbow elevation and wrist depression used, which is greater in arpeggios than in scale*

9. Upon what does the curve described by the player depend?

6 ____ *Ans. Upon the size of the hands, the length of the arms, etc.*

10. What change in the curve is necessary when the arpeggio passage covers many octaves?

6 ____ *Ans. The curves are longer and the high and low points are reached more gradually.*

11. Why is arm movement preferable to finger action only, in passages of but one octave?

6 ____ *Ans. Finger action only is apt to induce stiffness of the wrist, which an arm movement will prevent.*

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 95

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

Altered Chords

(This subject is continued from Lesson 94, and is resumed in Lesson 96.)

THE AUGMENTED SIXTHS

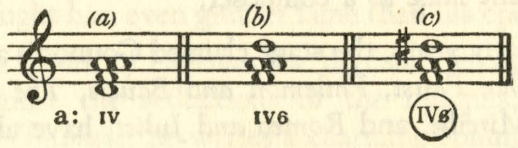
There is a certain group of altered chords which have marked characteristics in common. They are the Augmented Sixth chords, of which three varieties are usually recognized. These chords all contain an augmented sixth interval; in the inversion most used, this interval occurs between the bass and an upper voice. Inversions in which the augmented sixth interval becomes a diminished third are also possible.

These chords belong naturally to the minor key, but, being chromatic (altered) in any case, are just as frequently used in the major key.

The three varieties of augmented sixth chords are named, respectively, the Italian, French and German. When in characteristic position (with the augmented sixth interval between the bass and an upper voice) the Italian Sixth contains only a major third besides the augmented sixth; the French Sixth has a major third and an augmented fourth, and the German Sixth has a major third and a perfect fifth—these intervals being reckoned from the bass tone, in each case. Hence, they are also known as the six-three, the six-four-three, and the six-five-three augmented sixth chords.

THE AUGMENTED SIX-THREE CHORD
(The Italian Sixth)

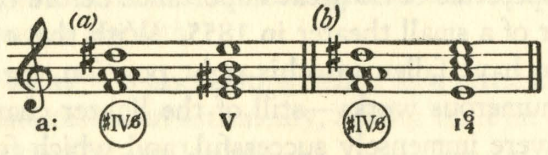
The augmented six-three chord, or Italian Sixth, is derived from the triad on the subdominant of the minor scale; see (*a*) below. The chord is inverted to a chord of the sixth as at (*b*), and the sixth (the root of the chord) is raised as at (*c*).



Resolution

The augmented sixth naturally resolves into the octave, the upper tone ascending, and the lower tone descending, a half step.

The chord of resolution may be either the dominant, as at (*a*) below, or the second inversion of the tonic, as at (*b*).



HISTORY

France

(This subject is resumed in Lesson 96.)

Ambroise Thomas (1811-1896) produced a number of operas which gained access to the Opéra-Comique, of Paris, the most important of which are *Mignon* and *Hamlet*. After the production of these fine works, he was appointed director of the Conservatoire, as successor to Auber. The duties of the position occupied him so fully that he only wrote one more work of importance, the opera *Françoise de Rimini*, which was produced in 1882, and, in some respects, equalled his best previous work, *Hamlet*.

Charles François Gounod (1818-1893) represents, to the mind of the average musician, all that is substantial, attractive and conservative in French music. His triumphant reign in Paris followed that of Meyerbeer. He won the Prix de Rome at the Paris Conservatoire, and spent some years in Rome, where the study of Palestrina exercised a great and life-long influence over him. Returning to Paris, he became an organist, and went through a course in theology, which subject was so interesting to him that he seriously considered taking religious orders.

His *Messe solennelle* in G, first produced in London, was loudly acclaimed in that city, and inaugurated his subsequent fame as a composer.

For many years, the stage claimed Gounod's attention. His *Sapho*, *Faust*, *Philemon and Baucis*, *The Queen of Sheba*, *Mireille*, and *Romeo and Juliet*, have all become known throughout the operatic world. It is safe to say that Gounod's *Faust* is one of the most popular operas in existence.

His sacred works—masses, motets, songs (such as "Nazareth"), and oratorios (notably *The Redemption*) are constantly found in the repertoire of singers, choirs and choral societies everywhere.

Jacques Offenbach (1819-1880), wrote a large number of operettas of no great importance before becoming manager of a small theater in 1855. With this event, he seems to have fallen into his right position, for he produced numerous works—still of the lighter character—which were immensely successful, and which found acceptance at the most exclusive opera houses. A ninety of these works represent the sum total o output, but only the names of a few of them are remembered, such as *The Grand Duchess*, and *Tal Hoffman*, with its ever-popular and melodious " carolle."

Offenbach's real name was Levy. He was born in town of Offenbach, and later adopted that name. visited London several times, and his works were popular there during the latter part of his life.

César Auguste Franck (1822-1890) was born in L Belgium. His early studies were in his native city, when fifteen years old, he went to Paris to attend Conservatoire. He graduated in 1842 and was awar the first grand prize of honor. His father wished hi be a concert pianist, but he preferred the more labor occupation of teaching.

In fact, the life of César Franck is simply a chron of hard work, for it was devoid of adventure or diver yet he was very happy. When he was not busy teach he was engaged in the service of the Church. For last thirty-two years of his life, he was the organis St. Clotilde, where his playing must have been a g inspiration, for his genius thrived best in the eccles cal atmosphere.

Throughout the whole of his career, he continue teach, giving from eight to ten lessons a day. O turning home at dinner time, he would often spend evening in giving correspondence lessons to p residing in the provinces; and on his busy Sund found time to gather together his favorite pupils discuss musical matters with them, as co-workers. pupils called him "Father Franck" and felt for him almost filial affection.

Every morning, rising at six, Franck devoted hi for two hours to his own work. Then came the teaching, in the course of which he would note d ideas that came to him. His short summer vacat were devoted to composition. One of his pupils tells h they were wont to surround him upon his return

city in the autumn, and ask him what he had accomplished. "You shall see," he would respond, with a mysterious air; "you shall see; I think you will be pleased. I have worked much and well."

While a few choice spirits gave him their unflagging devotion and admiration, the general public seemed unable to understand his music. But Franck was quite unaware of the indifference of the crowd; for he was bent on the expression of beauty alone, and seemed untouched by petty jealousies, or by indifference and neglect. He dwelt in a world apart, with his head in the clouds; he had the mystic's longing for the ideal, and the corresponding distrust and avoidance of the conventional.

His first important work, *Ruth*, a biblical eclogue, was given in Paris, in 1846, and highly praised by both Spontini and Meyerbeer. In 1876, when he was fifty-three, he produced his first orchestral composition, *Les éolides*. His masterpiece, *The Beatitudes*, was finished in 1870, though begun ten years before. The *Redemption* and *Rebecca*, though of much smaller proportions, are invested with the same religious atmosphere.

His symphonic poems, *Psyche*, *Les éolides*, *Le chasseur maudit* ("The Accursed Huntsman"), are all skillfully constructed and orchestrated. His symphony in D minor, somewhat of a departure in form, ranks among the greatest symphonies of all time. It is permeated with a pensive, mystic, spiritual beauty. The themes are hauntingly beautiful, and the construction masterly.

His organ compositions are to be classed among the greatest literature for that instrument. Among his last works, are some beautiful and unusual songs, duos for women's voices, and a setting of the One Hundred and Fiftieth Psalm.

Saint-Saëns described Franck's music as "cathedralesque; in listening to it, one can almost see the pillars and arches, the candle-light and the bowed devotees at prayer."

He may justly be regarded as the founder of the modern French school, the members of which have faithfully striven to promulgate his theories, and to walk where he would have them walk, in the path of true art. His most distinguished pupils are Vincent d'Indy, Ernest Chausson, Arthur Coquard, Augusta Holmès, Guy de Ropartz, Pierre de Breville, Henri Duparc, Gabriel Pierné, Alexis de Castillon and Samuel Rousseau.

Charles Camille Saint-Saëns (1835-1921) was, doubtless, one of the luminaries in the history of French music. He witnessed both the vogue of Meyerbeer and the prominence of Gounod, and made his own reputation before the Wagnerian influence was strongly felt in France.

After two failures in competing for the Prix de Rome, he finally succeeded in winning this honor. At the age of sixteen, he produced his first symphony. For five years, he served as organist at the church of St. Merri, going from there to the Madeleine, where he continued throughout a long period of service, and where he became celebrated for his marvelous improvisations.

Like many other French composers, Saint-Saëns found difficulty in obtaining a hearing for his operas in his own country. He sent his great biblical opera, *Samson and Delilah*, to Liszt, who brought about its performance in Weimar, in 1877. Other important and successful operas from his facile pen are *Henry VIII*, *Ascanio*, *Phryné*, *Déjanire*, *Les barbares* and *Hélène*. In all his operatic work, Saint-Saëns shows great skill in handling the orchestra, and unerring keenness in utilizing the dramatic opportunities afforded by the libretto.

Four fine symphonic poems, *The Youth of Hercules*, *The Wheel of Omphale*, *Phaeton*, and the *Danse Macabre*, have brought him even greater fame than his operas.

In *The Youth of Hercules*, he depicts Hercules struggling against the seductions of the nymphs; in *The Wheel of Omphale*, he writes a charming spinning song; in *Phaeton*, he pictures Phaeton's ambition to drive the chariot of the sun through the heavens, and the resulting disaster; in the *Danse Macabre*, he portrays Death fiddling for the skeletons, as they dance in the night over the graves. Particularly clever orchestral devices in this work are the diminished fifth of Death's fiddle, the xylophone representing the rattling bones of the dancers, and the oboe passage suggesting cockcrow and dawn.

The piano concertos are included in the repertoire of many concert pianists.

Saint-Saëns was also distinguished as a critic and was greatly interested in astronomy, having built an observatory on the Canary Islands.

In all his work, he avoids the vague or ambiguous; his harmonic effects are novel, but not startling; his rhythms are strong, varied and subtle, his form is always clarity itself. In short, "virtuosity of intellect" distinguishes this remarkably versatile Frenchman. He stands for balance and symmetry of form, logical development, and painstaking finesse.

Clement Delibes (1836-1891) wrote much for the stage, his first operetta being produced at the Folies Nouvelles when he was nineteen. This was succeeded by several others for the same theater, the Bouffes Parisiens, the Variétés, and the Théâtre Lyrique. In 1863, he became accompanist at the Opéra, having previously held a similar position at the Théâtre Lyrique. He now had many opportunities to exercise his great natural ability in the domain of ballet music, writing *Le source*, and *Coppelia*, the first in collaboration with Minkous. In 1873, his opera, *Le roi l'a dit*, was produced at the Opéra Comique, but was not a great success; and he returned to ballet writing, bringing out *Sylvia* in 1876. Three later operas are *Jean de Nivelle* (1880), *Lakmé* (1883) and *Kassya* (unfinished, but later completed by E. Guirand).

Theodore Dubois (1837) received his education in the Paris Conservatoire, where he won the Prix de Rome. In 1879, he succeeded Saint-Saëns as organist at the Madeleine, and, in 1895, he was made Director of the Conservatoire, from which office he retired in 1905. His compositions include operas, oratorios, and works for organ, piano, violin and orchestra.

Alexander Guilmant (1837-1911), the great French organist, attained international fame as a virtuoso and as a composer for his instrument. His concert tours in Europe and America were eminently successful, and some of the most noted organists in Europe and America were his pupils.

Georges Bizet (1838-1875), born in Paris, was a distinguished and highly successful pupil of the Conservatoire from 1848 to 1857, winning the Prix de Rome in the latter year.

Bizet's first real success was with the overture, *Patrie*. Some of his early operas enjoyed a certain amount of favor, but it remained for *Carmen*, produced in Paris, in 1875, to conquer the whole world. At first, the polite taste of the French public rebelled somewhat at the boldness of the principal character, the cigaret girl; and after the performance of the work in England, in 187 the crude qualities of Carmen were somewhat toned dow

Marie Alexis de Castillon (1838-1873) studied wit César Franck. His first piano concerto, played by Sain Saëns in 1872, was hissed by the audience, the unappreci ative public of that time designating it the music of madman. During the season of 1899-1900, Pugno, th great French pianist, played the same work with marke success in various cities.

Alexis Emmanuel Chabrier (1841-1894), like D'Indy was destined for the law by his father, but in 1879 h resigned a brilliant government position, and devote himself to music. He had great skill as a pianist, and wa immensely popular in society. Saint-Saëns, Massene and Monet, the painter, were among the celebrities i the habit of assembling in his rooms.

Among Chabrier's more notable compositions are a orchestral rhapsody, *España*, the result of a journey t Spain, a *Marche joyeuse*, the operas, *Gwendoline*, *L roi malgré lui* and *Briseis*, the last named being un finished; also, cantatas, piano pieces and songs.

Jules Emile Frédéric Massenet (1842-1912) was a noted exponent of music designed to charm. Sentimen and passion are the predominating characteristics of al his work.

He received his first piano lessons from his mother a the age of six. During his Conservatory days, he earne his living by playing the kettledrums in cafes. He wo the Prix de Rome, and spent several years in Rome, wher he made excellent use of his time and opportunity fo study.

His first triumph in Paris, after his return, was through the production of two biblical cantatas, *Mary Magdale* and *Eve*. His first great operatic success was *The Kin of Lahore*, an oriental tale abounding in charm and color *Herodiade* deals with the love of Salome for John th Baptist. *Manon*, based on Abbé Prevost's novel of tha name, is, by many critics, considered his masterpiece *Le Cid*, *Esclarmonde*, *Thais*, *Werther*, *La Navarraise Griselidis*, *Cendrillon* and *Le jongleur de Notre Dame* are favorites in all lands.

For many years Massenet was professor of compos tion in the Paris Conservatoire, and his pupils are prom inent among the later French composers—Bruneau Leroux, Charpentier, Pierné, Vidal, Marty, Hahn, an a host of less well-known men.

Test on Lesson 95

HARMONY

Marks Possible | Marks Obtained

1. Name the three varieties of augmented sixth chords.

4 ____ *Ans.* *The Italian, French and German sixth chords.*

2. What intervals, in addition to the augmented sixth, are to be found in

12 ____ (*a*) the Italian sixth chord? *Ans.* *A major third.*

(*b*) the French sixth chord? *Ans.* *A major third and an augmented fourth.*

(*c*) the German sixth chord? *Ans.* *A major third and a perfect fifth.*

3. Give another name for the Italian sixth chord.

4 ____ *Ans.* *The augmented six-three chord.*

4. What is its derivation?

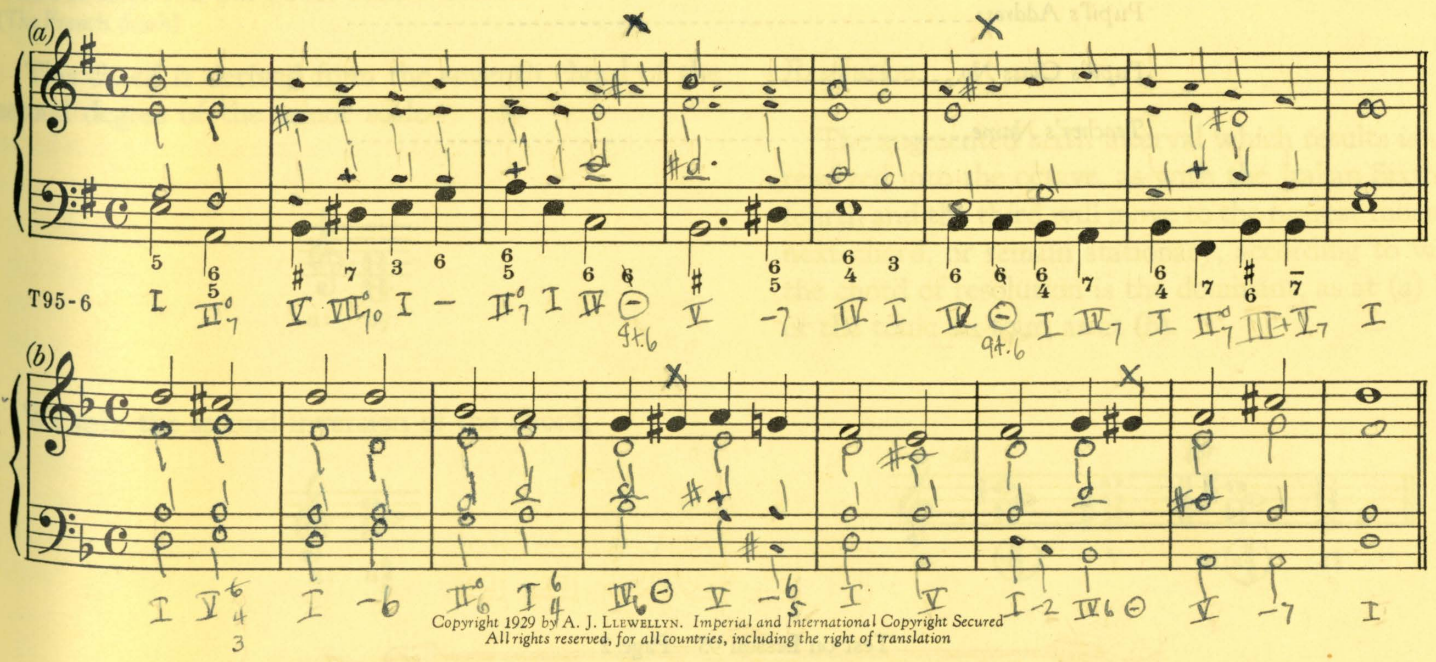
6 ____ *Ans.* *It is derived from the triad on the subdominant of the minor scale, inverted to a chord of the sixth, and the sixth is raised.*

5. What is the natural resolution of the interval of the augmented sixth?

4 ____ *Ans.* *Into the octave, the upper tone ascending and the lower tone descending, a half step.*

6. Harmonize the following exercises. Indicate each Italian Sixth chord by a cross (x), and mark all chords and inversions.

40 ____ *Ans.*



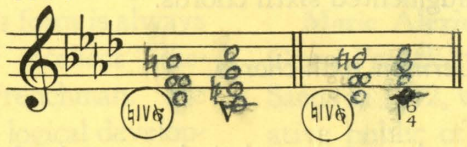
Marks Possible | Marks Obtained

HARMONY—*Continued*

7. Write both dominant and tonic resolutions of the Italian sixth chord in the key of F minor.

10 ____ *Ans.*

T95-7



HISTORY

8. What is the most popular opera written by Charles Gounod?

4 ____ *Ans. Faust.*

9. Who is regarded as the founder of the modern French school?

4 ____ *Ans. Cesar Franck.*

10. How many attempts were made by Charles Camille Saint-Saens before winning the Prix de Rome?

4 ____ *Ans. Three.*

11. Give the name of his great biblical opera.

4 ____ *Ans. Samson and Delilah.*

12. What opera, produced in Paris, in 1875, brought fame to Georges Bizet, the composer?

4 ____ *Ans. Carmen.*

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100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 96

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

Altered Chords

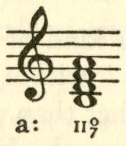
(This subject is continued from Lesson 95, and is resumed in Lesson 97.)

THE AUGMENTED SIXTHS *(Continued from Lesson 95.)*

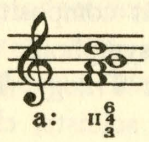
The second of the three augmented sixth chords we have named is the French Sixth, with the intervals of a major third and augmented fourth, besides the augmented sixth.

THE AUGMENTED SIX-FOUR-THREE CHORD
(The French Sixth)

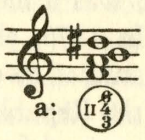
This chord is derived from the seventh chord of the second degree of the minor scale



We take the second inversion of the chord,

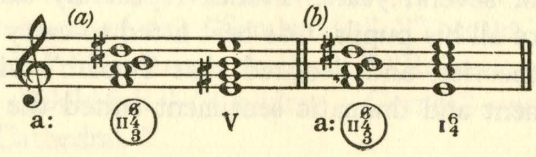


and raise the sixth (the third of the original chord).



Resolution

The augmented sixth interval which results is usually resolved into the octave, as with the Italian Sixth. The fourth and the third will move to the nearest tones of the next chord, or remain stationary, according to whether the chord of resolution is the dominant, as at (*a*) below, or the tonic six-four, as at (*b*).



HISTORY

France

(This subject is continued from Lesson 95.)

Gabriel Fauré (1845-1924) was a pupil of Saint-Saëns. He held, successively, the posts of organist at St. Honoré, and at the Madeleine, in Paris, and became director of the Conservatoire after Dubois, in 1905.

Arthur Coquard (1846-1910) was born in Paris. When sixteen, ignorant of harmony, he wrote, for his school, a fantasy for brass band. In 1862, he became a pupil of Franck, but not having the means to study, he renounced music as a vocation, and devoted himself to law and literature from 1866 to 1870.

In 1871, encouraged by Franck, he turned to his beloved art seriously, making his debut as a composer with a ballad for baritone and orchestra, called *The Song of the Swords.*

Many works for the stage, for orchestra, for voice, and for piano have won him substantial recognition.

Augusta Mary Ann Holmès (1847-1903) was born in Paris, of Irish parentage, and became a French citizen in 1879. Her first published work, appearing when she was fourteen years old, was a melody called *The Song of the Camel Driver.* In 1875, she became a pupil of Franck, with whom she studied two years. An important work, *The Triumph of the Republic*, an ode in honor of the Centenary of 1889, received four performances under municipal auspices.

In 1889, she received from the city of Paris the commission to present at the Palace of Industry a great festival with music; and for this she composed the poem and music, *Ode triomphale*, superintended the building of a colossal stage, and succeeded in producing a marvelous spectacle. In 1890, the city of Florence, Italy, commissioned her to write a cantata, *Hymn to Peace.* Operas, choral works, songs and symphonic poems have been added to her list of successes.

Henri Duparc (1848), born in Paris, was a pupil of Franck for several years. Franck repeatedly said that Duparc, of all his pupils, was best fitted to carry on his musical theories, and declared that Duparc's vigorous temperament and dramatic sentiment suited the opera-house.

However, he especially distinguished himself as a writer of songs, many of which stand out as prominent specimens of modern French art.

Benjamin Godard (1849-1895) is best known by his piano compositions in the smaller forms. He wrote a number of large works, however, including concertos for violin and piano, respectively, chamber music, symphonies and a number of operas, e. g. *Jocelyn, Le Dante, La vivandière, Les Guelphes, Ruy Blas.* The extreme facility of his pen led to the production of some rather superficial work at times, yet it must be admitted that his works for the piano suit the idiom of the instrument to a very high degree. This quality, combined with a strong artistic sense and a feeling for proportion and climax, make his better piano pieces extremely effective.

Vincent d'Indy (1851) was born in Paris. At the age of fourteen, he was an excellent pianist, and had a decided preference for the classics. Up to the year 1870, he pursued his studies under the best masters. Later, he sought the advice of César Franck, presenting a string quartet for the master's inspection. That master gave him kindly but severe criticism, accepting him as a pupil.

In 1873, he became acquainted with Brahms' *German Requiem*, and thereupon determined to make a pilgrimage to the great German composer. Armed with letters from both Franck and Saint-Saëns, he sought an interview. This resulted most unsatisfactorily. However, he was enabled to meet Liszt, and came under his influence for a time.

In his compositions, a kind of severity and aloofness are apparent. He prefers intricate polyphony to sensuous melody. Intellectual rather than purely emotional states of mind rule in all of his work. His style rests upon the art of Bach and Beethoven, and is profoundly tinged with the atmosphere of the Gregorian chant.

Among his important compositions are a *Symphony on a Mountain Air;* a symphonic poem, *The Enchanted Forest;* the *Wallenstein Trilogy; The Song of the Bell,* a dramatic legend for soloists, chorus and orchestra;

the operas, *Fervaal* (showing plainly the influence of *Tristan und Isolde* and *Parsifal*), and *L'étranger* ("The Stranger").

D'Indy was one of the founders of the Schola Cantorum, in 1896, a now important institution whose object is the study and execution of Gregorian and early contrapuntal music.

Ernest Chausson (1855-1900) was a pupil of both Massenet and Franck. Undoubtedly his position, as composer, would have been in the foremost ranks, had not his artistic development been unfortunately arrested by a fatal accident. A noble symphony, a fine opera, and a remarkable "Poème" for violin and orchestra, are among his distinguished works.

Alfred Bruneau (1857), born in Paris, is the operatic leader of the realistic school of France. He won the Prix de Rome by his cantata, *St. Genevieve*. Several operas, including *Le rêve* ("The Dream"), and *L'attaque du moulin* ("The Attack on the Mill"), have achieved tremendous success with the French public. Incidentally, all of his operatic work was done in conjunction with Zola, the great apostle of realism in literature.

Gustave Charpentier (1860), born in Lorraine, is one of the most prominent musical impressionists in France. After winning the Prix de Rome he gave to the world, as a result of his consequent sojourn in Italy, his delightful orchestral suite, *Impressions of Italy*, one of the most picturesque compositions in the domain of orchestral literature.

He lived for some years in that real students' quarter in Paris, Montmartre. Hence, he studied the life and habits of the working people. His first great work, embodying the ideas thus obtained, was a symphonic drama, *The Life of the Poet. The Crowning of the Muse* is based on another episode of city life.

It was the opera, *Louise*, however, that brought him fame and fortune. The story is that of a working girl of Paris, wooed and won by the artist, Julien, against the wishes of her parents, who are typically honest, substantial working people. Charpentier has succeeded in making a remarkable reproduction of the actual street life and atmosphere of a great city. Among his orchestral themes, he used the famous historical street-cries of Paris.

It is a coincidence that one of the old Netherlands masters, Jannequin, wrote a composition called the *Cries of Paris*, as told in Lesson 63, HISTORY.

Pierre de Bréville (1861), the son of a lawyer, was one of Franck's most ardent disciples. Together with D'Indy Coquard, Rousseau and Chausson, he took part in finishing Franck's opera *Ghisella*.

Cecile Chaminade (1861) is a conspicuously successful composer and pianist, of whom Ambroise Thomas remarked, "This is not a woman who composes, but a composer who happens to be a woman." At eight years of age, she attracted the attention of Bizet, who advised a complete musical education.

She has written many worthy orchestral compositions, but it is through her piano pieces and exceptional songs that she is best known. Her songs have been used by the greatest singers. Moszkowski pronounced her orchestrations magnificent, and the Paris orchestras have frequently played her compositions.

Claude Achille Debussy (1862-1918) is one of the pioneers of the impressionistic French School. In 1884, he won the Prix de Rome by his cantata, *The Prodigal Son*. Then followed successively, a setting of Rosetti's *Blessed Damozel*, for solo, women's chorus and orchestra; two nocturnes for orchestra; songs and piano pieces; the *Afternoon of a Faun*, a fantasy for orchestra; and his crowning work *Pelleas and Melisande*, a lyric drama, with libretto by Maeterlinck, the Belgian mystic. This last work occupied his attention for ten years. It is a delicate and mystic opera and was first produced in Paris, in 1902.

In this work a continuous declamation, with no melodic form, is employed. Such is really a heightened form of speech, for it is founded upon the natural inflections of the speaking voice. There is nothing approaching an ensemble, such as a duet or chorus; and the singers scarcely arrive at anything beyond a *mezzo-forte*. The orchestra is everywhere faithful to the demands of the drama which it illustrates, permeates and colors, but never dominates.

Of Debussy's piano compositions, special mention must be made of the "Sarabande," "Toccata," "The Joyous Isle," "Gardens in the Rain," "Reflections in the Water," "Gold-fish," "Children's Corner" and "The Sunken Cathedral."

Gabriel Pierné (1863), born in Metz, was a pupil of both Massenet and Franck. He won many prizes in the Conservatoire, where he studied for a period of years and won the Grand Prix de Rome, in 1882. In 1890, he succeeded Franck, as the organist at St. Clotilde, where he remained until 1898, and has been director for some years of the famous Colonne Orchestra. He is perhaps best known for his oratorio, *The Children's Crusade* and its sequel, *The Children at Bethlehem.*

Xavier Leroux (1863-1919), born in Italy, was educated in the Paris Conservatoire, winning the Prix de Rome with a cantata, *Endymion.* Among his well known operas, *The Vagabond* has achieved popularity in the United States as well as in France. Many of his songs ("The Nile," etc.) are found in the repertoire of concert artists.

J. Guy Ropartz (1864) studied successively with Massenet, Dubois and Franck. He gave up the practice of law for music, as did D'Indy. A prolific composer in practically all departments of music, he devoted himself chiefly to symphonic and chamber music. In 1894, he became Director of the Conservatory at Nancy, an institution subsidized by the French Government. He has organized many festivals, giving works of large proportion, such as *The Beatitudes* by Franck, and Berlioz' *The Damnation of Faust.*

Paul Dukas (1865) is known through his orchestral humoresque, *The Sorcerer's Apprentice*, and his most unusual opera, *Bluebeard.* His talent shows to greatest advantage in these larger forms.

Eric Satie (1866-1925) studied at the Conservatoire in Paris, and, later, with D'Indy, at the Schola Cantorum. He was a clever caricaturist. In all his pieces, he mocks descriptive music with burlesque and impossible directions to the performer, such as "Carry this sound farther off;" "Open the head;" "Arm yourself with clairvoyance;" "In the manner of a nightingale with the toothache." The *Prelude de la porte heroique du ciel*, that wicked, yet amusing, parody on the prelude to *The Blessed Damozel*, by Debussy, is interlined with directions to the performer to play "Superstitiously, with deference," "Very sincerely silent," etc.

Maurice Ravel (1875) was educated at the Paris Conservatoire, numbering among his teachers, that scholarly modernist, Gabriel Faure. Significant works are the songs called *Histoires naturelles*; the piano pieces, *Miroirs*, including the dazzling *Jeux d'eau;* a musical comedy, *L'heure espagnole;* the *Mother Goose Suite*, illustrating his humor and play of fancy; and *Daphnis et Chloe*, a "choreographic symphony." The factors of this work are plot, action, musical fabric, a large orchestra, and a chorus of mixed voices behind the scenes.

Other French composers who have won fame are **Victor Masse** (1822-1884), **Edouard Lalo** (1823-1892), **Ernest Reyer** (1823-1868), **André Messager** (1853), **Louis Albert Bourgault-Ducoudray, Alexander Georges, Camille Erlanger, Florent Schmitt, Georges Hüe, Charles Marie Widor, Eugene Gigout, Reynaldo Hahn, Edouard Batiste, Louis Lefébure-Wely, Darius Milhand, Arthur Honegger, Roger Ducasse, Marcel Dupré, Francis Poulenc, Georges Auric, Joseph Bonnet** and **Germain Taillefère.**

Spain

Felipe Pedrell (1841-1922), born in Tortosa, was a self-taught composer who attained high standing. He wrote a number of operas, the most important being termed a trilogy, *Los Pirineos.* He has also done literary work of value and translated Richter's *Harmony* into Spanish.

Isaac Albeniz (1861-1909), born in Camprodon, was a brilliant pianist and composer. He became a pupil of Marmontl, in Paris, at the age of six, subsequently studying in Brussels and with Liszt. He was court pianist to the Queen of Spain. In his suites, *Iberia* and *Catalonia*, he shows himself strongly influenced by French impressionism.

Enrique Granados (1867-1916) was born in Lerida. He made considerable impression with his opera, *Goyescas*, but his death shortly after its production unfortunately closed a very promising career.

Manuel de Falla (1876) was born in Cadiz and became a pupil of Pedrell. He later removed to Paris, and has produced operas and other works in the modern impressionistic style.

Test on Lesson 96

HARMONY

Marks Possible | Marks Obtained

1. Give another name for the French sixth chord.

8 ---- *Ans.* *The augmented six-four-three chord.*

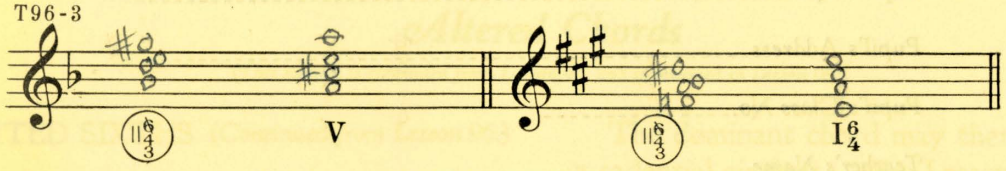
2. What is its derivation?

10 ---- *Ans.* *It is derived from the seventh chord of the second degree of the minor scale. We take the second inversion and raise the sixth.*

3. Write dominant and tonic resolutions of the French sixth chord in the keys of D minor and A major, respectively.

10 ---- *Ans.*

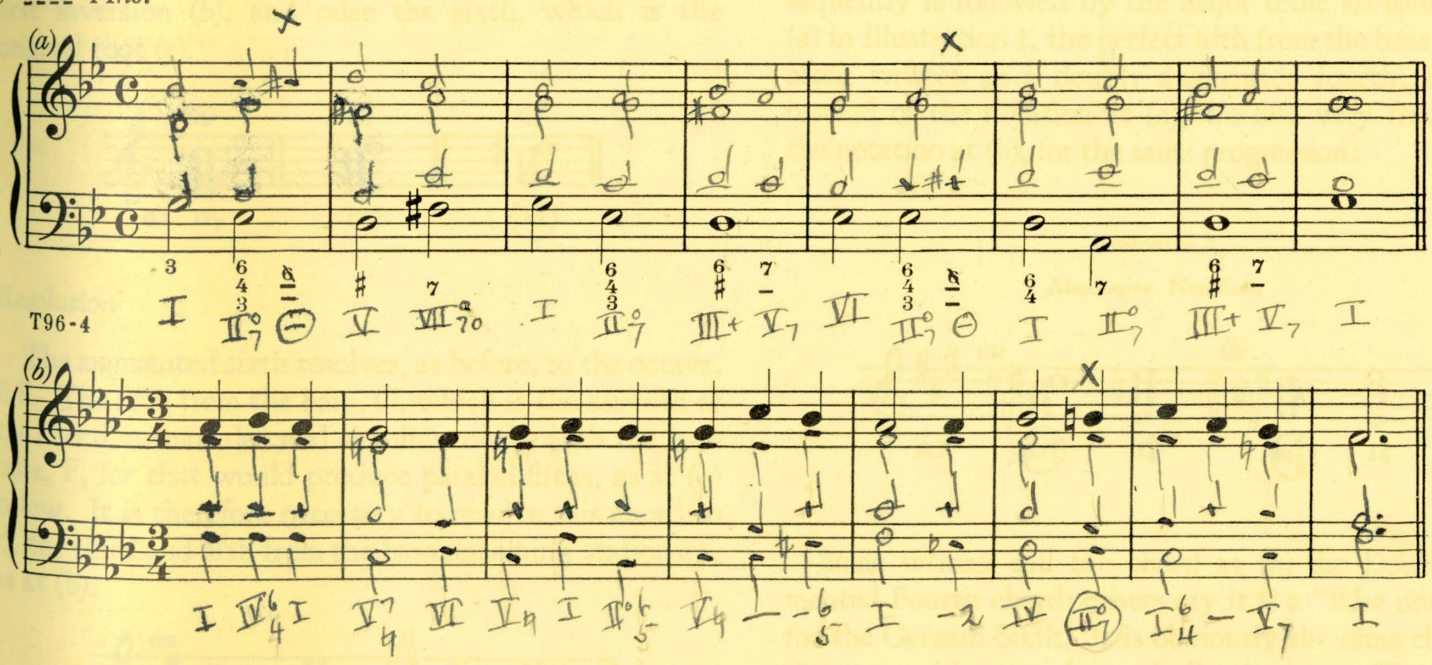
T96-3



4. Harmonize the following exercises. Indicate each French Sixth chord by a cross (x), and mark all chords and inversions.

40 ---- *Ans.*

T96-4



Marks Possible | Marks Obtained

HISTORY

5. By what class of composition is Benjamin Godard best known.

8 ____ *Ans. By piano compositions in the smaller forms.*

6. Give the name of the opera, and the composer, in which the historical street-cries of Paris are used in the orchestral themes.

8 ____ *Ans. Louise, composed by Gustave Charpentier.*

7. What did Ambroise Thomas say of Cecile Chaminade?

8 ____ *Ans. "This is not a woman who composes, but a composer who happens to be a woman."*

8. In which of Debussy's works does he employ a continuous declamation, with no melodic form?

8 ____ *Ans. In his opera, Pelleas and Melisande.*

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100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 97

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

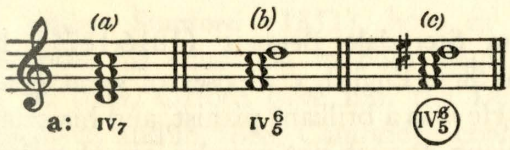
Altered Chords

(This subject is continued from Lesson 96, and is resumed in Lesson 98.)

THE AUGMENTED SIXTHS *(Continued from Lesson 96.)*

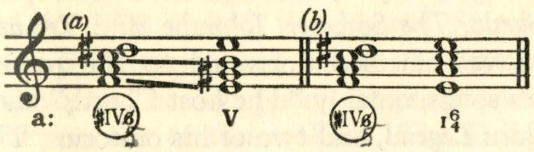
THE AUGMENTED SIX-FIVE CHORD
(The German Sixth)

This chord is a seventh chord founded on the fourth degree of the minor scale as at (*a*) below. We take its first inversion (*b*), and raise the sixth, which is the original root (*c*).



Resolution

The augmented sixth resolves, as before, to the octave, E-E. The fifth from the bass, C, which is the seventh of the chord, cannot descend simultaneously with the bass note, F, for that would produce parallel fifths, as at (*a*) below. It is therefore necessary to resolve this chord to I^6_4, the third and fifth from the bass remaining stationary, as at (*b*).



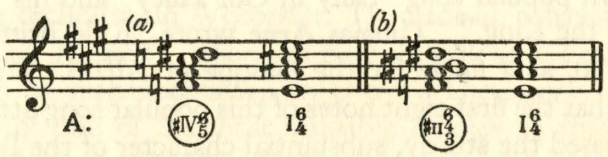
The dominant chord may then follow, making the I^6_4 a cadential six-four. (See Lesson 71, HARMONY.)

Alternative Notation

When this chord is used in the major key, and consequently is followed by the major tonic six-four, as at (*a*) in Illustration 1, the perfect fifth from the bass tone is often written as a doubly augmented fourth; that is, instead of the notation at (*a*), we find very frequently the notation at (*b*), for the same progression:

Illustration 1

Alternative Notations



Some writers call the chord at (*b*) the Doubly-augmented Fourth chord; others say it is a "false notation" for the German Sixth. It is obviously the same chord to the ear, and is treated practically the same. The second notation is more logical when the degree in question rises in its resolution.

HISTORY

England

Henry Purcell (1658-1695) is the most famous of England's early composers. Indeed some historians refer to him as her greatest composer, this designation being made, no doubt, with regard to his achievements as a pioneer—the relation of his genius to his day and age. When only twenty-two he became organist of Westminster Abbey, having previously held the position of music copyist. Much of his music was written for the church, in the form of anthems, trios, etc., and many solos. One of his principal works was the *Te Deum and Jubilate*, which for many years (until displaced by a work of Handel) was officially used on certain important occasions. Purcell also wrote incidental music to many plays, the results in some cases being ambitiously termed "operas." His work has a vigor and vitality surpassing anything previously produced by native English composers, though his counterpoint frequently contained peculiarities or licenses of questionably good effect. However, the significance of his career may be partially estimated from the fact that a Purcell Commemoration was held in honor of the bicentenary of his birth, January, 1858, and members of the long-existent Purcell Club, assisted by distinguished professionals and amateurs, gave a program of his works.

In 1782, *The Beggar's Opera,* written by one **John Gay,** to ballad tunes of the period, took possession of the English capital, with its clever and fearless satire on Italian opera and other local topics. In the following dozen years, scores of vaudevilles of this class appeared. **Henry Carey** (1685-1743), appeared upon the scene with his well-known popular song "Sally in Our Alley" and his "God Save the King." **Thomas Arne** wrote "Rule Brittania" in 1740, as a finale for the masque of *Alfred.* Wagner said that the first eight notes of this popular song fittingly expressed the sturdy, substantial character of the British people.

Almost all of the best songs from the time of Purcell to the beginning of the nineteenth century, were at one time parts of operatic compositions which have now faded into oblivion.

The songs of such writers as **Thomas Carter, Samuel Arnold, Samuel Webbe, Charles Dibdin, James Hook** and **John Percy,** served their day and generation. **Charles Horn** still retains some popularity in his "Cherry Ripe," while **Henry Bishop** succeeded in immortalizing his name in "Home, Sweet Home."

An essentially English form of part-song, called a Glee, was cultivated for a while, to the exclusion of all other forms, replacing the madrigal. It is generally unaccompanied, each voice being independently melodious, but is less contrapuntal than the madrigal. **John Goss** (1800-1880) was the last of the true glee writers. He also wrote much excellent church music. The Catch was similar to the glee, although usually designed for humorous effect.

Michael William Balfe (1808-1870), an Irishman, achieved fame not only for himself, but also for England, with his *Bohemian Girl.* **William Vincent Wallace** (1813-1865), a Scotch Irish musician, was noted both for his adventurous life and his opera *Maritana.* **Sir Julius Benedict** (1804-1885), although born in Stuttgart, Germany, wrote his best music, as did Handel, for England. His opera, *The Lily of Killarney,* and his oratorios, *St. Cecelia* and *St. Peter,* are his finest and most popular works. Benedict was a pupil of Hummel and of Weber.

William Sterndale Bennett (1816-1875) has been called the first English composer of great genius since Purcell. He was a brilliant pianist, and his compositions for the piano, though not popular, are of technical difficulty, and are most valuable for study. His cantata, *The May Queen,* and his oratorio, *The Woman of Samaria,* are works of lasting popularity. He was a great friend and follower of Mendelssohn.

Arthur Seymour Sullivan (1842-1900) is one of the most important names in later English music. In collaboration with W. S. Gilbert, his librettist, he produced a new order of light opera—sparkling, artistic, and highly entertaining. *Pinafore, Patience, The Pirates of Penzance, The Mikado, The Sorcerer, Iolanthe,* and *Yeomen of the Guard* have remained unrivaled to the present day. Sullivan's songs, notably "The Lost Chord," his cantata, *The Golden Legend,* and two of his oratorios, *The Prodi-*

gal Son and *The Light of the World*, are worthy to rank with the world's best music. The hymn "Onward Christian Soldiers" has achieved world-wide celebrity.

In the latter part of the nineteenth century, a group of five men formed the advance guard of greater musical development in England. They are Alexander Campbell Mackenzie, Charles Hubert Hastings Parry, Arthur Goring Thomas, Frederick Hymen Cowen and Charles Villiers Stanford.

Alexander Campbell Mackenzie (1847), born in Edinburgh, Scotland, received most of his musical education in Germany. His first reputation was made as a violinist and as a performer of chamber music. For many years he was principal of the Royal Academy of Music, London. High praise is accorded his oratorio, *The Rose of Sharon*. A piano quartet, a Scotch rhapsody, some fine overtures, and several light operas have also met with favor.

Charles Hubert Hastings Parry (1848-1918), born in Bournemouth, studied with George Elvey, Sterndale Bennett and George Macfarren, and spent a brief time in Stuttgart. Later, he studied piano for seven years with Dannreuther. He received degrees from both Cambridge and Oxford universities, and became professor of music at Oxford, in 1900. Symphonies, a symphonic poem, *The Vision of Life*, chamber music, many songs, and the oratorios, *Judith* and *Job*, are among his best works.

Charles Villiers Stanford (1852), born in Dublin, Ireland, received his education in both England and Germany. In 1883, Oxford gave him the Degree of Doctor of Music; and in 1888, Cambridge conferred a similar honor. In 1883, he received the appointment as professor of composition, and conductor of the orchestra at the Royal College of Music. His outstanding works are symphonies, cantatas, oratorios, concertos, sonatas, and a number of operas, *Shamus O'Brien* and the *Canterbury Pilgrims* being the best known.

Frederick H. Cowen (1852), born in Kingston, Jamaica, studied with Benedict and Goss in England, and with Moscheles, Reinecke and Kiel in Germany. As a conductor he has appeared in many continental cities, and in 1878 visited the United States. His *Scandinavian Symphony* placed him in the first rank of English composers. Six symphonies represent his most valuable works; the oratorios, *Ruth*, *The Deluge* and *The Veil*, are popular among choral societies; while his cantatas and numerous songs exhibit unusual musical genius. As director, he has held many important positions. He received the degree of Doctor of Music from Cambridge University, in 1900.

A. Goring Thomas (1851-1892) received most of his training in Paris, and it has been said that he writes more like a Frenchman than an Englishman. His friendship with Gounod, Massenet and Tchaikovsky undoubtedly influenced all his work. In 1891, he had a severe fall the results of which affected his mind, and in the following year, he committed suicide.

His most important work, *The Swan and the Skylark*, was finished after his death, being orchestrated by Stanford. His opera, *Nadeshda*, is a fine work, and his songs show poetic conception of a high order; which, had he lived, would undoubtedly have caused him to add much luster to the music of England.

Other men of this older school are **Frederick Bridge**, called humorously "The Westminster Bridge," because of his long service as organist at Westminster Abbey; **George Martin**, for a long time organist at St. Paul's; **George Macfarren, Walter Macfarren, Walter Parratt, Charles Harford Lloyd**, and **Joseph Barnby.** Indeed, the list might be indefinitely extended, but especial attention must be given to the newer English School, prominently led by Edward Elgar.

Edward William Elgar (1857), born in Broadheath, takes rank with the world's greatest composers. He is largely self-taught. The story of his struggles to obtain an education is most interesting. He gained familiarity with the organ while his father was organist in the Catholic Church, at Worcester. He had a few piano lessons, and also studied violin, becoming a member of a theater orchestra, in Worcester. He made an exhaustive study of Mozart's *Thorough-Bass School* and Parry's articles on instrumentation in Grove's Dictionary. He speaks of one of his most valuable studies as that of ruling a score for the same number of instruments and the same number of bars as Mozart's G minor Symphony, and then writing a symphony similar in design. Indeed, he studied, indefatigably, every score he could manage to obtain.

His cantata, *The Black Knight*, first won attention when brought out at a Worcester Festival. Then came *King Olaf* and *The Light of Life*. His orchestral *Enigma*

Variations stirred the musical world. This work was referred to in Lesson 53, FORM AND ANALYSIS, as subtly characterizing some of the composer's friends, in its several variations. *The Dream of Gerontius* is one of the greatest sacred works of the last century; *The Apostles* and *The Kingdom* are mystic and psychological in character; five songs for voice and orchestra, called *Sea Pieces*, several overtures, military marches, and a symphony are all works of great power and skill.

Edward German (1862), whose real name is German Edward Jones, was born at Whitchurch. His musical education began when he used to blow the organ for his father, who was an organist.

His incidental music for plays has been particularly successful, the *Henry VIII Dances* having become world-famous by reason of their delicacy and charm.

A light opera, *Tom Jones*, had a run of some weeks in New York, its first performance having been conducted by the composer. He has written several symphonies, a symphonic poem, a suite, and many fine songs.

Granville Bantock (1868) belongs to the group whose creed is originality of expression, as opposed to the formality and conventionality of the older musicians. He was intended for the Indian Civil Service and for scientific work, and did not begin the study of music until he was twenty-one years old. He has had wide experience in editorial work, also as a director and as a composer. Among Bantock's more important compositions are *The Fire Worshippers* and *Omar Khayyam*, dramatic cantatas. Suites, overtures, a ballet, some piano pieces, and many songs, are included in the list of his generous output. His *One Hundred Folk-Songs From All Countries* are a notable addition to music literature.

Vaughan Williams (1872) has made the English folk-music the basis of nearly all his work. Two symphonies, *The Sea* and *London*, easily hold their own with any recent program music from other lands. The *London* symphony has appeared on orchestral programs throughout the world, and has awakened vivid interest. The composer has attempted in that work, and with great success, something of the task accomplished by Gustave Charpentier in his realistic opera, *Louise*—that of translating into orchestral language the sounds and street cries of a great city. Vaughan Williams' six songs, *On Wenlock Edge*, for tenor voice, string quartet and pianoforte, are of high originality and pronounced charm.

Gustav von Holst (1874), an Englishman in spite of his name, has written a program symphony, *The Planets*, which is a work of tremendous caliber.

Samuel Coleridge-Taylor (1875-1912), born in London, was the son of an English mother and a full-blooded African father. The father was a skilful physician and a well-educated man.

Samuel began the study of violin at the age of six. In 1893, he won a scholarship at the Royal College of Music, and studied composition for four years with Algernon Ashton and Charles Villiers Stanford. His fame in the musical world has been largely won by his cantatas, *Hiawatha's Wedding Feast*, *The Death of Minnehaha*, and *Hiawatha's Departure*.

William Yeates Hurlstone (1876-1906) left considerable music of fine character. He was perhaps at his best in his chamber music, although his songs are remarkable for their beauty; and his eight works for piano, and nine orchestral compositions, are of high value.

Cyril Scott (1879) is often called the English Debussy, as his impressionistic idiom somewhat resembles that of the Frenchman.

Hubert Bath (1883) has been called "the leader of the anti-gloom crusade." Particular mention is made of his lively choral ballads, *The Wedding of Shon Maclean* and *The Jackdaw of Rheims*.

Arnold E. T. Bax (1883), a pupil of Mathay and Corder of the Royal Academy of Music, is one of the foremost English impressionists. His orchestral tone-poem, *November Woods*, is full of imagination.

Sidney Jones and **Lionel Monckton** are two men who have carried on the Gilbert and Sullivan opera tradition in London, and made musical comedy there a great success. Jones excels in a certain type of quaint and sparkling melody, while Monckton is a tune-writer, pure and simple.

Other composers whose work has commanded the attention of the musical world are: **William Wallace**, whose music to Ibsen's *Lady From the Sea* shows much imagination; **Liza Lehman** and **Frances Allitsen**, successful women composers; **Arthur Somervell, Arthur Hinton, Hamish McCunn, Arthur Hervey, Charles Wood, Frederick Delius, York Bowen, John Ireland** and **Eugene Goosens. Percy Grainger**, an Australian, has shown a happy "knack" for arranging and popularizing British folk music.

Test on Lesson 97

HARMONY

Marks Possible | Marks Obtained

1. Give another name for the German sixth chord.

6 ____ *Ans. The augmented six-five chord.*

2. What is its derivation?

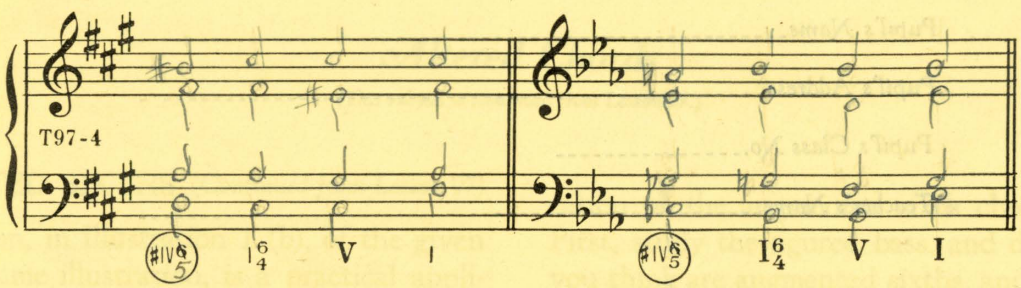
7 ____ *Ans. It is a seventh chord founded on the fourth degree of the minor scale. We take its first inversion and raise the sixth.*

3. Why is there no dominant resolution of this chord?

6 ____ *Ans. Because of the parallel fifths that would be produced.*

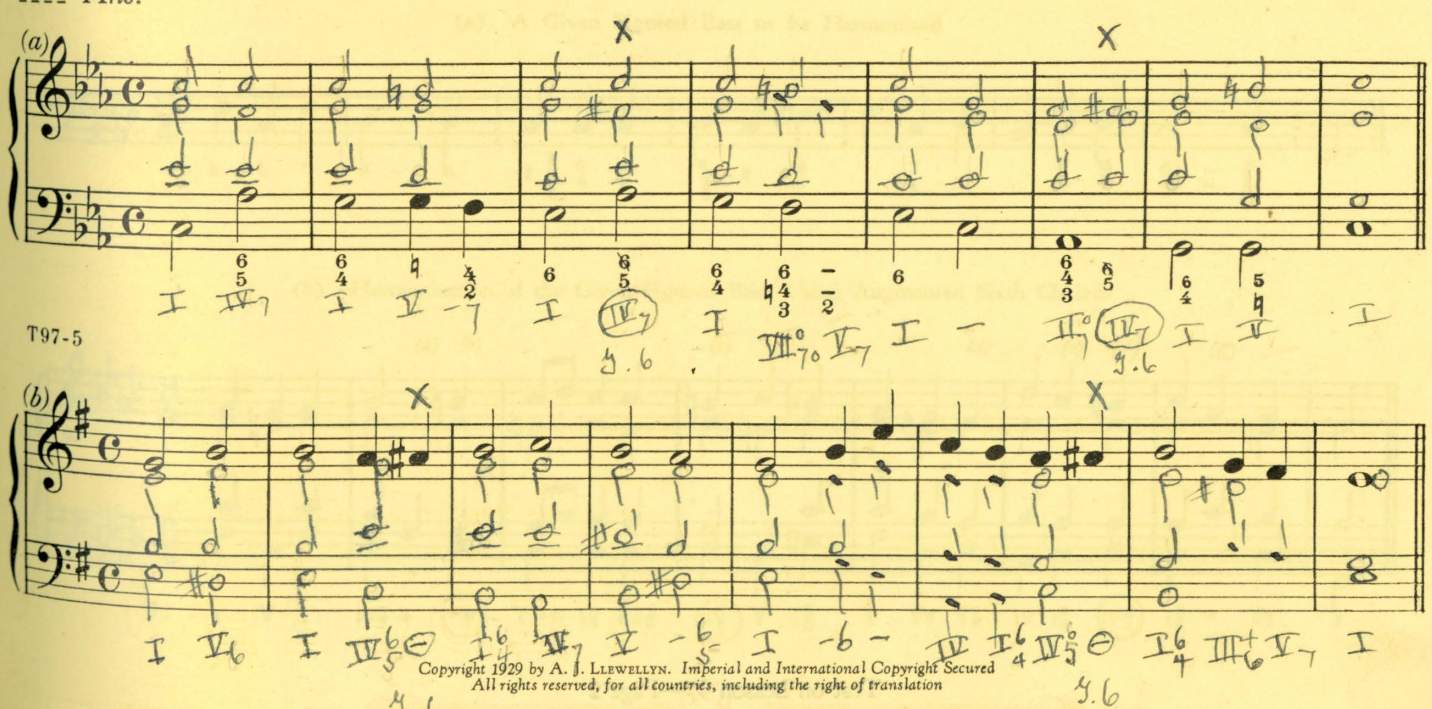
4. Write the tonic resolution of the German Sixth chord in the keys of F♯ minor and E♭ major. Complete the cadences by adding the necessary dominant and tonic chords. Use open position and mark all chords.

10 ____ *Ans.*



5. Harmonize the following exercises. Indicate each German Sixth chord by a cross (x), and mark all chords and inversions.

40 ____ *Ans.*



Sherwood Music School Courses

PIANO

LESSON 98

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

Altered Chords

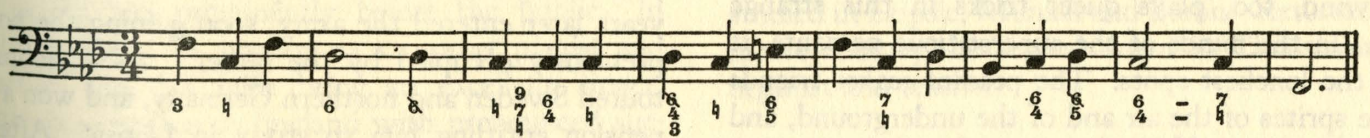
(This subject is continued from Lesson 97.)

THE AUGMENTED SIXTHS *(Continued from Lesson 97)*

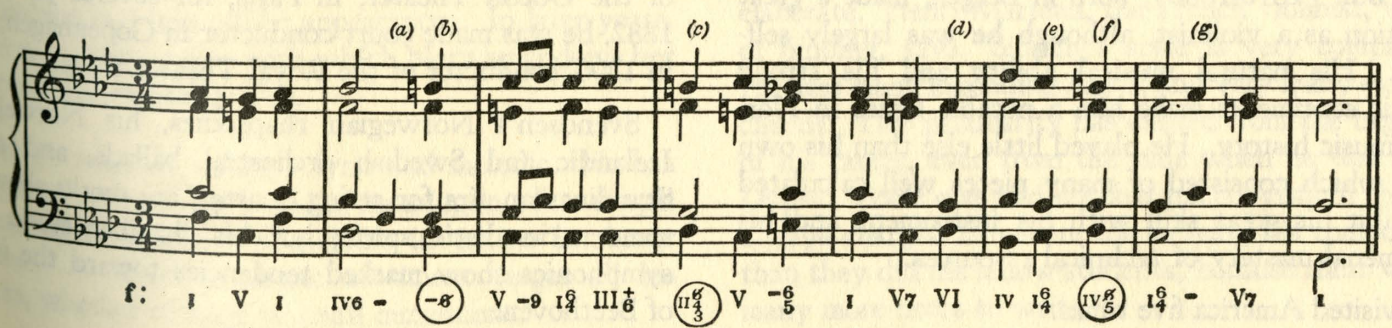
The harmonization, in Illustration 1 (*b*), of the given bass at (*a*) of the same illustration, is a practical application of the augmented sixth chords in a minor key. First, study the figured bass, and decide which chords you think are augmented sixths, and why.

Illustration 1

(a) A Given Figured Bass to be Harmonized



(b) Harmonization of the Given Figured Bass, Using Augmented Sixth Choirds



Let us now observe the complete harmonization of this given bass.

The placing of the third of the first chord in the soprano, as indicated in the figuring, practically decides the positions of all the other chords to follow.

At (*b*), in the complete harmonization, is shown the augmented sixth; at (*c*), the augmented six-four-three; and at (*f*), the augmented six-five chord.

Besides the newly introduced chords, every feature of the harmonized illustration should be studied.

For example, it may be noticed how, at (*a*), the tenor moves from one tone to another of the same chord. At (*d*), V_7 resolves to VI, the leading tone necessarily rising to the tonic, although in the major key it might have descended one degree in the same chord progression.

A passing six-four is found at (*e*), its bass being preceded by the tone below, and followed by the tone above.

The cadential six-four occurs at (g), in two positions.

HISTORY

Norway and Sweden

NORWAY

Geographical and climatic conditions have made the Norwegians among the sturdiest and hardiest of all the northern nations. In Norway are found sharp physical contrasts. The short summer that knows no night is brilliant in contrast with the long, dreary winter. After the lengthy reign of the winter snows, a wealth of foliage and flowers breaks forth, with the deep blue fjords and rugged mountains for a background. And over all, the somber, gloomy forests, and the towering snow-capped peaks, are always looming in the distance.

The wind, too, plays queer tricks in this strange country. In the minds of the superstitious peasants, it peoples the loneliest spots. The peasant makes friends with the sprites of the air and of the underground, and has embodied this weirdness in his folk-songs. In them all is revealed his highly imaginative nature.

Ole Bull (1810-1880), born in Bergen, made a great reputation as a violinist, although he was largely self-taught. His natural musical ability and his strong patriotic sentiments make him a notable figure in Norway's music history. He played little else than his own music, which consisted of many pieces well calculated to exhibit his great skill with his instrument and his phenomenal mastery of technical resources.

He visited America five times.

Halfdan Kjerulf (1815-1868) is well known for his songs, which were brought into vogue by Jenny Lind, Nilsson and Sontag. These songs may be said to have voiced the sentiments of Norway during her struggles for freedom. Much of his work was done in collaboration with Bjornson, the Norwegian poet.

Thomas Tellefsen (1823-1874), born in Drondhjem, was a pupil of Chopin, and spent most of his life in Paris as pianist and teacher.

Johann Severin Svendsen (1840-1911), born in Christiania, was the son of a military band-master. At eleven years of age he wrote a composition for violin, and four years later entered the army, soon gaining the position previously occupied by the father. As a violinist he toured Sweden and northern Germany, and won a royal pension entitling him to study in Leipsic. After the completion of his studies there, he concertized in Denmark, England and Norway, and played in the orchestra of the Odeon Theater, in Paris, for several years. In 1882, he was made court conductor in Copenhagen, and in 1896, conductor of the Royal Theater there.

Svendsen's Norwegian rhapsodies, his Norwegian, Icelandic and Swedish orchestral ballads, and some Scandinavian airs for string quartet, are works showing some nationalistic spirit; but his chamber music and symphonies show marked tendencies toward the ideals of Beethoven.

Carl F. E. Neupert (1842-1888) was born in Christiania, and at sixteen entered the Kullak Academy in Berlin. He later became a teacher there, and also at the Stern Conservatory. At twenty-six he was teaching in the Copenhagen Conservatory, and in 1881 became head piano teacher of the Moscow Conservatory, after N. Rubinstein. During the last five years of his life he was established in New York, with great success as pianist and teacher. His various collections of piano studies have important standing among the educational literature for the instrument.

Edward Hagerup Grieg (1843-1907), born in Bergen, grew up in the atmosphere of an artistic, cultivated home. His mother was the wife of the English consul at Bergen, and a woman of rare gifts. The noted violinist, Ole Bull, was so impressed with the talent shown in Grieg's early attempts at composition, that he persuaded the parents to send their gifted son to Leipsic. In spite of illness, brought on by overwork, Grieg completed his course there in 1862, numbering among his teachers, Hauptmann, Richter, Reinecke and Moscheles. A course of study with Gade, in Denmark, followed.

After Grieg's return to Norway, he became intimate with Richard Nordraak, the Norwegian poet, and the two worked together to establish a distinctively national school of music.

A visit to Italy brought Grieg under Liszt's influence. The playing of his own piano concerto in Leipsic, in 1879, placed him prominently before the public. In 1888 he appeared in London as a concert pianist and conductor; and, his wife being an excellent singer, the two gave recitals in England with pronounced success. In 1894, Cambridge conferred a degree upon Grieg. On returning home, he took up his residence in a charming villa outside of Bergen, living a most retired life, and making but few public appearances. In later years, he received the pension with which Norway endows her composers of marked genius.

Grieg's music is strongly lyric and melodic. He has the gift of expressing a world of meaning in a few simple notes; while the flow of melodic invention is almost endless. A warm, romantic sentiment tinges all his works, whether of large or small dimensions.

The two *Peer Gynt* suites, illustrating Ibsen's poem, are widely known and admired; the sonatas for violin and piano and the piano concerto are universally recognized as gems of composition.

The secret of Grieg's charm is that his mode of expressing himself is entirely original and spontaneous. His is no imitation, but the natural utterance of a genius thoroughly permeated with the spirit of his native land.

Agatha Backer-Grondahl (1847-1907) deserves special mention, for she stands at the head of the women composers of Norway.

Ole Olsen (1850), born in Hammerfest, at the northern extremity of Norway, was able, at the age of seven, to take his father's place at the organ, and play for the church service. Though intended for the engineering profession, his natural bent led him to adopt that of music. He studied for several years in his own country, and in 1870 went to Leipsic, and became the pupil of Reinecke, Paul, and E. F. Richter. Four years later he settled in Christiania, and in time succeeded Svendsen as director of the Musical Society.

His works include a symphony, symphonic poems, the operas *Stig Hvide*, *Lajla* and *Stallo*, the oratorio *Nideros*, cantatas, and other music. Olsen has also won some distinction as a poet, and is the author of the librettos of his operas.

Christian Sinding (1856), born at Kongsberg, Norway, studied in Leipsic, Munich and Berlin. Returning to his native country, he settled down in Christiania, as an organist and teacher.

Sinding is less characteristically Norwegian than Grieg. His compositions show the influence of Wagner. His greatest work is a *Symphony in D minor*, which is very elaborate. Henri Marteau, the French violinist, writing of Sinding, says "Sinding's style is very complicated. He uses many ascending scales, and very many extended chords. This peculiarity has existed from the beginning of his career, even from the time when he was still in Leipsic. Some one told me that his copyists in that city always charged him more for copying his compositions than they did his fellow-students, because there were so many more notes to write."

His compositions include works in both the smaller and larger forms; his piano pieces and songs equalling in workmanship his piano concertos and orchestral compositions.

Gerhard Schjelderup (1859) is an ultra-modern composer featuring much dissonance and complexity in his compositions.

SWEDEN

Sweden has produced no composer ranking with Grieg, but she has given to the world two of its greatest singers, Jenny Lind and Christine Nilsson, who did much to make widely known the folk-songs of their native country.

Jenny Lind made a tour of America with Barnum, and upon her return gave a half million dollars, two-thirds of her earnings, to charitable institutions in Sweden.

Adolph Fredrik Lindblad (1801-1878) was Jenny Lind's teacher, and wrote many national songs. Some of these were made so popular by his famous pupil, that he was given the title of "the Schubert of the North."

Ivar Hallström (1826-1901) brought into existence the Swedish national opera in the middle of the nineteenth century. He first studied law, then became librarian to the Crown Prince. In 1861, he was made director of the School of Music in his native city, Stockholm, and devoted the latter part of his life chiefly to composition. He wrote a number of operas, with strongly national characteristics.

August Johan Södermann (1832-1876) was a pupil of Hauptmann and Richter at the Leipsic Conservatory, and, from 1862, theater conductor in his native city, Stockholm. He wrote several operettas, a mass, a concert overture, and smaller pieces.

Anders Hallén (1846), born in Gothenberg, was the first of the Swedish romanticists to win fame. He pursued his studies in Germany, under Reinecke and Rheinberger. After his return to Sweden, he filled a number of important positions, including the conductorship of the Royal Opera at Stockholm. His operas, symphonic works, and Swedish and German songs, are much admired. His music is Wagnerian in style, while his rich instrumentation shows a skillful blending of massiveness in structure with Swedish folk-music.

Emil Sjögren (1853-1918) was born at Stockholm, and studied both in his native city, and with Kiel, in Berlin. He won recognition as an organist and composer. His greatest popularity has come from his songs and short piano pieces.

Tor Aulin (1866-1914) won fame as a violinist and composer. He was a pupil of Emil Sauret. The Aulin Quartet and Swedish Musical Union both owe their origin to him. His style is distinctively national.

Olaf Wilhelm Peterson-Berger (1867) is one of the ablest operatic composers in Sweden. Like Wagner, he writes his own librettos.

The newer school of Swedish composers shows the influence of the romanticism of Schumann, and the "program" tendencies of Liszt, Wagner and Berlioz, while constantly in the background is the plaintive native folk-music.

Wilhelm Stenhammar (1871), born in Stockholm, has distinguished himself as an orchestral director, and in the composition of choral works and pieces for the piano. His style combines a fine, youthful enthusiasm with richness of harmonic beauty, comparing with that of Hallén in polyphonic skill.

Hugo Alfvén (1872), born in Stockholm, is Sweden's most prominent symphonic writer. His symphonies have aroused enthusiasm, while his violin sonata, and songs with orchestral accompaniment, show great contrapuntal skill.

Other Swedish composers who have done admirable work are **Erik Akerberg, Gustav Hägg, Bror Beekman, Gösta Geijer, J. Erikssohn, Patrik Vletbad** and **L. Lundberg.**

Among Swedish women composers of note are **Helen Munktell, Valborg Aulin** and **Alice Tegner.**

There are many fine choral societies in Sweden, and some Swedish men's and women's quartets have toured Europe and America. These singers construct their repertoire largely out of the national songs, which reflect not only love of country, but the picturesqueness and beauty of its mountain scenery.

Test on Lesson 98

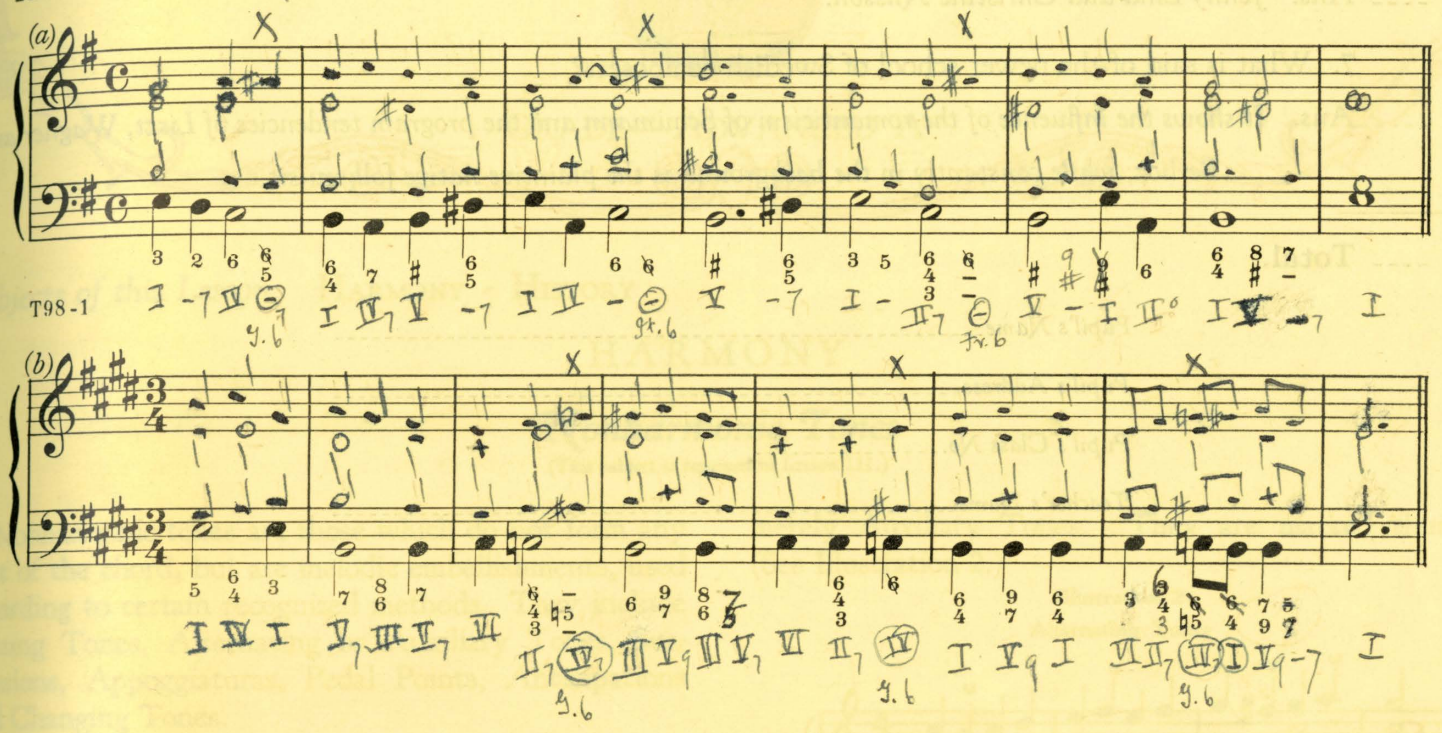
Marks Possible

Marks Obtained

HARMONY

1. Harmonize the following exercises. Mark all chords and inversions and indicate the augmented sixth chords by a cross (x).

40 ---- *Ans.*



HISTORY

2. What eminent Norwegian violinist played his own music almost exclusively?

10 ---- *Ans. Ole Bull.*

3. What composer worked with Nordraak, the Norwegian poet, to establish a distinctively national school of music?

10 ---- *Ans. Edward Grieg.*

4. What is the secret of Grieg's charm?

10 ---- *Ans. His mode of expressing himself is entirely original and spontaneous.*

Marks Possible | Marks Obtained

HISTORY—*Continued*

5. What is said of Sinding, as compared with Grieg?

10 ____ *Ans. He is less characteristically Norwegian.*

6. Name two widely known Swedish singers.

10 ____ *Ans. Jenny Lind and Christine Nilsson.*

7. What is said of the newer school of Swedish composers?

10 ____ *Ans. It shows the influence of the romanticism of Schumann and the program tendencies of Liszt, Wagner and Berlioz; while constantly in the background is the plaintive native folk-music.*

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 99

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

Nonharmonic Tones

(This subject is resumed in Lesson 111.)

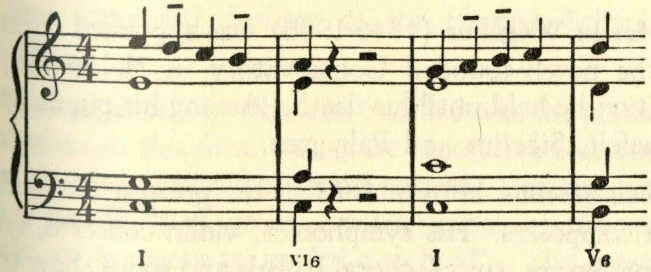
Nonharmonic tones are those which do not form any part of the chord, but are melodic embellishments, used according to certain recognized methods. They include Passing Tones, Alternating or Auxiliary Tones, Suspensions, Appoggiaturas, Pedal Points, Anticipations and Changing Tones.

PASSING TONE

A Passing Tone passes by degrees in a direct line between chord tones. Passing Tones are more often unaccented, but may also occur on accented beats. Passing tones are marked thus –. (See Illustration 1.)

Illustration 1

Passing Tones



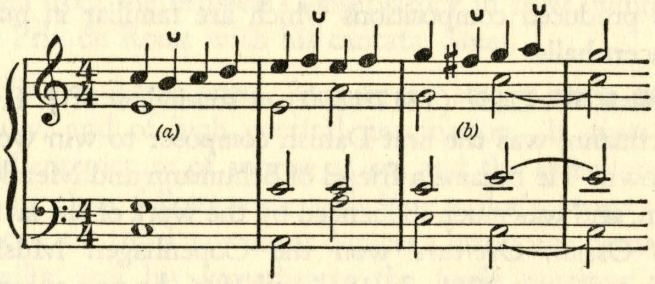
ALTERNATING TONE

(*Auxiliary Tone*)

An Alternating Tone is an unaccented tone taken by step, either a degree above or below the chord tone, and immediately returning. Some authorities call these merely Auxiliary Tones. They are marked thus ∪. (See Illustration 2.)

Illustration 2

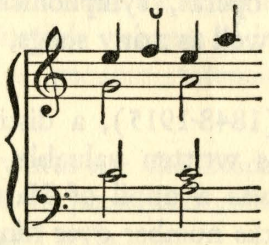
Alternating Tones



When above, the alternating tone is usually the next scale degree. When below, it is more often the half step below, whether diatonic, as at (*a*) or chromatic as at (*b*), in Illustration 2. The chord may have changed, upon the return to the principal tone, as in Illustration 3, where the soprano tone, E, is first the third of the C triad, but, upon repetition, the fifth of the A minor triad.

Illustration 3

Alternating Tone With Change of Chord



HISTORY

Denmark, Finland, Belgium, Holland, Switzerland

DENMARK

On account of its geographical situation, Denmark has come under the influence of the outside world, in all the arts.

Dietrich Buxtehude (1637-1707) brought early fame to his country as organist of the Marienkirche in Helsingborg, his native city. His reputation extended all over the country, and it is said that the great Sebastian Bach walked fifty miles to attend one of the vesper recitals which he established in 1673. At these recitals music for chorus and orchestra was interspersed with the organ solos of the master organist.

Buxtehude's compositions for organ exhibit a genius for the fugal style only equaled, later, by Bach himself.

J. P. E. Hartmann (1805-1900) may be regarded as the real founder of Danish music. He wrote the Danish national hymn. His son, **Emil Hartmann** (1836-1898), has produced compositions which are familiar in many concert halls.

Niels W. Gade (1817-1890), a son-in-law of J. P. E. Hartmann, was the first Danish composer to win world renown. He became a friend of Schumann and Mendelssohn, and was much influenced by the work of the latter. His *Ossian Overture* won the Copenhagen Musical Union prize in 1841. In 1845 and 1846, he was sub-conductor of the famous Gewandhaus Concerts, in Leipsic, under Mendelssohn, after whose death he continued as regular conductor for some time. His compositions include a number of symphonies and suites, much excellent chamber-music, and a quantity of choruses and songs.

Eduard Lassen (1830-1904), born in Copenhagen, was educated in Brussels. He succeeded Liszt, in 1861, as conductor of the opera at Weimar, a post which he held until 1895. His operas, symphonies, and incidental music to plays, as well as many songs, have been widely admired.

Otto Malling (1848-1915), a distinguished organist and composer, has written valuable literature for his instrument. He was a pupil of Hartmann and Liszt, His published works number over ninety.

Ludwig Schytte (1850-1909) was a pupil of Gade a a friend of Liszt. He made his home mostly in Ber His piano pieces, studies, and concertos are well know

Victor Bendix (1851), a pupil and protege of Ga has made a substantial place for himself in Copenha as conductor and composer. Among other works, he written four symphonies.

August Enna (1860) has specialized in fairy ope using, for his librettos, the works of his countrym Hans Christian Andersen. Among his successes a *The Witch* and *The Little Match Girl.*

Andersen, Attrup, Hornemann and **Winding** are oth successful Danish composers.

FINLAND

The Finns are a highly imaginative people. Th sprang from the same race as the Hungarians. In spite centuries of unsettled and adverse political condition they have tenaciously preserved their language a customs. Musical culture in Finland dates from 17 when the first Musical Society was founded.

Friedrich Pacius (1809-1891), a pupil of Spohr a Hauptmann, is called the "father of Finnish music." H is the author of the Finnish National Anthem.

Richard Faltin (1835-1891) was the successor Pacius, as conductor of the Helsingfors Symphony Co certs and Choral Society.

Martin Wegelius (1846-1906) was appointed direct of the newly-founded Conservatory in Helsingfors, position he held until his death. Among his pupils we Jarnefelt, Sibelius and Palmgren.

Jean Sibelius, born in 1865, is the greatest of the F nish composers. His symphonies, violin concerto, sy phonic poems, suites, choral ballads and songs show tr genius. He wrote the first Finnish opera, *The Maid the Tower*, which was produced in Helsingfors, in 18 Sibelius receives the government pension for musi excellence, and in him Finland has found her most d tinguished exponent of the peculiar rhythmical and to

characteristics of her picturesque and fascinating folk-music.

Armas Järnefelt, born in 1869, studied with Wegelius, and with Massenet in Paris. As composer and director he is much admired.

Selim Palmgren (1878) has attained some renown as a pianist. After his studies under Wegelius in Helsingfors were completed, he went to Berlin and continued work under Busoni. He is the composer of two operas, two piano concertos and many smaller works.

BELGIUM

The year 1834 witnessed the establishment of Belgium as a separate kingdom. "La Brabançonne," the national song of Belgium, was composed by **Van Campenhout,** in 1830. While the glories of the old Flemish days are long past and gone, recent enthusiastic efforts to found a new national school of music in Belgium have met with success. The founder of this new school was Peter Benoit.

Peter Benoit (1834-1901) was born in the western part of Flanders. Harlebecke, his birthplace, is according to a famous French writer "the home of roughs, smugglers of tobacco, and stirring fellows who despise the beaten path . . . However, this restless earth of impetuous blood brings forth creative possibilities."

His early years were without instruction. In 1851, he entered the Brussels Conservatory, receiving a number of prizes for his work in composition, harmony, counterpoint and fugue. As a pensioner of the government, Benoit studied in Leipsic and Dresden, and was for a time orchestral leader at the Opéra in Paris. In 1867, he was appointed director of the Flemish School at Antwerp.

The special field in which he excelled was the oratorio. His works in this form "are great decorative pictures in tone, suggesting vistas of grand palaces, armies in battle array, rich fields of grain, mystic visions of the spirit world, or gorgeous triumphal marches." The greatest of them is entitled *War*.

Jan Blockx (1851-1912), born in Antwerp, studied with Benoit of that city and with Brassin in Brussels. His greatest success was won in the Flemish opera, *The Princess of Auberge*, a story of tavern life at Brussels about 1750, when Belgium was under Austrian rule. *The Bride of the Sea*, produced in 1903, became a popular novelty. In 1901, Blockx succeeded Benoit as director of the Conservatory at Antwerp.

Edgar Tinel (1854-1912) was born in East Flanders. He won the Belgian Prix de Rome, in 1877, with his cantata *Klokke Rolland*. It is the song of the great bell at Ghent, which not only gave warning of war and fire, but also celebrated the triumphs of Flanders. The result of a sojourn in Germany, France and Italy was the determination to reform sacred music, and institute a return to plain-song. His book on Gregorian music brought him the appointment as director of the Sacred Music School at Malines. His great oratorio, *Franciscus*, the story of St. Francis of Assisi, the founder of the Franciscan friars, was produced fourteen times in Malines. Brussels then demanded it, and it made the rounds of Germany. For many years, Tinel was professor of fugue and counterpoint in the Brussels Conservatory and inspector in the state music schools.

Paul Gilson (1865) was born in Brussels. He graduated from the Brussels Conservatory in 1889, winning the Prix de Rome with his cantata, *Sinai*.

His symphonic poem, *La mer*, is a strong work, technically, and of high poetical imagination. It gives an excellent picture of sunrise at sea and the splendors of dawn; then follow some rollicking sailor's songs and dances; the third movement depicts a love-scene between a sailor and his sweetheart; the finale portrays the tempest and the sinking of the ship. Throughout the work, there is a fine vein of fancy, suggesting the beauty, mystery and grandeur of the sea. *Francesca da Rimini*, is a highly dramatic cantata, dealing powerfully with the ill-fated lovers of the story, in the realms of Hades.

Guillaume Lekeu (1870-1894), born in Liège, was a pupil of César Franck, and but for an early death might have been Belgium's greatest genius. In the short twenty-four years of his life, he made a profound impression by his inexhaustible richness of invention, his fiery spontaneity and a peculiar intensity of individual feeling.

His prominent works are the *Etude symphonique* for orchestra, a sonata for piano and violin, and an *Adagio* for string quartet and orchestra.

Other successful Belgian writers are **Lanaerts, Keurvels, Wambach, Mortelmans, Vleeshouwer, Van den Eeden, Van Duyze, Mathieu, Waelput, Huberti, Raway, Dupuis** and **Juliette Folville. César Thomson, Eugene Ysaye** and **Martin Marsick** are renowned Belgian violin virtuosi.

HOLLAND

Jan Pieterszoon Sweelinck (1562-1621) was the greatest Dutch organist of his time, and the first to employ the independent use of the pedals, and was the originator of the organ fugue as a form perfected by Bach. His influence made itself felt throughout northern Germany. In the next generation, nearly all the leading organists in Germany had been his pupils.

Richard Hol (1825-1904), an excellent journalist, pianist, organist and composer, wrote symphonies, operas and other large works. He is the composer of the patriotic song "How I Love Thee, O My Country."

W. F. G. Nicolai (1829-1896) was an eminent composer and journalist. For twenty-five years he was the editor of a musical periodical which exercised great influence over the musical tastes of his countrymen. He was a prolific composer, numbering among his published works, symphonies, masses, cantatas and lesser compositions.

Julius Röntgen (1855) was born of Dutch parents, in Leipsic. He studied with Reinecke and Lachner. In 1877, he settled in Amsterdam, helping to found the Music School there. He is a popular pianist and teacher.

Van t'Kruys has to his credit eight overtures, five symphonies and operas.

Cornelius Brandt-Buys and his three sons have written much organ and choral music.

Julius Schley has written a popular opera called *The Eagle's Nest.*

Other successful Dutch composers are **Anton Averkamp, Gottfried Mann, Van Milligen, Johan Wagenaar, Grellinger, Dirk Schaefer, De Haan, Bernard Zweers** and **Alphonse Diepenbrock.**

Of the women composers, **Cora Dopper** has written a successful opera called *Ratcleft,* while **Catherine Van Rennes, Hendrika Van Tussenbroek** and **Cornelia Van Oosterzee** are other well-known writers.

Amsterdam has become a musical center, and t festivals given there not only afford opportunities native composers, but serve to bring forward the fin compositions of the entire world. The national mo ment in Holland, though not yet of the same dimensio as that in Belgium, is rapidly gaining ground, and mu of distinction is being produced which will add lus to the new art of Holland.

SWITZERLAND

In the seventeenth and eighteenth centuries, Mu schools were established in Zurich, Basle and Berne. D ing the latter part of the nineteenth century, seve young and enthusiastic musicians put forth serious effo to create a national School of music. **Hans Huber** a **E. Jaques Dalcroze** are the leaders of the new moveme The latter has written several volumes of *Songs of t Alps, Patriotic Songs,* etc., in which he introduces t types of melody, harmony and rhythm characteristic the various cantons.

In 1900, the Union of Swiss Musicians was forme and yearly festivals are held for exploiting the new wor of native composers.

Rudolph Ganz (1877), born in Zurich, is a note representative of this coterie. He made his debut a pianist in Berlin, 1899, playing Beethoven's "Emperor and Chopin's E minor concertos, with the Berlin Ph harmonic Orchestra. He has concertized widely Europe, Canada and the United States, and taught Chicago. His compositions include a symphony (pr duced, 1900, in Berlin), a *Concertstück* for piano a orchestra, and many other works.

Ernest Bloch (1880) was born in Geneva, and h brought considerable musical honor to his native country Educated at the Brussels Conservatory and at the Hoch Conservatory in Frankfort, he has written a number large works for voices and orchestra, symphonic poem a symphony, and the opera *Macbeth.* In 1916 he visit New York, and his string quartet, played in that year the Flonzaleys, gained for him such favorable attenti that he was induced to make that city his home.

Other names worthy of mention are **Doret, Combe Klose, Enrhart, Pantillon, Lauber, Kempter.**

Test on Lesson 99

HARMONY

Marks Possible | Marks Obtained

1. What are nonharmonic tones?

8 ---- *Ans.* *Those which do not form any part of the chord, but are melodic embellishments, used according to certain recognized methods.*

2. Name seven kinds of nonharmonic tones.

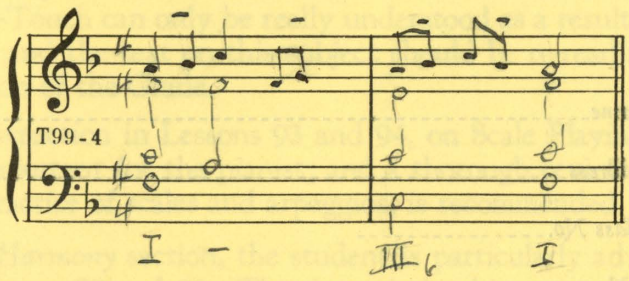
7 ---- *Ans.* *Passing tones, alternating or auxiliary tones, suspensions, appoggiaturas, pedal points, anticipations and changing tones.*

3. Define the passing tone.

7 ---- *Ans.* *A passing tone is one which passes by degrees in a direct line between chord tones.*

4. Give an illustration of passing tones in the key of F. Mark the passing tones (–) and the chords.

15 ---- *Ans.*



Other correct answers possible

5. What is an alternating tone?

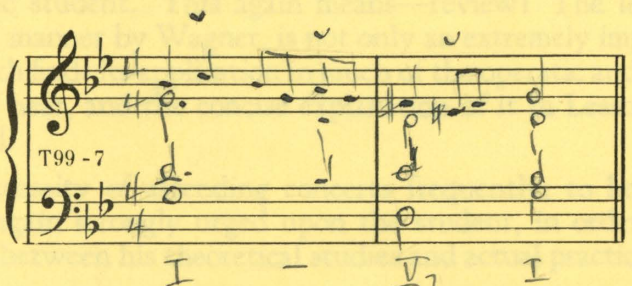
7 ---- *Ans.* *An unaccented tone, taken by step, either a degree above or below the chord tone, and immediately returning.*

6. What other name is given to alternating tones by some authorities?

7 ---- *Ans.* *Auxiliary tones.*

7. Give an illustration of alternating tones in the key of G minor. Mark the alternating tones (∪) and the chords.

15 ---- *Ans.*



And others

Marks Possible | Marks Obtained

HISTORY

8. What Danish composer did Bach walk fifty miles to hear?

6 ____ *Ans. Dietrich Buxtehude.*

9. When was the first Musical Society founded in Finland?

5 ____ *Ans. 1790.*

10. Who is said to be the greatest of the Finnish composers?

6 ____ *Ans. Jean Sibelius.*

11. Name the founder of the new national school of music in Belgium.

6 ____ *Ans. Peter Benoit.*

12. What Dutch organist was the first to employ the independent use of the pedals?

6 ____ *Ans. Jan Sweelinck.*

13. When was the Union of Swiss Musicians formed?

5 ____ *Ans. In 1900.*

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100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Grade Review

As the student progresses with these Lessons, he will see that many of the subjects presented cannot be entirely mastered when first studied, but must be reviewed frequently, and the principles applied in the related subjects.

Particularly is this the case with the instruction on *Technic*. For instance, the principles of Touch can only be really understood as a result of their application to keyboard work, and the text on this subject should be re-read frequently, and not only at the completion of the Grade.

The instruction in Lessons 93 and 94, on Scale Playing and Arpeggio Playing, is extremely important for the pianist; and a thorough review, applying the principles to the actual practice of scales and arpeggios, is recommended.

In the *Harmony* section, the student is particularly advised to review the Modulation in Lessons 89 and 90. This is a vital subject, continued through the following Grade; and a good grasp of its introductory phases is most necessary. The appearance of Secondary Seventh Chords has added much to the possibilities in harmonizing a melody or a bass; and their proper use requires the understanding and remembering of the many rules and recommendations given in the Lessons. The Altered Chords, also presented, furnish endless possibilities to the harmonist. They will be found constantly occurring in the music that the student is playing, and should cause frequent reference to the Lessons, for better understanding.

In *History*, the Romantic Period has been ushered in, with its imposing list of interesting characters, extending up to modern times. After studying these Lessons, the music of Schubert, Mendelssohn, Chopin, Schubert, Liszt and Brahms should have a new meaning for the student. The subject of Opera covers the great names of Meyerbeer and Wagner, a fair knowledge of whose work and methods should be possessed by every serious music student. This again means—review! The *leitmotif* system, used in so remarkable a manner by Wagner, is not only an extremely important matter, historically, but one which finds its application in much of the operatic and orchestral music which the student will hear, and the concise explanation of it in Lesson 90 should be re-read and kept in mind.

The necessity of attending concerts frequently, to hear as much good music as possible, is again strongly urged upon the student, in order that he may perceive the relationship between his theoretical studies and actual practice.

GRADE ADVANCED A

	81	82	83	84	85	86	87	88	89
Harmony	Secondary Seventh Chords (Resolutions, Major Key)	Secondary Seventh Chords (Inversions, Major Key)	Secondary Seventh Chords (Resolutions, Minor Key)	Secondary Seventh Chords (Harmonizing Figured Bass)	Secondary Seventh Chords (Inversions, Minor Key)	Optional Progressions of Seventh Chords (Dominant Seventh)	Optional Progressions of Seventh Chords (Secondary Sevenths)	Sequences	Modulation (Perfect Fifth Re
History	The Romantic Period — Opera (Weber)	The Romantic Period (Schubert, Berlioz)	The Romantic Period (Mendelssohn)	The Romantic Period (Chopin, Schumann)	The Romantic Period (Liszt)	The Romantic Period (Brahms)		Opera (France, following, Gluck's Reforms, Italy, in the 19th Century)	Opera (Meyerbeer
Technic							Touch (Stroke, Pressure, Weight)		

REFERENCE CHART

GIVING A SYNOPSIS OF THE SUBJECTS IN LESSONS 81 TO 99 INCLUSIVE

90	91	92	93	94	95	96	97	98	99
Modulation (Perfect Fifth Down)	The Dominant Ninth Chord (Resolutions)	The Dominant Ninth Chord (Inversions)	Altered Chords	Altered Chords (Neopolitan Sixth)	Altered Chords (Augmented Six-Three, "Italian")	Altered Chords (Augmented Six-Four-Three, "French")	Altered Chords (Augmented Six-Five, "German")	Altered Chords (Augmented Sixths, Minor Key)	Non-harmonic Tones (Passing and Alternating Tones)
Opera (Wagner)	Russia (Glinka, Dargomijsky, Seroff, Rubinstein, Borodin, Cui, Moussorgsky, Balakirev, Napravnik, Tchaikovsky, Rimsky-Korsakov)	Russia (Soloviev, Stcherbatchev, Liadov, Taneiev, Ippolitov-Ivanov, Liapounov, Arensky, Wihtol, Glazounov, Scriabin, Rachmaninoff, and others.) — Bohemia (Smetana, Dvořák, and others)			France (Ambroise Thomas, Gounod, Offenbach, Franck, Saint-Saens, Delibes, Dubois, Guilmant, Bizet, and others)	France (Fauré, Coquard, Holmès, Duparc, Godard, D'Indy, Chausson, Bruneau, Charpentier, and others) — Spain (Pedrell, Albeniz, Granados, De Falla)	England (Purcell, Gay, Carey, Arne, Carter, Arnold, Webbe, Dibdin, Hook Percy, Horn, Bishop, Goss, Benedict, Balfe, Wallace, Bennett, Sullivan, Mackenzie, Parry, Stanford, Cowen, and others)	Norway and Sweden (Bull, Kierulf, Tellefsen, Svendsen, Neupert, Grieg, Lindblad, Hallström, Södermann, Hallén, Sjögren, and others)	Denmark, Finland, Belgium, Holland, Switzerland (Gade, Lassen, Sibelius, Palmgren, Tinel, Röntgen, Dalcroze, and others)
			Scale Playing (Position of Hand, Wrist, Elbows, Body)	Arpeggio Playing (Curves Described by Elevation and Depression of Elbow)					

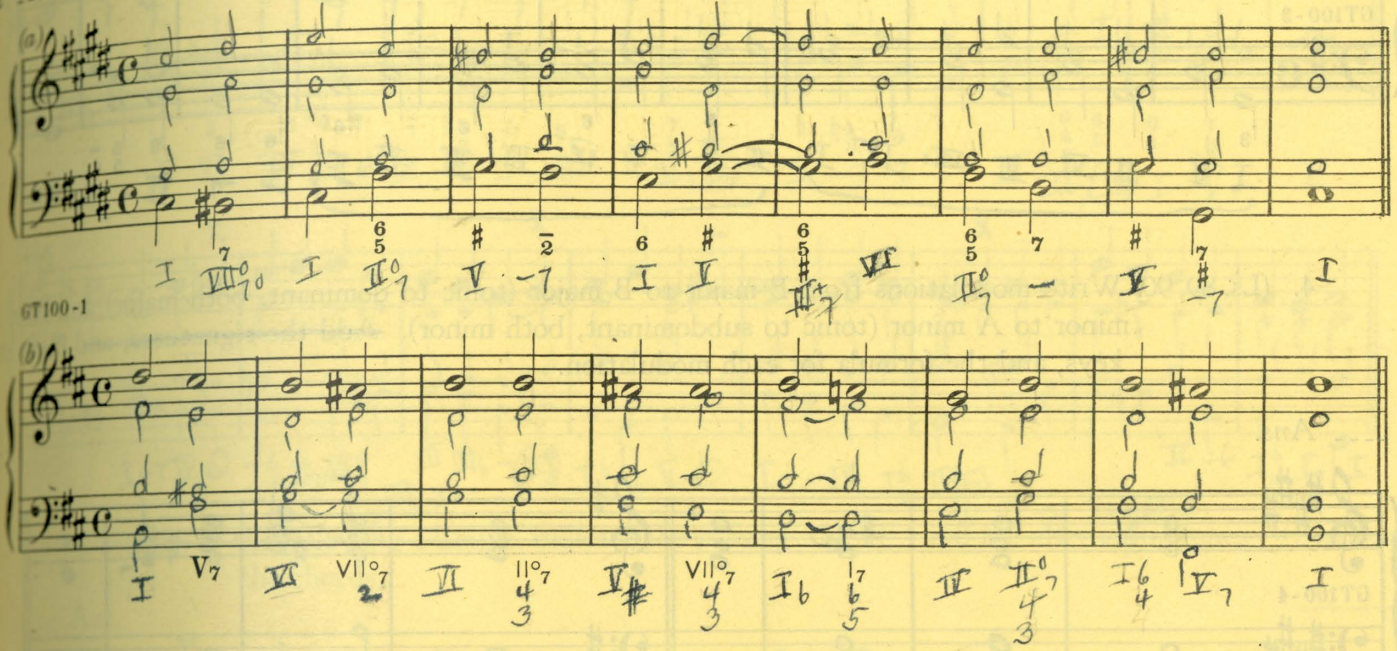
Grade Test Accompanying Lesson 100

HARMONY

Marks Possible — Marks Obtained

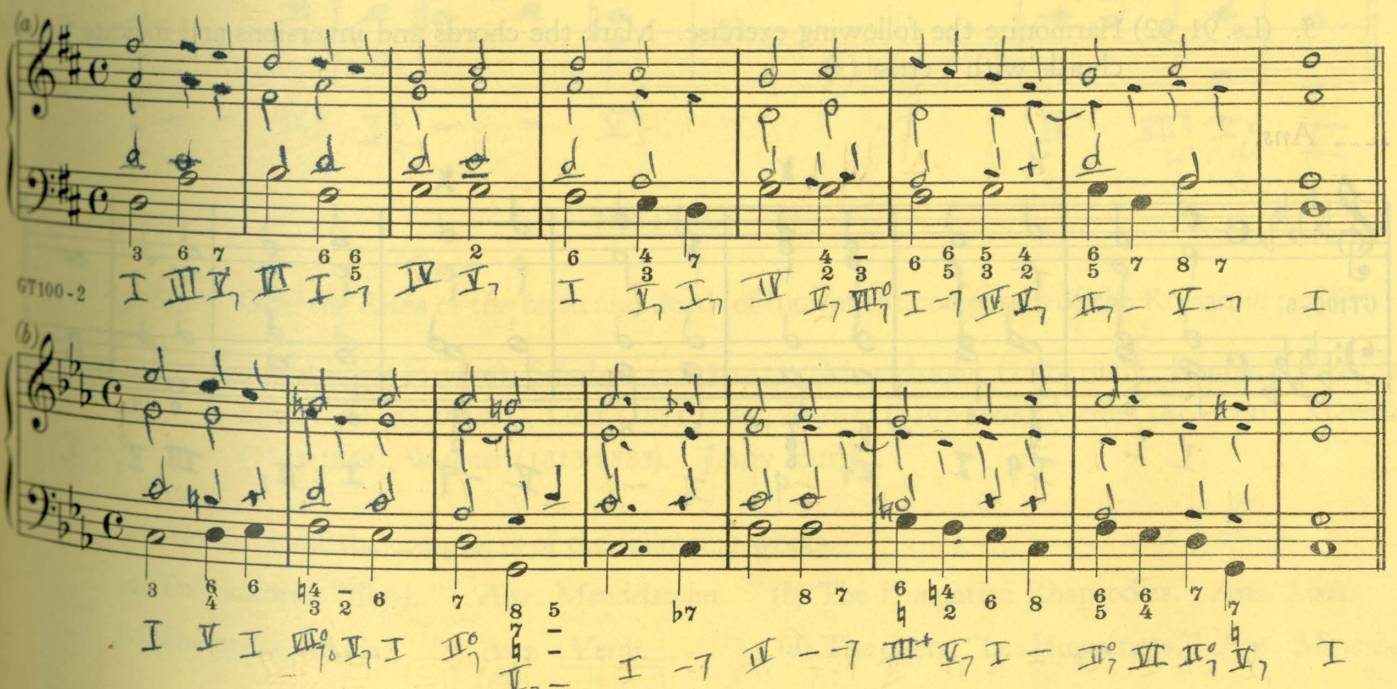
1. (Ls. 81-85) Harmonize the following bass and melody, using regular resolutions only, and making your own selection of inversions in (*b*). Mark the chords and inversions.

12 ---- *Ans.*



2. (Ls. 86, 87) Harmonize the following major and minor basses, using "optional" resolutions. Mark the chords and inversions.

12 ---- *Ans.*

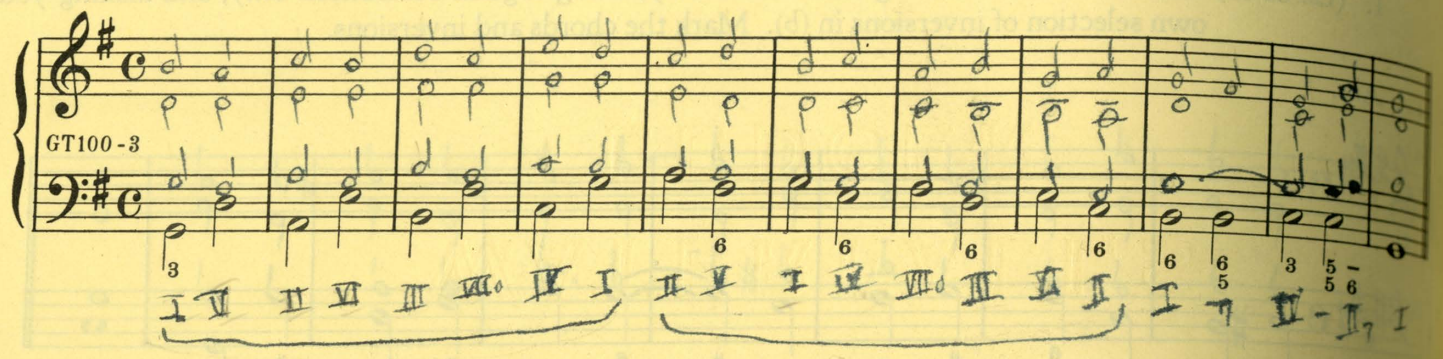


Marks Possible | Marks Obtained

HARMONY—*Continued*

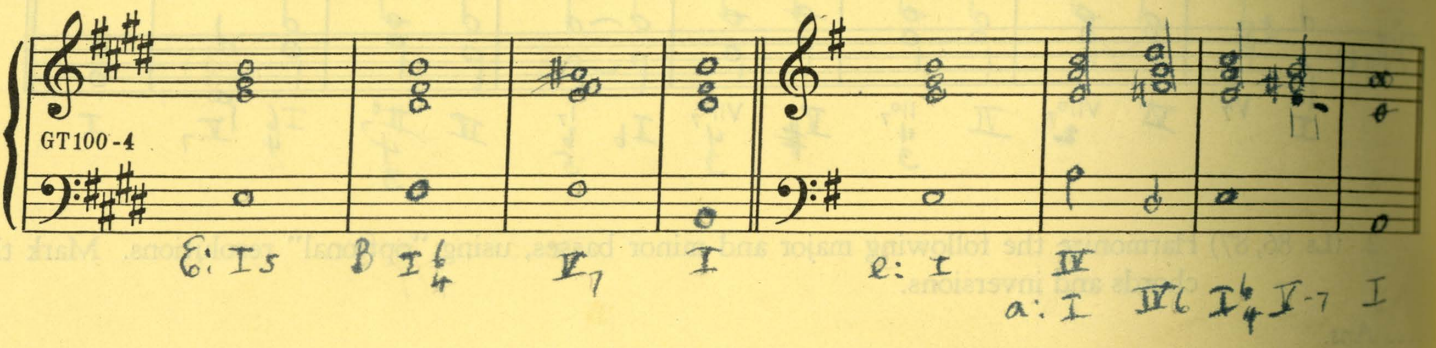
3. (L. 88) Harmonize the following bass. Mark the chords and indicate the sequences with curved lines.

6 ____ *Ans.*



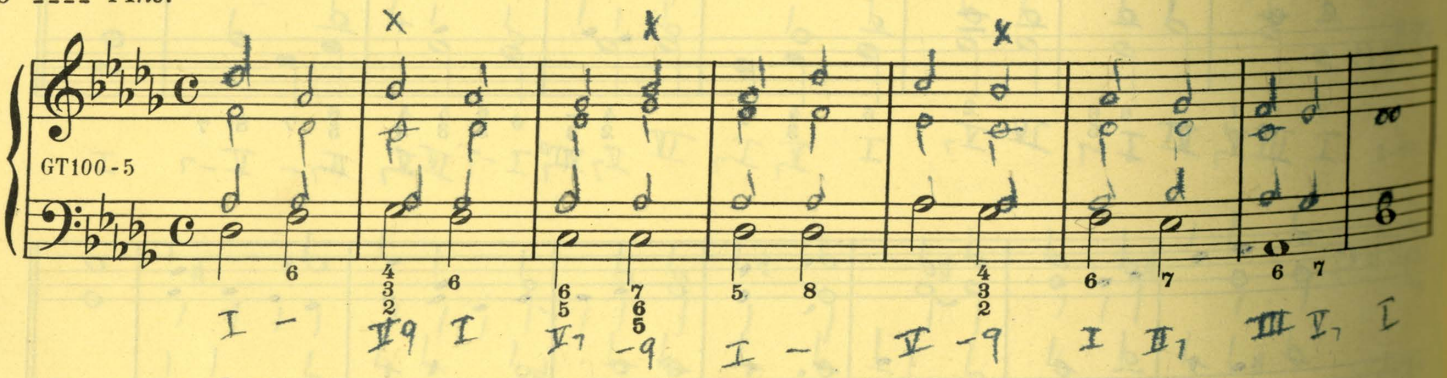
4. (Ls. 89, 90) Write modulations from E major to B major (tonic to dominant, both major) and from E minor to A minor (tonic to subdominant, both minor). ~~Add the signatures, and~~ Mark the keys, and the formula for each modulation.

10 ____ *Ans.*



5. (Ls. 91, 92) Harmonize the following exercise. Mark the chords and inversions and indicate the minor chords with a cross (x).

6 ____ *Ans.*

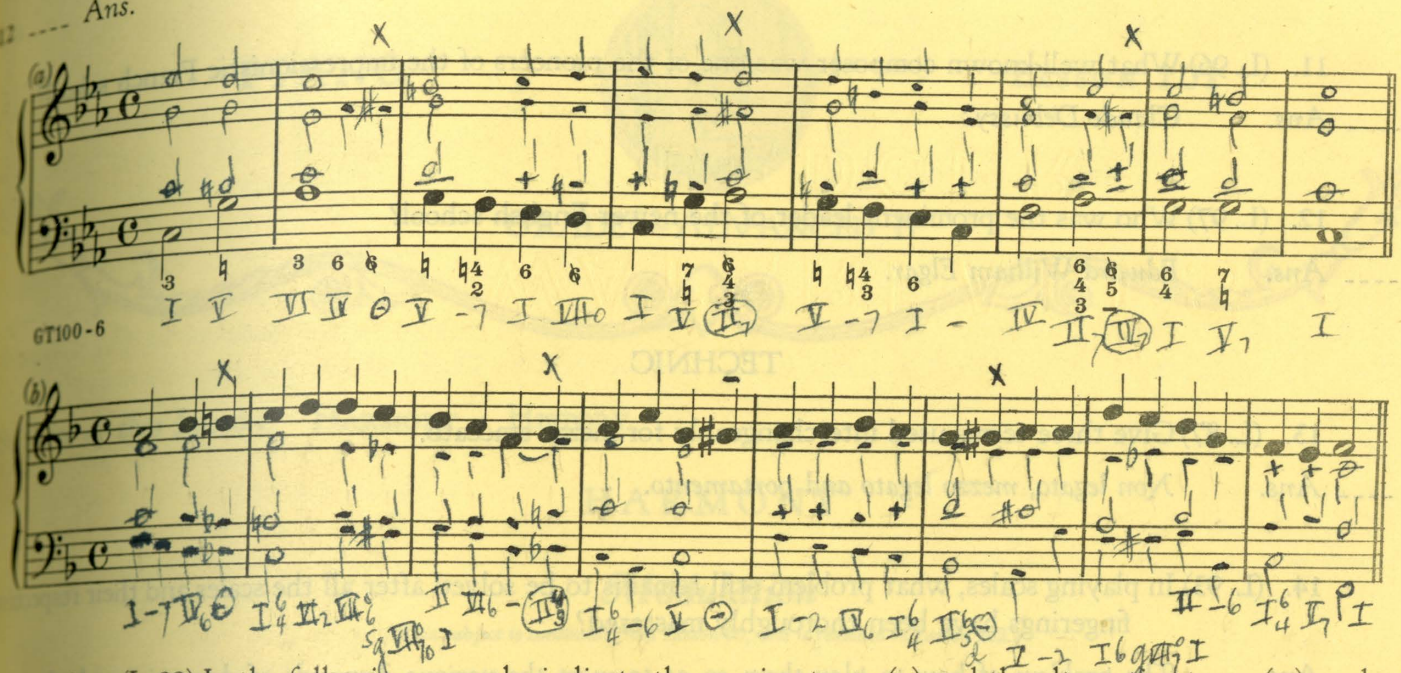


Possible Marks | Marks Obtained

HARMONY—*Continued*

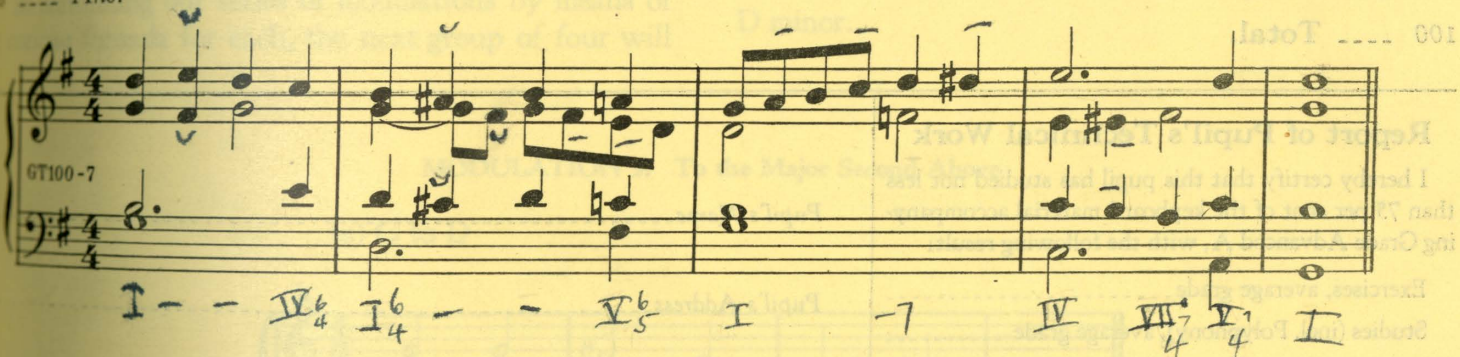
6. (Ls. 94-98) Harmonize the following bass and melody. Indicate each augmented sixth chord by a cross (x) and mark all chords and inversions.

12 ---- *Ans.*



7. (L. 99) In the following example, indicate the passing tones (–) and the alternating tones (∪), and mark the chords.

6 ---- *Ans.*



HISTORY

8. (Ls. 81-89) Give the dates of the birth and death of four of the composers of the Romantic period:

--- *Ans.* *Von Weber* (1786-1826), *Schubert* (1797-1828), *Mendelssohn* (1809-1847), *Chopin* (1809-1849), *Schumann* (1810-1856), *Liszt* (1811-1886), *Rossini* (1792-1868), *Verdi* (1813-1901), *Meyerbeer* (1791-1864), *Wagner* (1813-1883). [Any four.]

9. (Ls. 82-90) Name the composers of the following works:

---- (*a*) The oratorio, "Elijah." *Ans. Mendelssohn.* (*b*) The Hungarian Rhapsodies. *Ans. Liszt.*

(*c*) The opera, "Aida." *Ans. Verdi.* (*d*) The opera, "Les Huguenots." *Ans. Meyerbeer.*

Marks Possible | Marks Obtained

HISTORY—*Continued*

10. (L. 95) Who is regarded as the founder of the modern French school?

4 ____ *Ans.* *Cesar Franck.*

11. (L. 96) What well-known composer was one of the pioneers of the impressionistic French school?

4 ____ *Ans.* *Claude Debussy.*

12. (L. 97) Who was the prominent leader of the newer English school?

4 ____ *Ans.* *Edward William Elgar.*

TECHNIC

13. (L. 87) Give three terms used interchangeably for mezzo staccato.

4 ____ *Ans.* *Non legato, mezzo legato and portamento.*

14. (L. 93) In playing scales, what problem still remains to be solved after all the scales and their respective fingerings have been thoroughly mastered?

4 ____ *Ans.* *The problem of how to play them so as to meet the various demands of dynamics and rhythm control.*

100 ____ **Total.**

Report of Pupil's Technical Work

I hereby certify that this pupil has studied not less than 75 per cent of the keyboard material accompanying Grade Advanced A, with the following result:

Exercises, average grade _____

Studies (incl. Polyphony), average grade _____

Pieces (incl. Sonatas), average grade _____

General Average _____

____ per cent of the Pieces have been memorized.
(The minimum should be 50 per cent)

_____ _____
Date *Teacher's Signature*

Pupil's Name _____

Pupil's Address _____

Pupil's Class No. _____

TO THE TEACHER: Please fill in your name and address below. The Examination Paper will be returned to that address in one of our special mailing envelopes.

Teacher's Account Number

_____
(Please fill in)

Teacher's Name _____

Street Address _____

City and State _____