


1928

## Piano Course: Grade 6, Lessons and Tests

Sherwood Music School

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# Sherwood Music School Courses

PIANO



LESSON 101

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

## HARMONY

### Modulation

(This subject is continued from Lesson 90, and is resumed in Lesson 102.)

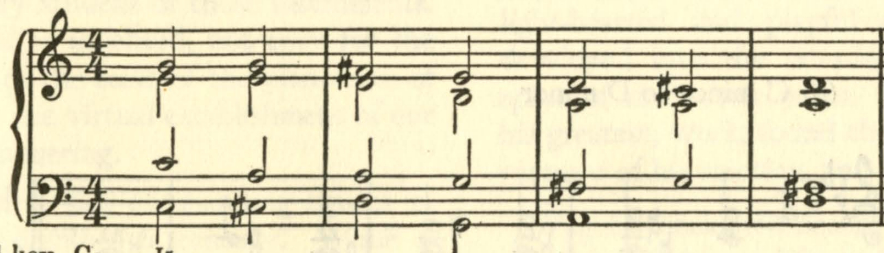
#### A MAJOR SECOND UP

In continuing our series of modulations by means of a concise formula for each, the next group of four will

be to a tonic which is a major second above; namely, C to D, C to D minor, C minor to D, and C minor to D minor.

#### MODULATION 3. To the Major Second Above

(a) C to D



Formula—Old key, C:  
New key, D:

I<sub>5</sub>

V<sub>7</sub>

I

II<sub>6</sub>

I<sub>6</sub>

V<sub>7</sub>

I

We take V<sub>7</sub> of the new key, D, by the chromatic change of the bass, C to C<sup>#</sup>; two tones of the tonic chord of C being held over to form part of the chord. The latter then resolves and proceeds as in its own key, and the modulation is made.

This is the first modulation we have had without a chord common to both keys. But although the second chord, in its entirety, is not common to both keys, three of its tones are, and this fact assists in the connection of the two tonalities.



(b) C to D minor

*Formula*—Old key, C: I<sup>5</sup>  
New key, d: V<sup>6</sup> I II<sup>o</sup> I<sup>6</sup> V<sub>7</sub> I

This is a modulation to a closely related key. D minor has only one flat more than C in the signature. Its tonic chord is a diatonic triad in C (that on II), hence the modulation is very smooth and satisfactory. The

method adopted here is the same as in the case of modulation to D major, by the introduction of V<sub>7</sub> in the new key. Its progression to D minor, with F natural instead of F sharp, makes the transition a less abrupt one.

(c) C minor to D

*Formula*—Old key, c: I<sup>5</sup>  
New key, D: II<sup>o</sup> I II<sup>o</sup> I<sup>6</sup> V<sub>7</sub> I

Beginning with C minor, two of the tones of the tonic chord are chromatically altered and Bb is added, making the diminished seventh of D minor at the second chord.

This chord, diatonic in D minor, is also used chromatic in D major, and in modulation (c) is left in that key.

(d) C minor to D minor

*Formula*—Old key, c: I<sup>5</sup>  
New key, d: V<sup>6</sup> I II<sup>o</sup> I<sup>6</sup> V<sub>7</sub> I

This formula is the same as that of modulation (b), after the first chord.

It will be good practice to modulate, at the keyboard,

from every key to the major second above. Use alternately, the four possible combinations of major and minor illustrated in this Lesson.



## HISTORY

*Germany and Austria*

(This subject is resumed in Lesson 102.)

The eighteenth century gave to the world its greatest masters of music. Bach, Handel, Haydn, Mozart and Beethoven, whose careers were treated fully in Lessons 73 to 78, HISTORY, built a firm structure of enduring quality upon the substantial foundations laid by the musical pioneers of Greece, Italy, France and the Netherlands.

"The greatest man is the most indebted man." Bach was greatly indebted to all the composers of the Paris, Gallo-Belgic and Netherlands Schools. They evolved the principles of counterpoint and he developed and perfected them. Handel, too, was indebted greatly to the old contrapuntal masters and to the beneficent influence of Italian song. Haydn, so often called the "father of the sonata" was indebted to a host of Italian workers, like Corelli, Tartini, and the Scarlattis. It was just so with Mozart and Beethoven. Their work was logically built upon the labors of their predecessors.

We are safe in asserting that practically all the music Germany has produced since Bach's time is built upon his constructive principles. His compositions for the violin still form the groundwork for the violin student. The cantata and oratorio of later days rest upon the foundation of Bach's great compositions in this form. A study of his organ and piano works is a necessary part of the education of every student of those instruments. And to Bach the world is indebted, not only for the "tempering" or tuning of the scale of the pianoforte of the present day, but for the virtual establishment of our present system of scale fingering.

Handel is the second of the commanding figures in German music of the eighteenth century. While a master of contrapuntal forms, he softened this severity with the mellowing Italian song; and the result of this happy combination of sternness and grace is found in his immortal oratorios. England, through his long residence there, benefited by his influence more directly than Germany; yet his works stand among the great German art products as the legitimate result of the efforts of his predecessors and as models for future generations.

Haydn's chamber music, sonatas and symphonies were built upon the foundations laid by Italian writers and C. P. E. Bach, the son of the immortal J. S. Bach. As the illustrious son favored a more melodic style than the austere school of his father, so did Haydn still further relax by introducing the element of geniality and humor into much of his work.

Mozart's nature was of a greater depth than Haydn's. The gentle melancholy of the G minor symphony, and the majestic earnestness of the E-flat major symphony, are characteristics foreign to the instrumental works of Haydn. It was in opera, however, that Mozart's influence was the most far-reaching. Mythology was replaced by real life, and the German language supplanted the Italian. His *Magic Flute* may be said to have definitely established German opera.

In Beethoven's work, the classic sonata-form attained its complete maturity in structure and emotional content. In the department of the sonata and the symphony he brings to completion the cyclical homophonic form, and is the first and greatest exponent of individualism, thus foreshadowing the romantic school of composition.

Haydn wrote his first symphony about 1760, and sixty-three years later, in 1823, Beethoven gave to the world his colossal Ninth Symphony. Those early, joyous light-hearted and playful creations of Haydn, had developed into the grandest of tragedies within the space of sixty-three years. Beethoven himself, in this, his greatest, work, found the old form too small for the vastness of his emotion, and broke its fetters forever.

Wagner considered Beethoven's Ninth Symphony as a precursor of his own life-work. More than a century has passed since that great work appeared, and still, undisputed, it wears its crown of supremacy.

Weber (see Lesson 81, HISTORY) and Spohr were the leaders of the Romantic movement of the early part of the nineteenth century. They discarded classic themes for operas, and delved into the rich stores of folk-lore, Weber banished the spoken dialogue, and wove together the aria and the accompanied recitative.



**Louis Spohr** (1784-1859) achieved a success with his *Jessonda* almost rivaling that won by Weber's *Der Freischütz*. As a composer of violin music and as a violin virtuoso, Spohr's influence was most pronounced. Among his pupils was David, who, in turn, was the teacher of Wilhelmj.

**Heinrich Marschner** (1795-1861), **Kreutzer** and **Lortzing**, nineteenth century composers, all made pleasing but not startling contributions to the field of opera. It remained for Richard Wagner, the great innovator, to revolutionize the German music-drama.

**Wagner** (see Lesson 90, HISTORY) created an entirely new form of music drama, developing a novel and gorgeous species of orchestration, as well as the systematic use of the "guiding motive." He has made a lasting impression on all dramatic composition since his time. German opera, as it is known today, is practically Wagnerian opera.

**Schubert** (see Lesson 82, HISTORY) was Germany's great lyric singer. The modern art-song of Germany may be said to have dated from the days of Schubert. His *Unfinished Symphony* and his C major symphony, as well as some of his chamber music, stand worthily beside Beethoven's nobler creations.

**Schumann** (see Lesson 84, HISTORY), the highly poetical romanticist, achieved his greatest significance as a composer for the piano. His treatment of this instrument was thoroughly original, and the offerings of his rich imagination furnish us with constant delight. His invention of small but highly expressive themes, the "inner voices," the intimacy of his poetical fancy, the ingeniousness of his inventive faculties, all combine to make his piano works a source of increasing pleasure and satisfaction.

**Mendelssohn** (see Lesson 83, HISTORY) seems to have been a direct contradiction of the old German proverb, "No master falls from heaven," for at the age of seventeen, he gave to the world a master-work perfect in form—the overture to the *Midsummer Night's Dream*. He did not, like other composers, go through a period of inner growth. From the beginning to the end of his life, he was a master—"a master fallen from heaven."

Mendelssohn may be said to have imbued the traditional classic form of the older classical composers with a

sentimental quality. In relation to those masters, Mendelssohn may be called the founder of a school known as the "new-classical."

**Brahms** (see Lesson 86, HISTORY) was hailed by Robert Schumann as "the future messiah of music;" and on the appearance of his first symphony, a cry went up from his admirers "This is the Tenth Symphony," meaning, of course, one fitted to follow Beethoven's Ninth.

Brahms is often accused of undue severity and complication in his manner of writing. He seemed to desire to conceal the light of his genius under a profound solemnity of utterance, and frequently appeared to go out of his way to avoid a purely sensuous charm of sound. Yet he is always a master of form; and there is a wealth of beauty to be found underneath his severity of style—a rich reward awaiting the patient student who penetrates the rather austere exterior, and finds the warm human feeling within.

**Anton Bruckner** (1824-1896), though nearly nine years older than Brahms, came into public notice much later. He was a schoolmaster and organist, who rose from the poorest surroundings, and was entirely lacking in musical training. In spite of these drawbacks, he continued to write symphonies of colossal dimensions, crowded with difficulties of all kinds.

**Carl Reinecke** (1824-1910) was distinguished as a pianist and as conductor of the Gewandhaus Orchestra for thirty-five years (up to 1895). He represented the classical school, but with a strong modern tendency. The list of his works includes symphonies, overtures, operas, four concertos and a *Concertstück* for piano, much chamber music, and other miscellaneous compositions.

**Carl Goldmark** (1830-1915) was born in Hungary. His first success was won with his rich, oriental *Sakuntala* overture. His *Rustic Wedding* symphony is a series of pictures, including a wedding march, a bridal song, a serenade, a garden scene, with a love duet and a dance finale. Phenomenal success rewarded him for his opera, *The Queen of Sheba*. A later opera, *The Cricket on the Hearth*, follows quite closely Dickens' story, and the score is full of simple charm and natural freshness of beauty.



SHERWOOD MUSIC SCHOOL COURSES—PIANO  
GRADE ADVANCED B

**Test on Lesson 101**

HARMONY

1. Write a modulation from D major to E minor. Mark the chords and give the formula.

Ans.

20

T 101-1

D I 5 e V 6 I II 6 I 4 VI 7 I

HISTORY

2. What century gave to the world its greatest masters of music?

Ans. The 18th century.

3. To what composer is the world indebted for the tempering of the scale of the pianoforte and for the present system of scale fingering?

Ans. Bach.

4. What country was benefited most directly by Handel's influence?

Ans. England.

5. In what field of musical activities was Mozart's influence the most far-reaching?

Ans. The opera.

6. How many years elapsed between the time of Haydn's first symphony and Beethoven's ninth symphony?

Ans. Sixty-three years.

7. What composer has made a lasting impression on all dramatic composition since his time?

Ans. Wagner.

8. Who was Germany's great lyric singer?

Ans. Schubert.



## HISTORY—Continued

Marks  
PossibleMarks  
Obtained

9. What German musician achieved his greatest significance as a composer for the piano?

8 ---- Ans. Schumann.

10. Who is called the founder of the "newclassical" school?

8 ---- Ans. Mendelssohn.

11. What did the admirers of Brahms say on the appearance of his first symphony?

8 ---- Ans. "This is the Tenth Symphony."

100 ---- Total.

Pupil's Name-----

Pupil's Address-----

Pupil's Class No.-----

Teacher's Name-----



# Sherwood Music School Courses

PIANO



LESSON 102

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

## HARMONY

### Modulation

(This subject is continued from Lesson 101, and is resumed in Lesson 105.)

#### A MAJOR SECOND DOWN

The modulation to a tonic a major second below is effected by the same formula for all four key combinations, with but slight alterations for the minor or major keys. We present examples of all, consecutively.

The formula is as follows:

Old Key: I<sup>8</sup>

New Key: V<sup>6</sup><sub>5</sub> I II<sup>6</sup> I<sup>6</sup><sub>4</sub> V<sub>7</sub> I

#### MODULATION 4. To the Major Second Below

(a) C to B $\flat$

C: I<sup>8</sup>  
B $\flat$ : V<sup>6</sup><sub>5</sub> I II<sup>6</sup> I<sup>6</sup><sub>4</sub> V<sub>7</sub> I

(b) C to B $\flat$  minor

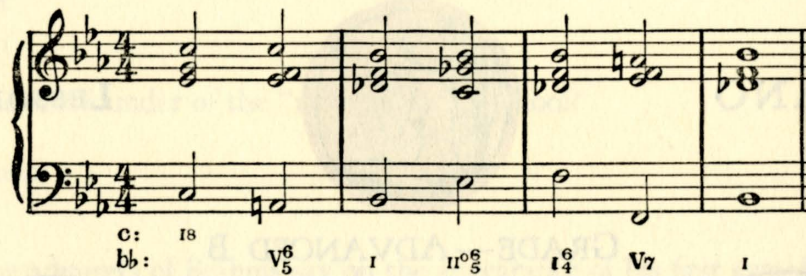
C: I<sup>8</sup>  
b $\flat$ : V<sup>6</sup><sub>5</sub> I II<sup>6</sup> I<sup>6</sup><sub>4</sub> V<sub>7</sub> I

(c) C minor to B $\flat$

C: I<sup>8</sup>  
B $\flat$ : V<sup>6</sup><sub>5</sub> I II<sup>6</sup> I<sup>6</sup><sub>4</sub> V<sub>7</sub> I



(d) C minor to B $\flat$  minor



The second chord in every case is the same, V $\frac{7}{7}$  of B $\flat$  and B $\flat$  minor being identical. The chords that follow are all in the minor or all in the major, according to the key desired.

Practice modulating at the keyboard from every key to the key a major second below. Use, alternately, the four possible combinations of major and minor keys illustrated in this Lesson.

## HISTORY

### *Germany and Austria*

(This subject is continued from Lesson 101.)

**Ferdinand Thierot** (1838-1919), a pupil of Rheinberger, published over eighty works, among which an orchestral fantasy, *Loch Lomond*, takes high rank.

**Max Bruch** (1838-1920), born in Cologne, was one of the "old guard." His cantatas, *Odysseus*, *Arminius* and *Frithjof*, are well-known and admired works in the repertoires of choral societies.

**Friedrich Gernsheim** (1839-1916) was a prominent teacher in the Stern Conservatory, in Berlin, for many years, and displayed academic quality in his numerous works.

**Josef Rheinberger** (1839-1901) had a long career as pianist, organist, teacher and composer. His organ compositions, including twenty sonatas, form an important part of the instruction of every student of the organ, and it is upon these that his fame as a composer chiefly rests. He has also written chamber music, a number of cantatas and masses, piano music, and many songs, besides works for the orchestra. He was a great teacher and pupils flocked to him from all parts of the world.

**Ignaz Brüll** (1846-1907) was born in Moravia (now Czechoslovakia.) He was a decided favorite of Brahms, who was wont to choose the clever young pianist to interpret his new works. While he was a prolific com-

poser, his fame rests chiefly on his semi-romantic, and comic opera *Das goldene Kreuz* ("The Golden Cross").

**August Bungert** (1846-1915) projected a huge work based on subjects taken from Homer's *Iliad* and *Odyssey*, treated in much the same way as Wagner had done with the Norse legends. Only part of this task was completed. Bungert worked with success in the piano and orchestral field also, and his settings of the poems of *Carmen Sylva*, the Roumanian queen, have been much admired.

**August Klughardt** (1847-1902), a conductor, and composer of operas, church and instrumental works, was a follower of Liszt. His best known work is *Lenore*, a symphonic poem.

**Cyril Kistler** (1848-1907) was for a time thought to be the legitimate successor of Wagner. His first opera, *Kunihild*, was thoroughly Wagnerian, except that he introduced chorus effects very freely. A comic opera, *Eulenspiegel*, made its appearance ten years before Strauss' symphonic poem on the same subject.

**Xaver Scharwenka** (1850-1925) was born in East Prussia, and won fame as a pianist and composer. Assisted by his brother **Philipp Scharwenka** (1847-1907) he founded a conservatory in Berlin, and later, a branch



of the same in New York City, where he lived for seven years.

Hans Koessler (1853) has won renown as a teacher in both Dresden and Budapest. He has produced a symphony, a violin concerto, and many lesser compositions. His most ambitious work is an attempt to picture, in a symphonic poem, the different traits of Brahms, showing him as a friend, a lover of children, a humorist, and, all in all, a fine example, worthy of imitation.

Engelbert Humperdinck (1854-1921), one of the younger Wagnerians, won international success in his delightful fairy opera, *Hänsel and Gretel*. Piquant humor, romantic coloring, technical and orchestral mastery, combine to make this a really notable work. A later opera, *The King's Children*, has had many performances.

Moritz Moszkowski (1854-1925), born in Breslau, Silesia, spent many years of his life in Berlin. While a composer of works in larger mold, his brilliant piano pieces have popularized him everywhere. Particularly worthy of mention is his collection of piano duets, *From Foreign Parts*, in which he portrays the national characteristics of Spain, Italy, Hungary, Germany and Russia.

Wilhelm Kienzl (1857), in upper Austria, won his greatest triumph with his opera *The Evangelist*. Its success may be measured by the fact that it has been translated into seven languages and performed in Germany, Austria, Russia, Poland, Switzerland, England, Italy, France and Belgium. Kienzl is successful, not only in opera, but in chamber music, piano pieces, songs and orchestral works.

Hugo Wolf (1860-1903) was a pathetic figure in his struggles against poverty. His life was one long fight to uphold his ideals in the face of extreme physical deprivation. Upon his songs (over two hundred sixty) rests his title to immortality. In them "he combines the spontaneity of Schubert, the symphonic richness of Schumann and the breadth of Brahms."

Gustav Mahler (1860-1911) was born in Bohemia. He turned his efforts towards broadening the form of the symphony. In his own symphonies, which are built on a colossal scale, he follows the plan of Beethoven's

Ninth, employing voices to augment and enrich the score. While Mahler's themes are comparatively simple, his orchestration is tremendously involved and intricate. As an orchestral director, he ranks as one of the most eminent.

Hugo Kaun (1863), born in Berlin, made Milwaukee (Wisconsin) his home for a period of years. He returned to his native land in 1902, to devote himself wholly to composition. Many of his important works have been produced by the Chicago Symphony Orchestra. He has written some large choral and orchestral pieces, the latter including a great *Festival March and Hymn to Liberty*, dedicated to the American nation; also many songs and piano works.

Felix Weingartner (1863) has distinguished himself equally as a composer and director. He is an ardent disciple of Liszt, who was instrumental in bringing out, in Weimar, Weingartner's first opera, *Sakuntala*. Symphonies, symphonic poems, chamber music, and songs are numbered among his works. Particularly delightful is the symphonic poem, *Elysian Fields*, inspired by Arnold Böcklin's charming picture bearing that title.

Eugene d'Albert (1864), born in Glasgow, of German parentage, is known the world over as a virtuoso pianist. Liszt pronounced him "the young Tausig." His compositions, particularly his operas, show little tendency towards musical excesses, but are full of discretion, sane effects, and a romantic tenderness of feeling.

Richard Strauss (1864) proved to be the new star, in the musical firmament, after Wagner. For about a dozen years, following the death of the great musical dramatist, no one arose who seemed worthy to bear his mantle. In Strauss, however (born in Munich, June 11), we have a composer whose orchestral language has gone far beyond Wagner's in intricacy, and whose technic in instrumentation is colossal.

It is in the realm of program music that he stands out as a master magician. He himself confesses that he must have a definite program, character, or scheme of events, as inspiration for his musical expression. He not only makes music tell a definite story and paint a definite picture, but carries it into the realm of psychology. He has sought to translate into tones Nietzsche's philosophy of the superman, in his *Thus Spake Zarathustra*—a



great tone-poem. In his *Life of a Hero* he indulges in autobiography. He depicts the hero fighting his enemies, and the autobiographical note is sounded by his introduction into the work of a number of themes from his earlier works, namely, *Don Juan*, *Till Eulenspiegel* and *Death and Transfiguration*.

Other great orchestral works from his daring pen, are *Macbeth*, *Don Quixote*, *In Italy*, and the *Domestic Symphony*, in the last-named of which he depicts "a day of family life." His operas, the much-discussed *Salome* and *Elektra*, have aroused much admiration, as well as some adverse criticism for their sensational tragedy and realism.

Strauss' songs are highly significant in character and of striking beauty. His setting of Tennyson's "Enoch Arden" for piano and speaking voice, caused a sensation when first produced, and created a vogue for this class of composition.

In his symphonic poems, he plainly endeavors to controvert the long-established principle that music should not definitely portray, but should only symbolize in general, moods, such as joy, grief, hope, triumph, or sadness. In fact, most of the instrumental music of the latter portion of the nineteenth century is a protest against this traditional idea, and that of Strauss is a powerful argument.

**Robert Kahn** (1865) was a pupil of Kiel and Rheinberger, and in his many works he reflects the influence of these great teachers.

**Georg Schumann** (1866), born in Saxony, first won success outside of his own country, by his delightful overture, *The Springtime of Love*. His great oratorio, *Ruth*, a very modern and splendid work, has received a number of productions in America. His conservatism places him midway between the old and the new extreme German schools of composition.

**Max von Schillings** (1868) is an ardent Wagnerian disciple. In 1892, he directed the stage management at Bayreuth. *Ingwelde* is a viking opera which has won Schillings his chief renown. Some of his cantatas are well-known favorites in the repertoire of choral societies.

**Siegfried Wagner** (1869) has made a great effort to carry on the traditions of his illustrious father, Richard Wagner. As a conductor, he has gained success; but,

although a prolific writer of operas, he has not enhanced his reputation thereby. Clever scoring, orchestral technic, and a clear style of expression are displayed; yet the inevitable comparison with his father's monumental achievements, is naturally to his disadvantage.

**Siegmund von Hausegger** (1872), born in Austria, is another composer upholding the Wagnerian standard. In his youth, he performed the astonishing feat of accompanying a local performance of Wagner's *Ring* on the piano, reading from the orchestral score. His importance as a composer was first revealed in a symphonic work based on the subject of the legendary hero, *Barbarossa*. Hausegger is noted as a conductor, and directed large works from memory when such a feat was rarer than it now is.

**Arnold Schoenberg** (1874) is associated with almost a new type of music. As with several other masters, his work may be divided into three periods. To the first belong the String Quartet, Op. 7, and a string sextet, *Transfigured Night*. To his second period belong the *Gurre-Lieder*, scored for five solo voices, a reciter, two choruses respectively 8- and 11-part, and an orchestra of 114 instruments. To this same period, belong the Second String Quartet, six songs with orchestra, and the *Chamber Symphony* in E minor. To his third period belong *Five Orchestral Pieces* and his *Six Little Piano Pieces*, Op. 19.

In a work on harmony, Schoenberg has formulated highly original views on consonances and dissonances.

Other German composers of excellence, who in the nineteenth century, produced substantial works, are numerous that mention can be made of only some of the names: Raff, Volkmann, Goetz, Draesecke, Loewe, Albeniz, Hiller, Bargiel, Jensen, Burgmüller, Lachner, Taubert, Franz, Hauptmann, Kiel, Grimm, Rietz, Eisser, Klein, Kreutzer, von Suppé, Nicolai, Flotow, Kücken, the Strauss family of "waltz kings," Proch, Jadassohn, Cornelius, Ritter, Bruch, Heller, Gurlitt and Kullak.

Among Germany's conductors of world-wide fame, special mention must be made of von Bülow, Gerick, Muck, Richter, Mottl, Strauss, Weingartner, Reinecke, Nikisch, Levi, Seidl, Furtwangler, and Paur, some of whom have already been mentioned in this and preceding Lessons.



## Test on Lesson 102

### HARMONY

1. Write a modulation from B $\flat$  minor to A $\flat$  major. Mark the chords and give the formula.

Ans.

T 102-1

6 $\flat$  I A $\flat$  II $\flat$  I II $\flat$  I IV I

### HISTORY

2. Name the composer whose twenty organ sonatas form an important part of the instruction of every student of that instrument.

Ans. Josef Rheinberger.

3. What two brothers founded a conservatory in Berlin, and later, a branch of the same in New York City?

Ans. Xaver and Philipp Scharwenka.

4. Name two operas written by Engelbert Humperdinck.

Ans. "Hänsel and Gretel" and "The King's Children."

5. What is said of Hugo Wolf's songs?

Ans. That in them "he combines the spontaneity of Schubert, the symphonic richness of Schumann, and the breadth of Brahms."

6. What is Mahler's rank as an orchestral director?

Ans. One of the most eminent.

7. Who was the new star, after Wagner?

Ans. Richard Strauss.



## HISTORY—Continued

Marks  
Possible

Marks  
Obtained

8. In what realm does he stand out preëminently as a master?

9 ---- Ans. In the realm of program music.

9. In what field of musical activities has Siegfried Wagner gained success?

8 ---- Ans. As a conductor.

10. What German composer has formulated highly original views on consonances and dissonances in his work on harmony?

8 ---- Ans. Schoenberg.

100 ---- Total.

Pupil's Name-----

Pupil's Address-----

Pupil's Class No.-----

Teacher's Name-----



# Sherwood Music School Courses

PIANO



LESSON 103

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

## HARMONY

### Chromatic Harmony

(This subject is resumed in Lesson 104.)

#### THE MAJOR KEY

We shall now discuss the subject of chromatic tones again. They were treated to some extent in Lesson 93, HARMONY, under the head of Altered Chords.

A chromatic tone is, in the majority of cases, a passing tone; that is, a tone occurring between a tone below and one above, or vice versa. Chromatic tones change the diatonic chords in which they occur to chromatic or altered chords, frequently forming chords which are diatonic in other keys, but sometimes making tonal combinations which are not diatonic to any key. When the resulting chord is proper to another key, and is followed by its normal resolution in that key, a modulation occurs,

no matter how brief its duration. The chord is only strictly chromatic when it does not leave the original key.

The analysis of an example will make this clearer. (See Illustration 1.)

In the first measure, the  $E\sharp$  in the bass, appearing as a chromatic passing tone, forms  $vi\sharp^{\circ}$  of F minor, and resolves on the tonic chord of F minor. Hence, we have a transitory modulation into that key.

In measure 2, the  $A\sharp$ 's form dominant chords in  $B\flat$  minor, and in both cases these are followed by their tonic chords. In measure 3, is a modulation to  $E\flat$ , returning at once to  $A\flat$ .

Illustration 1

Harmonic Passage Containing Chromatic Tones

Harmonic analysis for Illustration 1:

$A\flat: I$   $V_7$   $f: vi\sharp^{\circ}$   $1$   $b\flat: V_2^{\sharp}$   $1$   $V_4^{\flat}$   $1$   $E\flat: V$   $I_6$   $V_6$   $V_7$   $I$   $V$   $(V_7)$   $I$   $IV_6$   $(IV_6)$   $I_4^{\flat}$   $V_2^{\sharp}$   $I_6$   $b\flat: vi\sharp^{\circ}$   $16$   $116 - I_4^{\flat}$   $V_7$   $I$



At (a), is the first genuine chromatic or altered chord, the dominant seventh of  $A\flat$ , with an augmented fifth. On the fourth beat of the following measure, (b), is another altered chord, the subdominant with lowered (minor) third.

At (c), the chromatic tones form  $\text{vii}^{\circ}_7$  in  $B\flat$  minor, resolving on its own tonic, which, being also  $\text{ii}$  in the principal key, is left as such, and easily leads up to the cadence.

We see, therefore that although Illustration 1 has a very chromatic appearance, there are in it few really chromatic chords.

The analysis of another example will show nearly all of the foreign chords to be chromatic. (See Illustration 2.)

In the fifth measure, we have a transient modulation

to A, with  $V_7$ , on the fourth beat, followed by the tonic chord in measure 6.

The supertonic seventh with raised third occurs again at (c), and the following chord is the German augmented sixth, one of the chords that are always chromatic. It has the  $F\#$  notation instead of  $G\flat$ , as explained in Lesson 97, HARMONY, and hence may also be called the chord of the doubly-augmented fourth.

The second chord, (a), is apparently  $V_7$  in B, but the following chord is not its resolution as such. It is  $\text{ii}$  of the original key. Therefore, the chord at (a) is  $\text{ii}$  of E with altered (raised) third, and is a chromatic chord in E.

At (b), we find a chord appearing to be  $\text{vii}^{\circ}_7$  in  $B\flat$  minor. As it, also, does not leave the key of E, in resolution, it is another alteration of  $\text{ii}_7$ , with both the second and the third raised.

Illustration 2

Harmonic Passage Containing Chromatic Chords

## HISTORY

### Italy

In Italy, opera has always been the chosen form of musical expression. One of the most famous opera-houses in the world is La Scala, in Milan, established in 1776. Opera is there a part of the people's life; it is considered a necessity rather than a luxury.

Three centuries of opera, have, therefore, witnessed an enormous output of works, ranging from the simple beginnings of Peri and his contemporaries, in 1600, to

the crowning achievements of the great Verdi. (See Lessons 70 and 88 HISTORY).

After the time of Verdi, numerous composers have put forth interesting works, operatic and otherwise.

Ciro Pinsuti (1829-1888) was born in Florence, Italy, settled in England and became a celebrated singer.



teacher. He will live in the hearts of music lovers through his songs, of which he wrote nearly two hundred and thirty. Notably among them are "I Love My Love," "I Fear No Foe" and "Fly Forth, O Gentle Dove." He also wrote several operas, one of which, *The Merchant of Venice*, was published.

**Amilcare Ponchielli** (1834-1886) received his education in the Milan Conservatory. In his day, he was ranked by the Italians next to Verdi. His opera, *La Gioconda*, with libretto by Boito, is by far his greatest and most lasting work.

**Boito** (1842-1918), Verdi's librettist, who had studied in Germany, produced an opera, *Mefistofele*, which raised a storm of attacks, because he dared to write a work which contained anything besides coloratura airs. A second opera, *Nero*, was undertaken long after, showing a marked tendency toward realism. This latter opera had recent performance in Italy.

**Giovanni Sgambati** (1843-1914) is the most prominent of the Italian symphonists. He did much to increase the popularity of the classics in Italy. His piano recitals included the works of Beethoven, Schumann and Chopin; and under the sympathetic guidance of Franz Liszt, he reached a high place among Italian composers.

Sgambati's symphonies, chamber music, and a piano concerto place him as one of the earliest, and perhaps the greatest, of the few Italian composers who successfully cultivated purely orchestral composition.

**Francesco Paolo Tosti** (1846-1916) was born in Ortona, but spent much of his life in London, where he was for a long time Court singing-master to the English royal family. He was knighted in 1908. His songs are melodious and artistic, notable among them being the famous "Goodbye," the "Venetian Song," "Mattinata," etc.—songs which preserve their popularity to this day.

**Eugenio Pirani** (1852) received his musical education in Bologna, his birthplace, and in Germany, where he studied with Kullak. He taught piano in Kullak's school for the ten years, 1870 to 1880.

After living in Heidelberg a number of years, he moved to Berlin. In 1905 he founded his own school in New York.

Pirani is distinctively German in his style. He has written many songs, much piano music, some orchestral suites, and several short operas.

**Guiseppe Martucci** (1856-1909) fought for the same standards in Naples as did Sgambati in Rome, distinguishing himself as a pianist and conductor. He, too, has won success in the realm of symphony and concerto. As a composer he followed the ideals of Wagner and Liszt.

**Ruggiero Leoncavallo** (1858-1919), born in Naples, is another Italian composer of the nineteenth century who wrote one immensely successful opera, and others which only attained moderate success. He toured as a pianist through Greece and Egypt and lived in Paris some years.

Stimulated by the vogue of Mascagni's *Cavalleria Rusticana* (see next page), he wrote a two-act opera, *Pagliacci*, and the work received universal acclaim. It is frequently billed with Mascagni's popular work, the two together about equaling, in length, the average opera. His later operas, *Zaza*, *I medici*, *La Tosca*, etc., have not achieved as much success as this short, dramatic, two-act work.

**Giacomo Puccini** (1858-1924) was born in Lucca. When Verdi was about to retire from musical activity, he named as his probable successor this man, then scarcely known outside his own country.

His first opera, *Le Villi*, produced in 1884, was really the pioneer of the one- or two-act works so much favored by later writers of the Realistic School, such as Mascagni. Some of his other operas—for example, *Edgar*, *Manon Lescaut*—won but moderate success.

Three of his most prominent works are *La Bohème*, *Tosca* and *Madame Butterfly*. In *Madame Butterfly*, Puccini utilized a Japanese story. The opera contains much beautiful music and has achieved international fame. His selection of the libretto of *The Girl of the Golden West*, brings out some of the inconsistencies and grotesqueries of setting vivid melodrama to music, and this work was less successful. Among his later operas are three short works known as a trilogy. They are *The Cloak*, *Sister Angelica* and *Gianni Schicchi*.

**Marco Enrico Bossi** (1861-1927) began his career as an organist, occupying some important positions in Como and Naples, afterwards becoming Director of the famous



Music School of Venice. He was Italy's foremost organ virtuoso, and wrote some excellent works for that instrument. He also wrote operas, symphonic poems, and oratorios. In his oratorio, *Paradise Lost*, the older Italian polyphony is blended with the rich instrumentation of modern Germany.

**Pietro Mascagni** (1863) was born in Leghorn, and became a student of the Milar Conservatory. In 1890, there appeared an opera which lifted its composer from obscurity to world-wide fame. A publishing house had offered a prize for the best one-act opera, and young Mascagni won the prize with his *Cavalleria Rusticana* ("Rustic Chivalry") which he is said to have written in a week.

Though only twenty-seven years of age when he wrote this opera, he may be said to have founded the *verismo*, or realistic, school, which deals in a direct, realistic manner with flesh and blood characters. This new style was received with delight, and few works have met with such instant recognition and lavish favor as Mascagni's *Cavalleria Rusticana*. Other operas from his pen, such as *L'amico Fritz*, *Iris*, *Le maschere*, *Isabeau*, etc., have not proved equal successes.

The *verismo* school has had a prolific output within the past few decades. Among the more successful composers are **Giordano**, with his *Andrea Chenier* and *Siberia*; **Spinelli** with his *A basso porto*; **Cilèa** with his *Adrienne Lecouvreur*; and a host of others. One of the most conspicuous successes of recent years is **Montemezzi's** *The Love of the Three Kings*, a tragic story with a wonderful musical setting.

**Crescenzo Buongiorno** (1864-1903) pursued his studies in Naples and Dresden. His lyric opera, *The Heart of the Maiden*, is full of fine sentiment and romantic beauty. Buongiorno has also attempted short opera (in *Michaelangelo* and *Rolla*) with success. He belongs to the romantic school, and his delicacy is a contrast to the crude coloring of the realists.

**Ferruccio Busoni** (1866-1924) gained international fame as a concert pianist. In 1890, he won the Rubinstein prizes for both composition and piano-playing. His transcription of Bach's organ works and his edition of the *Well-Tempered Clavichord* are of tremendous value.

**Don Lorenzo Perosi** (1872) is the most prominent Italian church composer of the day. He belonged to a

very musical family, and began the study of piano at six years of age. After studies pursued in Rome, Milan and at the Cathedral Singing School, at Ratisbon, became chapel-master of St. Mark's at Venice, in 1890 and was ordained as priest. His first great undertaking was an attempt to picture, in twelve oratorios, the life of Christ. His first trilogy, devoted to *The Last Supper*, *The Sermon on the Mount*, and *The Death of the Redeemer*, aroused great enthusiasm. Following these came *The Transfiguration of Christ*, *The Raising of Lazarus*, and *The Resurrection of Christ*. The last named oratorio caused the Pope to make Perosi honorary master of the Papal Choir. In 1899, was produced for the first time, *The Birth of the Redeemer*. His style shows a blending of the characteristics of Palestrina, Bach and Wagner.

**Ermanno Wolf-Ferrari** (1876) is the son of a German father and an Italian mother. His charming work *The Secret of Susanne*, is of slender proportions, and is akin to Mozart's works in grace and delicacy of form. *Curious Woman* is a delightful piece of comedy, while *The Jewels of the Madonna* bids fair to rival in popularity any Italian work. His oratorio, *The New Life*, has already been spoken of in Lesson 75, HISTORY. Wolf-Ferrari's education has been gained largely in Germany where he acquired a solid, substantial technic.

\* \* \*

Italy has now plainly awakened to the fact that she must bestir herself or be left behind in the march of musical progress.

Verdi showed discernment of this fact in giving up the trivial melodies, so dear to the hearts of the melodious loving Italians, and adopting a worthier style. While he denied being influenced by Wagner, his works show undoubtedly that he had not turned an entirely deaf ear to the new voice in the realm of composition.

The realistic school of opera brought into Italian music a vividness and power not exceeded by any other nation. Later composers have striven to cast off the crudities of this school, and Italy is now taking her place among the nations to which her ancient prestige and modern activities entitle her. Three modern composers have recently created a stir—Casella, Respighi and Malipiero. Their work will be mentioned in another place. (See Lesson 159, APPRECIATION OF MUSIC.)



## Test on Lesson 103

### HARMONY

1. In what way is a chromatic tone, in the majority of cases, a passing tone?

Ans. It is usually a tone occurring between the diatonic tones below and above, or vice versa.

2. When does a chromatic chord lead to a modulation?

Ans. When the resulting chord is proper to another key, and is followed by its normal resolution in that key.

3. When is a chromatic chord strictly chromatic?

Ans. When it does not leave the original key.

4. Harmonize the following melody. The chords are indicated but inversions may be used, as convenient.

Ans.

Handwritten musical score for piano, showing a melody line and a harmonic accompaniment. The score is in G major, 2/4 time. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The chords are indicated by Roman numerals and figured bass notation below the staff.

Chords indicated below the staff:

- D: I
- A: V<sub>7</sub>
- D: V-7
- I
- b: VII<sub>7</sub><sup>o</sup>
- G: III V<sub>9</sub> II<sub>7</sub> V<sub>7</sub>
- e: V<sub>6</sub> VII<sub>7</sub><sup>o</sup> V VII<sub>7</sub><sup>o</sup>
- D: II (II<sub>7</sub>) V<sub>7</sub> V<sub>9</sub>
- I
- I<sub>6</sub> (II<sub>7</sub>) V<sub>7</sub> e: VII<sub>7</sub><sup>o</sup>
- D: II - I<sub>6</sub> V<sub>7</sub>
- I

### HISTORY

5. What has always been the chosen form of musical expression in Italy?

Ans. The opera.

6. When was the famous opera-house established in Milan?

Ans. In 1776.

7. Give the name of Ponchielli's greatest and most lasting work.

Ans. The opera, "La Gioconda."

8. For what is Sgambati noted?

Ans. His symphonies and chamber music.

9. What opera by Leoncavallo has received universal acclaim?

Ans. "Pagliacci."



## HISTORY—Continued

Marks  
Possible

Marks  
Obtained

10. Name the three most prominent works of Giacomo Puccini.

9 ---- Ans. "La Bohème," "Tosca" and "Madame Butterfly."

11. How old was Pietro Mascagni when he wrote his famous "Cavalleria Rusticana?"

6 ---- Ans. Twenty-seven years of age.

12. Who prepared an edition of Bach's Well-Tempered Clavichord that is of great value?

6 ---- Ans. Ferruccio Busoni.

13. What work by Perosi caused the Pope to make him honorary master of the Papal Choir?

5 ---- Ans. "The Resurrection of Christ."

14. What did the realistic school of opera bring into Italian music?

6 ---- Ans. A vividness and power not exceeded by any other nation.

100 ---- **Total.**

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

PIANO



LESSON 104

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

## HARMONY

### *Chromatic Harmony*

(This subject is continued from Lesson 103.)

#### THE MINOR KEY

In this Lesson, the use of chromatic tones in a minor

key is illustrated. The bass given in Illustration 1 shows some interesting possibilities in chromatic harmony.

Illustration 1

A Given Bass in a Minor Key to be Harmonized



The three groups of three figures each, in measure 6, direct the exact arrangement of the upper voices, as to chord intervals. This plan of indicating the positions of

the upper voices is only occasionally used.

Illustration 2 shows the completed harmonization of the given bass.

Illustration 2

Harmonization of the Given Bass in Minor, Using Chromatic Tones





In measure 1 we have the German augmented sixth at (a). At (b), measure 3, is  $I_7$  with minor seventh and major third, not  $V_7$  in B, as it does not go into the key of B, but resolves on  $IV_7$  of the original key. At (c), the same note-combination is actually  $V_7$  in B minor; observe its resolution.

We find at (d) the augmented six-five chord, and, at (e), the same tones with enharmonic change of B-sharp to C-natural, making it  $V_7$  in G, followed by its normal resolution, the G tonic chord. The latter, being also the Neapolitan sixth in  $F\sharp$  minor, proceeds, through  $IV_7$

with raised root and third, to the cadence in the original key.

#### TIERCE DE PICARDIE

At (f), is given, for illustration, the use of the major tonic triad in concluding a piece in minor. It is called Tierce de Picardie, and was a favorite device of the old writers, who seemed to feel a minor triad unsuitable for an ending. It cannot be classed as a chromatic chord, as it makes no progression. It is simply a change of mode at the cadence.

## HISTORY

### *Oriental Music*

#### PERSIA

It is generally believed that the Persians derived their science of music from India, and that it resembled that of the Assyrians and Babylonians, of whom we made some mention in Lesson 51, HISTORY. There is evidence to prove that, later, they communicated their science to the Arabs and Turks, for many of the airs heard in Constantinople are Persian.

In the olden days, the Persian revelled in the graceful, melodious lays of the Persian poets, Hafiz, Sadi or Kaan, accompanied by the soft strains of instruments. At the present time, their octave is divided into seventeen parts. Naturally, with this employment of smaller intervals than exist in the European scale, the progressions cannot be recorded by our musical system of notation.

In the music of Persia, the staff has nine lines and eight spaces, but only the spaces are taken into consideration. The Persians have no notes, so called. Their music is composed of harmonious phrases, or modes, of which twelve are in use. Each mode has a peculiar character and effect. Some are supposed to inspire the hearer with courage, some to produce joy, others to suggest sorrow or anguish. One is to be sung at dawn; another at sunrise; another in the forenoon; and so on, throughout the day.

The Persians have been remarkable for their skill in

working out the problem of acoustics in such a manner as to obtain a perfect system of intonation. Nevertheless, they have as yet produced nothing which European hearers might pronounce real music.

#### CHINA

So ancient is the Chinese art of music that no tradition may tell of its origin. No other nation has practiced the art of music for so many ages, and made so little progress, as the Chinese.

The Chinese apparently do not distinguish between noise and music. With them, a ruling principle seems to prevail that there shall be no motion without sound. To the occidental, Chinese music is a din of discordant and maddening sounds. No first-class wedding or funeral in China is complete without a "band," which seems to the European ear to be made up entirely of drums, cymbals, gongs and tambourines.

Chinese musical science is largely devoted to stringed instruments. The instrument celebrated in Chinese literature is the *chin*. The literal translation of this word is "prohibitor;" it is supposed to curb all evil passions and cleanse the human heart. The instrument consists of seven silken strings stretched over a doubly-curved board.

Far more common than this aristocratic instrument is a two or three stringed fiddle called *hsien*.



There are various stringed instruments, some having as many as thirty strings, but the use of silk or metal, instead of gut, lessens their effectiveness. There are also the piano and organ in rudimentary form.

The most common wind instrument resembles a very long flute; it is a bamboo tube with ten holes and without keys.

In a complete Chinese orchestra appears a deafening clarinet, which dominates even the noisy percussion instruments. There is also a horn which can be lengthened or shortened like a trombone, and a flageolet. No music, however, either vocal or instrumental, is employed in the solemn rites in the temples, for music, in China, is not the handmaid of religion. The motion-songs of the laborers are monotonously chanted as they work.

In the past, the Chinese have known nothing of part-singing; however, where boys and girls come under the training of Europeans or Americans, they all try to sing. The medley of discords heard in the mission churches is said to be indescribable; but in some of the boarding-schools, the young people have learned to sing well the more popular choruses of Europe.

The largest music house in London is taxed to supply the demand for small portable organs for Chinese schools, and organ factories are being started in other cities. In the government schools, there is a general demand for song writers and songs, patriotic songs being especially desired.

Government patronage in the new China may help her to contribute something worthy to the music of the future.

## JAPAN

Some two hundred years before the time of Christ, music and musicians came to Japan from China, through Korea. Many wealthy Japanese were patrons of the art, and much new music and many musicians continued to come into the country during succeeding years. About three hundred years ago, the court established a school of classical music, carried on by Koreans, and considerable progress has been the result.

The *koto* is the chief modern stringed instrument. It somewhat resembles a large zither or horizontal harp,

with thirteen strings. These strings may have different tunings, and a usual one resembles our scale of A, omitting supertonic and dominant. The tone of the *koto* is soft; several years of application are required before skill in playing it can be attained.

Other stringed instruments played by plucking the strings are the *gerkin* and *biwa*, of four strings each, and the *samisen* with three.

A stringed instrument played with a bow is the *kokyn*. It has four strings, but two are tuned in unison.

There are several wind instruments, one, the *sho*, resembling the Chinese *sheng* (see Lesson 51, HISTORY); and many drums and gongs.

Under the influence of the missionaries, training-schools have multiplied very rapidly in Japan. The Imperial Government, at Tokio, selects promising students and sends them to foreign music centers, providing the entire expense.

There is an excellent conservatory in Tokio, founded by the German government some years ago. The Japanese are rapidly acquiring European ideas of art, adopting western music and western instruments.

## KOREA

To the western ear, Korean music is similar to that of China and Japan; but the Japanese, though indebted to Korea for their musical ideas, feel that they themselves have made a great improvement upon them.

Homer B. Hulbert, who has made a study of Korean music, says the vocal music is divided into three classes according to style: the classical, the popular, and a style intermediate between these.

He says that the classical music is extremely slow, and that a drum is struck from time to time to indicate to a singer a change of tone.

The picturesque scenery of Korea inspires the native to many songs. The Korean sings while walking along a lonely road, while sailing in a boat, or riding horseback. Music is present at all feasts, weddings and funerals. Coolies chant monotonously while unloading vessels.

The ordinary band used for festive gatherings consists of a flute, two fifes, a stringed instrument and two drums. The "military music," heard at a distance has an



effect resembling Scotch bag-pipes. The Royal Korean Band, of twelve musicians, was heard in America, in 1893. Their music seemed very weird and incomprehensible to the western ear.

## INDIA

The music of the Hindus is an inheritance from many centuries preceding the Christian era. Their musical notation is very elaborately constructed, and believed by the natives, to be of divine inspiration. Their scale recognizes the seven intervals of the octave, but divides them into quarter-steps or into even smaller divisions. Consequently, their singing has the effect of being generally either sharp or flat, and their music cannot be played on our instruments.

Writers on the subject give varying reports on the number of divisions of the Hindu octave. Some authorities claim there are sixteen; some, as many as twenty-two. A prominent writer, Rev. Edward Webb, of Lincoln University, in a paper on "Hindu Modes and Times," read before the American Oriental Society in New York in 1894, gave sixteen as the correct number.

There is no four-part singing in India, and unison singing is accompanied by the violin, which plays the air in unison with the voices. The *ravanastrom*, of Ceylon, one of the earliest ancestors of the violin, is said to have been invented by a king, in the year 5000 B.C. The *vina* is a purely Hindu instrument. It consists of a strip of bamboo, with a large gourd near the end, and six strings of silk and wire stretched from end to end. It has an elaborate system of frets, and the strings are set in vibration by a plectrum.

A recent writer upon the subject of Hindu music, classifies it under three heads; auspicious music, funeral music, and concert music.

The so-called "auspicious music" corresponds to our band music, and is used on all festive occasions.

The funeral music is unmistakable. As soon as a death occurs, tom-toms are beaten continuously all day and night, as a mark of honor to the deceased.

Concert music is the music of the people. The principle instruments used are a double flute, cymbals, a violin, a drone, and several kinds of drums. To this class,

belongs the theater music and that sung by the dancing girls. All Hindu poetry is musical and is chanted.

Whether western scales and instruments will ever supplant those of the orientals, and whether music such as we know it—a noble art built into a marvelous emotional language—will ever be permanently adopted by the Orient, are questions to be solved by time.

## MALAYA

The Malays are said to have come from the Island of Sumatra somewhere about 1400 A.D., to take up their residence on the Peninsula. The name "Malay" is supposed to be Sanscrit, and means "a chain of mountains." A succession of invasions brought in many new races, religions, customs and manners.

The Malay, steeped in superstitions and legends, sings songs of long ago based on the themes and verses of forgotten bards, and handed down from generation to generation.

Each new race, in finding its way to the country, has brought over some instrument of music which gradually came into common use, until we find in Malay a large family of instruments worked into a composite whole—such as the Chinese *sheng* and *kin*, the Javanese flute, the Arabic dulcimer, the Hindu gourd-flute, the Burmese guitar, the Ceylonese horn and fiddle, etc.

The Malays, like most oriental people, favor instruments of percussion and brass. Their typical folk dances are accompanied by flutes, horns, drums, and the clapping of hands or stamping of feet in rhythm with the music.

There are many varieties of drums in Malay, chosen to express different types of music: tomtoms, kettle drums, war-drums, hand-drums, drums of earthenware, of skin stretched over wooden barrels, of metal—producing a variety of tones, sonorous, sharp, staccato, deep, hollow, or muffled.

Lily Strickland, the composer, who has made a close study of oriental music, says: "In studying and learning to appreciate Eastern Music, we begin and end with the drums, for they are music's epitome 'East of Sun' and whatever the mood of the music, the drum can and does express it, and manages to convey its message to the listener."



# Test on Lesson 104

## HARMONY

1. What is the name given to the major tonic chord when concluding a piece in minor?

Ans. Tierce de Picardie.

2. Analyze the following exercise, marking the chords in the usual way. Place a circle around the figurings of chromatic chords and use a separate line where a chord is common to two keys, inducing a modulation.

Ans.

T104-2

Handwritten analysis for T104-2:

Chords: D<sup>9</sup>, I<sup>7</sup>, (II<sup>7</sup>), (VI<sup>7</sup>), (I<sup>7</sup>), (V<sup>7</sup>), (IV<sup>7</sup>), I, (II<sup>7</sup>), (VI<sup>7</sup>), (I<sup>7</sup>), (V<sup>7</sup>), (IV<sup>7</sup>), I.

3. Harmonize the following bass and melody. Make modulations in (b) to the keys indicated, and mark the chords.

Ans.

(a) T104-3

Handwritten analysis for T104-3 (a):

Chords: C: I, (VI<sup>7</sup>), I, (b7), (IV<sup>7</sup>), (b5), (4/3), (8/9), (6/4), (5/3), (4/3), (5/3), (6/4), (b7), (8/7), (6/4), (9/7), (8/-), I.

(b)

Handwritten analysis for T104-3 (b):

Chords: E I, (IV<sup>7</sup>), (I<sup>6</sup>), (II<sup>7</sup>), A: I<sup>6</sup>, (V<sup>7</sup>), (C#), I<sup>2</sup>, I<sup>6</sup>, (F#), I, (II<sup>7</sup>), (C#), A: I<sup>6</sup>, (V<sup>7</sup>), (VI<sup>7</sup>), (II<sup>7</sup>), I.



## HISTORY—Continued

Marks  
Possible

Marks  
Obtained

4. Into how many parts is the Persian octave divided?

5 ---- Ans. *Seventeen.*

5. What ruling principle seems to prevail with the Chinese?

5 ---- Ans. *That there shall be no motion without sound.*

6. How long is it since the court established a school of classical music in Japan?

5 ---- Ans. *About three hundred years.*

7. What are the three classes of vocal music in Korea, according to Hulbert?

5 ---- Ans. *The classical, the popular and a style intermediate between these.*

8. What do the native Hindus believe concerning their musical notation?

5 ---- Ans. *That it is of divine inspiration.*

9. What class of instruments do the Malays favor?

5 ---- Ans. *Those of percussion and brass.*

100 ---- **Total.**

Pupil's Name .....

Pupil's Address .....

Pupil's Class No. ....

Teacher's Name .....



# Sherwood Music School Courses

PIANO



LESSON 105

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · TECHNIC

## HARMONY

### Modulation

(This subject is continued from Lesson 102, and is resumed in Lesson 106.)

#### A MAJOR SIXTH UP

The modulation to a major sixth above (equivalent to a minor third below), may be expressed by a single formula, applicable to the four variations. The differences necessary between major and minor need not be

shown, having been illustrated in detail in previous Lessons.

The formula is as follows:

Old Key:  $I^5$   
New Key:  $V_3^4$  I  $II_5^6$   $I_4^6$   $V_7$  I

#### MODULATION 5. To the Major Sixth Above

C or C minor to A or A minor

C(c):  $I^5$  A(a):  $V_3^4$  I  $II_5^6$   $I_4^6$   $V_7$  I

When the first key is major and the second minor (C to A minor in the above example), the modulation is, of course, from a major key to its relative minor, one of the closest possible relations. On the other hand, if the first were minor and the second major, the connection

would be very remote—six degrees of difference (e.g., C minor, three flats—A major, three sharps).

Practice making these modulations at the keyboard, beginning on many different tonics, and using the different combinations of major and minor in rotation.



## TECHNIC

*The Playing Apparatus*

(This subject is continued from Lesson 22, and is resumed in Lesson 114.)

## VERTICAL, LATERAL AND ROTARY MOVEMENTS

Much attention has been given to the careful training of all the factors of the playing apparatus. The formation of correct muscular habits in the use of these factors is of the utmost importance in producing a style of playing which possesses positiveness and clearness. The acquirement of *control* of the fingers—each being able to move more or less independently of the others—was specially stressed in the earlier Lessons.

## VERTICAL MOVEMENTS

The lifting and dropping of the fingers has always been the prominent consideration, in adapting them to the uses of the keyboard. We may call these Vertical Movements. There are other movements which it was not necessary to consider in the early Lessons, and they will be explained at this time.

## LATERAL MOVEMENTS

"Lateral" obviously means movements to the right and left, instead of up and down. Lateral movements of the arm at the keyboard are used subconsciously, by even

the beginner, in carrying the hand from one part of the keyboard to another.

A lateral movement of the hand means that the wrist must be free and loose. This movement is involved in the outward turn of the wrists for scale passages running outward for either hand—upward for the right hand, downward for the left. (See Lesson 93, *TECHNIC*.)

Lateral movements of the fingers are made so that the finger may be placed directly over the next key to be played without necessarily moving the hand position.

## ROTARY ACTION OF THE FOREARM

This movement involves a rotation of the forearm on an imaginary axis extending from the wrist to the elbow. When the thumb side of the hand is turned downwards, towards the keys, the fifth finger side is elevated, and vice versa. (See Lesson 12, *TECHNIC*, Illustrations 7 and 8.) Such rocking or rotary motion gives greater leverage and increased facility in playing certain kinds of passages. (See Illustration 1.)

Rotary movements of the forearm belong to a type of technic which has evolved from the modern demand for increased facility and endurance. We learned in pre-

Illustration 1

Passages Involving Rotary Action

The illustration displays six musical excerpts on staves, each demonstrating rotary forearm action. The excerpts are:
 

- CZERNY: Op. 740**: A bass clef staff with a key signature of one sharp (F#) and a 2/4 time signature, showing a series of eighth-note chords.
- CLEMENTI**: A treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, showing a series of eighth-note chords.
- BEETHOVEN**: A bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature, showing a series of eighth-note chords.
- CRAMER**: A treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, showing a series of eighth-note chords.
- BACH**: A treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature, showing a series of eighth-note chords.
- LISZT**: A bass clef staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature, showing a series of eighth-note chords.



coding Lessons that piano technic was originally a pure finger technic, which sufficed for the demands of the writers for the early instruments. As piano construction advanced, and the art of piano composition developed, much greater demands were made upon the player's ability to produce variety in dynamics and speed.

It was thus found that larger levers than the fingers, and stronger muscles than those controlling the fingers, were needed to produce facility of execution.

The technic of rotary movement is well utilized in successions of broken sixths, broken octaves and broken octave tremolos. Some typical examples are shown in Illustration 1. The substitution of this movement for merely finger action greatly facilitates their performance.

The student must, however, be cautious about practice, since the muscles of the forearm controlling this movement are relatively under-developed in comparison with the other muscles of the playing mechanism. It is, therefore, most advisable to practice this type of technic very sparingly at first, and always slowly and softly. As this movement becomes more and more habitual, the work may be increased, as to length of practice, speed and force.

#### Rotary Movement in Trills

All rapid trills of any considerable length, where loud effects are required, are to be executed in the manner just described, with rotary action rather than with the fingers alone. The forearm takes on a vibratory movement, the rotations being very short and rapid.

This type of trill is the diminutive form of rotary movements of the forearm, as the broken octave tremolo is the larger form. The degree of the arc described is determined by the nature of the figure, as well as by the intervals involved; and with due regard to the size and type of the hand, and the length of the forearm itself.

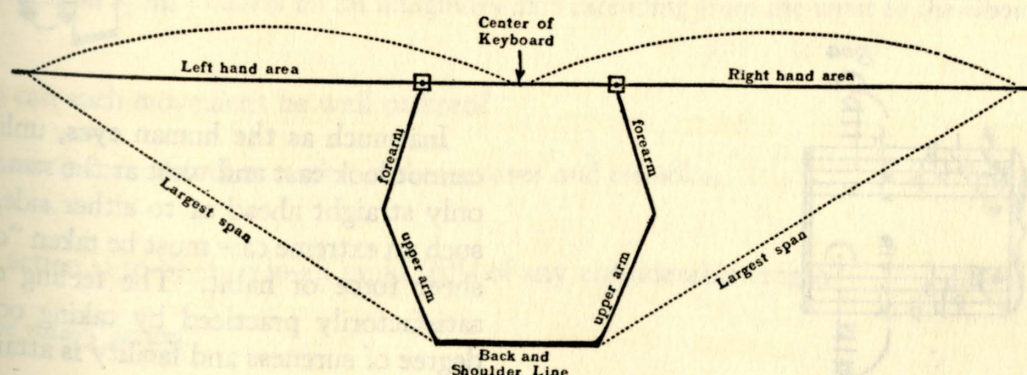
Only experience and good judgment can determine the degree of arc movement. For the rest, all requirements of scientific technical procedure apply here as well—that is, economy of movement and energy, and elimination of all unnecessary effort.

#### THE TECHNIC OF SKIPS

The technic of skips is an extension of the principle involved in rotary movements of the forearm. The degree of arc described here is determined solely by the distance to be traversed, the rapidity with which the sounds are to follow upon one another, and the force employed.

While it is true that, in geometry, the shortest distance between two points is a straight line, yet, in the playing of skips on the piano, the safest, quickest and correct way of reaching a distant point is by the movement of the forearm (or the arm as the case may be) in a curve, or arc. The reason for this is that the hand must be lifted, to disengage it from its previous position; and must fall in attacking the new one; therefore, a straight line would not be possible. The entire technic involved in playing skips with the greatest facility, may be diagrammed as follows (see Illustration 2):

Illustration 2  
Diagram, Showing Reach of Arms





The following are excellent examples of skip technic, to be produced by arc-like movements of the forearm or arm, or both (see Illustration 3):

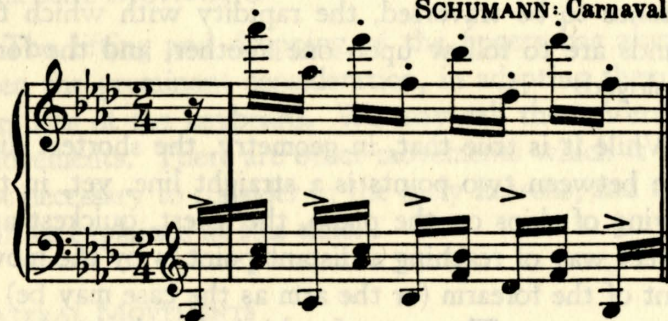
Illustration 3

Passages Requiring Skip Technic

CHOPIN: Prelude No. 19



SCHUMANN: Carnival



Another well-known example is the concluding chord of Chopin's Scherzo in B-Flat Minor, which is written as shown in Illustration 4.

Illustration 4

Chord Broken by Skip



The chord in small notes, it will be seen, is played with the thumbs crossing. For the average player, the same notes may be sounded by taking the chords as shown in Illustration 5.

Illustration 5

The Same, With Changed Notation



Many well-intentioned, though rather fearful teachers and students prefer to avoid the risk of missing the notes by executing this example as if it had been written as in Illustration 6.

Illustration 6

Faulty Rendition of Above Chord



Inasmuch as the human eyes, unlike those of a frog, cannot look east and west at the same time, but can look only straight ahead or to either side, it is obvious that such an extreme case must be taken "on the fly," through sheer force of habit. The feeling of distance can be satisfactorily practiced by taking octaves until a high degree of sureness and facility is attained.



TECHNIC—Continued

Marks  
Possible

Marks  
Obtained

8. What is the technic of skips?

9 ---- Ans. An extension of the principle involved in rotary movements of the forearm.

100 ---- Total.

Pupil's Name-----

Pupil's Address-----

Pupil's Class No.-----

Teacher's Name-----



# Sherwood Music School Courses

PIANO



LESSON 106

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · TECHNIC

## HARMONY

### Modulation

(This subject is continued from Lesson 105, and is resumed in Lesson 109.)

#### A MAJOR SIXTH DOWN

In modulating to a key whose tonic is a major sixth below (equivalent to a minor third above) the following formula may be used:

Old Key: I  
New Key: II  $V_3^4$   $I^6$   $II^6$   $I_4^6$   $V_7$  I

The second chord is common to both keys, and diatonic to both when going from minor to major (C minor to E flat major), as in Modulation 6, example (a).

When proceeding from major to major, it is chromatic in the first key, but diatonic to the second. This is also shown in example (a).

In going from either major or minor to minor, the second chord is not common to both keys, being a diminished triad, and only found in the second, as illustrated in example (b).

Practice the following modulations at the keyboard, beginning on all possible tonics, and using the different combinations of major and minor in rotation.

#### MODULATION 6. To the Major Sixth Below

(a) C, or C minor, to E $\flat$

C(c):  $I^5$   $II$   $V_3^4$   $I^6$   $II^6$   $I_4^6$   $V_7$  I

(b) C, or C minor, to E $\flat$  minor

C(c): I  $II^o$   $V_3^4$   $I_6$   $II^o_6$   $I_4^6$   $V_7$  I



## TECHNIC

### Chord Playing

(This subject is continued from Lesson 18.)

The proper playing of chords requires considerable discretion, but, above all else, close listening. Chords are rarely struck with stiffened playing mechanism. If they are, they belong to the same class as single notes played martellato. (See Lesson 87, TECHNIC.)

The two most common faults of students in chord work are:

1. Unevenness of attack when both hands are employed.

In this case, pupils have generally a slovenly way of playing the left hand before the right. The chord at (a) in Illustration 1, for instance, should not be played as though it were written as at (b).

Illustration 1

(a) Chord Requiring Simultaneous Attack of the Two Hands



(b) Incorrect Chord Attack



2. Unevenness in the pressure with which the several tones are produced.

There is usually a tendency to give too little pres-

sure to the highest or lowest tones, these really requiring the chief prominence. Exceptions must be made, of course, when a melody tone occurs in one of the inner voices, as in Illustration 2.

Illustration 2

Chords With Inner Tones Accented





Pressure touch is an important factor in the producing of well-sounding chords. This touch was referred to in Lesson 87, **TECHNIC**. After the fingers have been properly placed over their respective keys, pressure may be suddenly applied, accompanied by either a downward or upward movement of the wrist.

It is generally best to "form the chord in the air"—that is, to place the various fingers in the exact positions which they must take to play the chord, before sounding the chord. Practice of this kind will make the player so proficient that the hand may easily take any chord position, in the dark, without keyboard assist-

ance. This preparation "method" applies especially to chords played by arm weight. Well-sounding chords may thus be played from the shoulder. The wrists should be relaxed immediately after the depression of the keys. The finger-tips, however, must maintain their firmness, and not be allowed to cave in at the first joint.

The student should practice such typical chords as those shown in Illustration 3, in all keys, and in all inversions. Play them slowly and softly at first, then repeat them with varying degrees of loudness, as well as varying degrees of rapidity. (This method of chord practice is sometimes referred to as Positional Technic.)

Illustration 3

Typical Chords



## RULES FOR CHORD FINGERING

The following rules for chord fingering will be found helpful:

1. In chords containing an octave, when the distance between the fifth finger key and the next key is a fourth, use the third finger for the latter. (See Illustration 4.)

Illustration 4

Chords in Which the Third Finger is Used





2. In chords containing an octave, when the distance between the fifth finger key and the next key is

a third, use the fourth finger for the latter. (See Illustration 5.)

Illustration 5

Chords in Which the Fourth Finger is Used



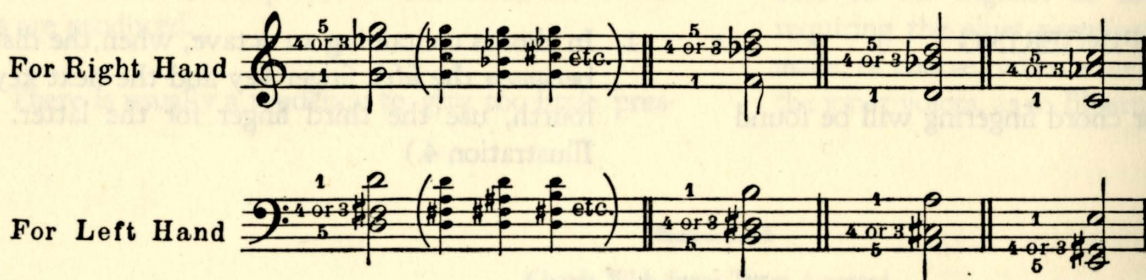
EXCEPTION

When the fifth finger is on a white key and the fourth would fall on a black key, making a *major third* with it, the third finger may be used instead of the fourth.

Such major thirds can occur in only four places for either hand, and these are indicated in Illustration 6. Each of the chord outlines there shown may be filled in in several different ways, with regard to the key played by the second finger.

Illustration 6

Chords in Which Either the Third or the Fourth Finger May be Used



The reason for this exception is obvious. The major third from a white to a black key makes a slightly greater stretch than the major third on two white keys. If the fifth finger falls on the black key, however, the use of the third finger is not necessary or good. There are major thirds between fourth and fifth fingers in the last five chords of Illustration 5; but the "Exception" does not apply, because the fifth finger is not on a white key.

It is always advisable to adhere to the original rule to use the fourth finger at the distance of a third (any third) from the fifth, if possible. The naturally weaker finger will not be strengthened by shirking its use.

The rules for chord fingering apply also to the arpeggios of the same chords. (See Lessons 35 and 94.)

TECHNIC.)



# Test on Lesson 106

## HARMONY

- In modulating to a key whose tonic is a major sixth below, when is the second chord
  - common to both keys? *Ans. When going from minor to major.*
  - chromatic in the first key, but diatonic to the second? *Ans. When proceeding from major to major.*
- Write modulations, in the four combinations, from F# to A. Mark the keys and the formula for each modulation.

*Ans.*

T106-2

*F# I A II V<sub>3</sub> I<sub>6</sub> II<sub>6</sub> I<sub>4</sub> V<sub>7</sub> I*
*F# I (IV<sub>6</sub>) V<sub>3</sub> I<sub>6</sub> II<sub>6</sub> I<sub>4</sub> V<sub>7</sub> I*

*F# I A II V<sub>3</sub> I<sub>6</sub> II<sub>6</sub> I<sub>4</sub> V<sub>7</sub> I*
*F# I IV<sub>6</sub> V<sub>3</sub> I<sub>6</sub> II<sub>6</sub> I<sub>4</sub> V<sub>7</sub> I*

## TECHNIC

- What, above all else, is required for the proper playing of chords?
 

*Ans. Close listening.*
- Give the two most common faults of students in chord work.
 

*Ans.*

  - Unevenness of attack when both hands are employed.
  - Unevenness in the pressure with which the several tones are produced.
- What kind of touch is an important factor in the producing of well-sounding chords?
 

*Ans. Pressure touch.*



## TECHNIC—Continued

Marks  
PossibleMarks  
Obtained

6. What is meant by forming the chord "in the air."

5 ---- Ans. Placing the various fingers in the exact position which they must take to play the chord, before sounding the chord.

7. What is the rule for fingering chords containing an octave when the distance between the fifth finger key and the next key is

10 ---- (a) a fourth? Ans. Use the third finger.

(b) a third? Ans. Use the fourth finger.

8. When may there be an exception to these rules?

5 ---- Ans. When the fifth finger is on a white key and the fourth would fall on a black key, making a major third with it, the third finger may be used instead of the fourth.

9. In how many places can such major thirds occur in either hand?

5 ---- Ans. In only four places.

10. What is the reason for this exception?

5 ---- Ans. The major third from a white to a black key makes a slightly greater stretch than the major third on two white keys.

100 ---- **Total.**

Pupil's Name .....

Pupil's Address .....

Pupil's Class No. ....

Teacher's Name .....



# Sherwood Music School Courses

PIANO



LESSON 107

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

## HARMONY

### Suspensions

(This subject is resumed in Lesson 108.)

#### SUSPENSIONS IN UPPER VOICES

A suspension is the prolongation of a tone of a chord, while the other tones proceed to the new chord. The delayed tone then resolves to the tone to which it would have progressed with the other tones had there been no suspension.

Suspensions may occur in any voice. They should be prepared; that is, appear in the same voice in the previous chord. They usually resolve downwards. When they resolve upwards, they are often called Retardations.

Suspensions add rhythmic and melodic interest. Compare (a), of Illustration 1, a passage without suspensions, with (b), the same passage with suspensions added.

Illustration 1

A Passage Modified by Suspensions

(a) Without Suspensions      (b) With Suspensions

Figured bass: I II I<sup>6</sup> V<sub>7</sub> I 9 8 7 6 7 - 4 3

Either the root, third or fifth of the chord may be suspended. (See Illustration 2.)

Illustration 2

(a) Root Suspended

(b) Third Suspended

(c) Fifth Suspended

Figured bass for (a): 9 8 7 6 6 - 5 4

Figured bass for (b): 4 3 9 8 7 6 6 - 4 -

Figured bass for (c): 6 5 6 - 9 8 6 - 4 3 4 -



Inversions with the suspensions in the bass are considered in Lesson 108, HARMONY.

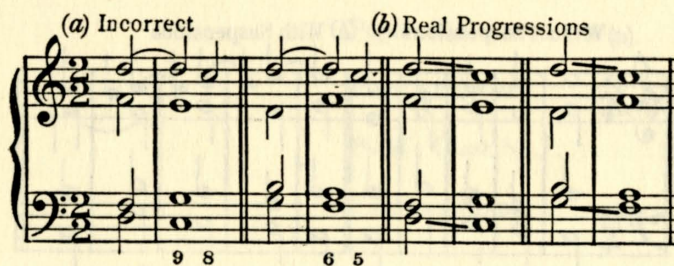
### BASS FIGURINGS

By examining the figuring in Illustration 2, you will see that we have the suspension 9 to 8 in three places, 7 to 6 in two places, etc. The other tones present in the chord determine the inversion, and hence the degree that is suspended. It should also be noticed that  $\frac{7}{3}$  and  $\frac{6}{5}$  are identical with the figurings of seventh chords. In the suspensions, however, the figure denoting the suspension is always followed by a figure one degree lower, for the resolution, as 7 6. The 3 may be omitted in the  $\frac{7}{3}$  6 and  $\frac{6}{5}$  5 suspensions and merely 7 6 or 6 5 used.

### VARIOUS RULES

Suspensions do not remove faulty progressions of parallel fifths or octaves that would exist if the suspensions were removed. The examples at (a), Illustration 3, are incorrect because they are, harmonically, those at (b).

Illustration 3



The note of resolution is best omitted in the other voices, until the suspension resolves, with the exception of the three forms of 9 8 suspension, in Illustration 2, and when it is the root, although not in the bass, as (a) in Illustration 4. Here the C in the tenor is the root of the chord, and there is a suspended D (for C) in the soprano.

It is much harsher to have the tone of resolution above the suspension, but it is occasionally done, especially in orchestral music, where the contrasting tone qualities prevent confusion.

The 9 8 cannot be used as 2 1. This forbidden progression is shown in Illustration 4, at (b).

Illustration 4



We shall first consider the figuring of the bass shown in Illustration 5, and decide which of the figures represent chords and which suspensions. The complete harmonization will then be shown.

In Illustration 5, the first figure, 3, merely indicates, as usual, that the soprano has the third. The  $\frac{6}{5}$  following

Illustration 5

A Given Figured Bass to be Harmonized, with Suspensions



shows a triad with the fifth delayed or suspended by a sixth, and this sixth will have appeared in the previous chord (as the third). The 4 3 on F, measure 2, shows a triad with the third suspended by a fourth. The root will be doubled.

The first chord of measure 3 is a  $\frac{6}{4}$ , the 4 suspended by 5. When the figures appear inverted, as here, it generally indicates the desired arrangement of the upper voices.

The second chord in this measure is  $V_7$  with a 3 suspension, and shows the possibility of using suspensions with seventh chords. When this is done, there will be the added figure for the seventh in the figuring.

It is not always easy to distinguish a suspension from a fundamental chord by the figuring, and it is necessary to see what follows, either in notes or figures. In suspensions requiring two or more figures, dashes will



usually show that some notes remain stationary for the resolution. This will be evident upon studying the figured bass in Illustration 5, and its harmonization below.

The suspension should never be longer than its preparation. It may be shorter, as in the first measure of Illustration 6, or the same length, as in all the other suspensions in the illustration.

Illustration 6  
Harmonization of the Given Bass

## HISTORY

### Folk Music

(This subject is resumed in Lesson 108.)

The Slavs have a motto, *Para domoi*—"Let us go home." This motto has been applied to music within the last few decades, and composers in all countries possessing a well-defined musical culture have turned their attention to the rich stores of folk-lore, finding in them the inspiration for a new national art.

It is now our purpose to survey briefly the folk music of various nationalities, in order to ascertain its general characteristics, and to find out what influence these characteristics have exercised upon the art of music.

#### FRANCE

France was the original home of the troubadours, who sang in simple, refined melody, the courtly poetry of the Middle Ages. France bears the distinction of possessing one of the oldest songs in existence, a "Complaint on the Death of Charlemagne," 813 A.D. The melody has only four notes, showing the peculiar French fondness for melodies of small compass. In France, more than in any other country, a close connection has existed between the folk-song and the church. The Christian festival of Easter corresponded with the heathen celebration of Spring. The well-known Eastern hymn "O filii et filiae" has a striking resemblance to a May-Day Song. During the fifteenth and sixteenth centuries, French composers

used popular tunes for the themes of their masses and motets. One of these "L'homme armé" (The Armed Man), is undoubtedly the most famous song of the Middle Ages, for it was used for masses and motets by composers from Dufay down to Palestrina. In modern notation (excepting the measure signature), its beginning is as follows:

Love-songs, religious songs, patriotic songs and drinking songs there were in abundance. The narrative songs were the most popular; these were chronicles of the times, and well illustrated and reflected the spirit of the age. The song-play *Robin and Marian* of Adam de la Hale (1240-1286), consisting of songs, dances and spoken dialogues, formed the first comic opera. It was produced in 1285.

#### ITALY

The folk-song of Italy is the cornerstone of her vocal expression. She is particularly rich in her national songs, set to martial tunes and heard all over the land.



Sicily has her characteristic love-songs, sung to guitar accompaniments; the gondolier in Venice sings his "Mariner's Hymn;" the ballads of Lombardy are often tragic, and those of Piedmont relate historical or legendary incidents.

## GERMANY

The racial characteristics of the German nation, as well as her political and industrial life, are amply reflected in her folk music. Her climate, also, is a temperate one; and her music possesses a well-tempered solidity, without the ruggedness of the far north, or the fire and passion of the south.

The oldest known German song, "Herman slog Lärmen," dates from about the year 800 A.D. The earliest printed music in Germany was a collection of folk-songs. There is a vast number of student songs, picturing peculiar educational conditions; many drinking songs reeking with good-fellowship; martial and patriotic songs; love-songs; religious songs and chorals. All of these have left their impress upon the country's music.

Martin Luther established the use of the chorale in church music. Many of these Lutheran chorales were originally folk-songs.

The old Norseland (Scandinavia) included Norway, Sweden, Finland and Denmark. The "midnight days and sunbright nights," dancing northern lights, and fjords, appeal strongly to the imaginative mind; and the old songs which tell of the valorous deeds of the mighty Vikings are full of fascination.

## NORWAY

"Bright and fierce and fickle is the South and dark and true and tender is the North." The spirit of Norwegian music is dark and true and tender. Geographical and climatic conditions profoundly affect the musical expression of Norway's inhabitants. In her folk music are faithfully reflected the ruggedness of her mountains, the beauty of her fjords, the long reign of winter snows, and the brilliancy of her nightless summer. The lonely peasant, too, has peopled the dreariest and most inaccessible spots with fanciful creations. All this has been expressed in masterly fashion by her greatest composer, Grieg.

The herdmen's songs form an important section of Norwegian folk music. The melodies are usually formed on the natural tones of the *lur*, or cow-horn, which is used for summoning the cattle home at evening.

Often the major seventh is used in ascending passages, and the minor seventh in descending passages. The following fragment from the well known folk-song "I Laid Me Down to Rest" shows this characteristic:



The folk-song having become the fountainhead of Norwegian art music, has infused into it great vitality, vivid color and picturesqueness.

## SWEDEN

The folk-songs of Sweden are for the most part in a happier vein than those of her Norwegian neighbor.

Jenny Lind and Christine Nilsson have made known to the world their beauty. Among the Swedish composers who have found the inspiration for their art music in the folk-lore of their country, are Hallström, Hallén, Alfvén, Stenhammer and Peterson-Berger.

## FINLAND

The Finns are a highly imaginative people, as is shown in their national epic, *Kalevala*. This has about 23,000 lines, and relates the legends of the ancient Finnish people. It has been transmitted from generation to generation, from long ages past.

The oldest and most popular instrument is the *kantele*, a kind of lyre or harp with five copper strings, tuned G, A, B $\flat$ , C, D. On these five tones are formed a great number of old "runic" melodies. These are melancholy and monotonous, and are characterized by constant repetition.

## DENMARK

The older Danish folk music has much in common with the Swedish, and strongly resembles that of Germany. It is rather pastoral in style and simple in melodic and harmonic content, having less of the Scandinavian characteristics than that of Norway.



## HARMONY

- Ans.* The prolongation of a tone of a chord, while the other tones proceed to the new chord.

2. How are suspensions prepared?

- Ans. By appearing in the same voice in the previous chord.

3. What are suspensions often called when they resolve upwards?

- Ans. Retardations.

4. What tones of the triad may be suspended?

- Ans. Either the root, third or fifth.

5. Harmonize the following bass. Mark the chords and the modulations.

Ans.

Handwritten musical score for piano, titled "T107-5". The score is in 3/4 time and E-flat major. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melody with various notes and rests, including a fermata over a half note. The bass staff contains a bass line with notes and rests. Below the staves, there are handwritten numbers and chord symbols. The numbers are: 8 7 6, 4/3 7/6, 6 4, 6 5, 4/3 3, 4 4, b 4 3, 4 3, b 7, b 4 3, 7 b 5, 4 6 8, 8 4 6, 7 4 3. The chord symbols are: Eb I -1 VI, V7, (P7), IV, II7c, (II7), V - Eb VI7, I, Ab IX, I, Eb (II7), I - V7, I. There is also a handwritten "Fr. b" below the chord symbols.

## HISTORY

6. What is the purpose of studying the folk music of various nationalities?

- Ans. To ascertain what influence their characteristics have exercised upon the art of music.*

7. In what country, more than any other, has a close connection existed between the folk-song and the church?

- Ans. In France.



8. Name another country in which the folk-song has had great influence upon vocal expression.

5 ---- Ans. Italy.

9. What connection had Martin Luther with folk-songs in Germany?

6 ---- Ans. He established the use of chorales, many of which were originally folk-songs, in church music.

10. How do the folk-songs of Sweden, for the most part, contrast with those of Norway?

6 ---- Ans. The folk-songs of Sweden are in a happier vein.

11. What is the derivation of a great number of the old "runic" melodies of Finland?

5 ---- Ans. They were formed on the five tones of their most popular instrument, the kantele.

100 ---- Total.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

PIANO



LESSON 108

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

## HARMONY

### Suspensions

(This subject is continued from Lesson 107.)

#### UPWARD SUSPENSIONS

In certain cases, suspensions may resolve upwards; that is, a harmonic tone is temporarily displaced by a tone below it. This is called by some a "retardation," and the most usual form is the 7 8 on the tonic, and its inversions. (See Illustration 1.)

Illustration 1

Tonic 7 8 and Inversions



two or three of the single suspensions at the same time. (See Illustration 2.)

Illustration 2

(a) Double and (b) Triple Suspensions

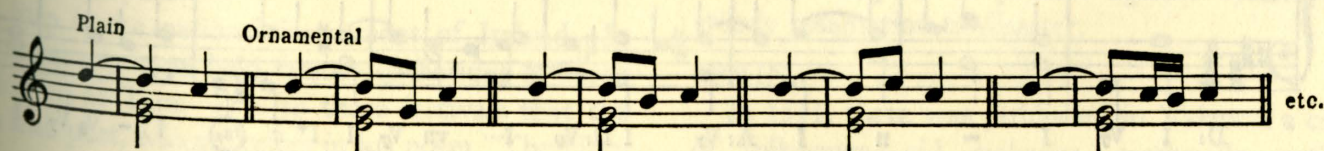


#### ORNAMENTAL RESOLUTIONS

Between the suspension and the tone of resolution, some tone or tones may be interposed, as melodic ornamentation. These interposed tones are either harmonic or are taken from one of the varieties of nonharmonic tones. (See Illustration 3.)

Illustration 3

Plain and Ornamental Resolutions





In all of the examples hitherto shown, the suspensions have been in the upper voices. They may also be in the bass, as in Illustration 4. When the bass moves to its resolution, the other degrees of the chord remaining stationary, the continuation dashes follow the figures. If the bass falls, the intervals indicated by the figures will each be increased by one, and this will give the intervals of the chord of resolution. For example, at (a), in Illustration 4, the falling bass makes the  $\frac{5}{2}$  become  $\frac{6}{3}$ , the real chord after resolution; and the suspension is seen to be an inversion of the 4 3 (third of chord suspended). At (b),  $\frac{4}{2}$  becomes  $\frac{5}{3}$ , so that the tone of resolution is the

The first system of the musical score for 'The Bird Song' is shown. It consists of a treble and bass staff in 2/2 time. The treble staff contains a melody of eighth notes, while the bass staff provides a harmonic accompaniment. The system is divided into four measures, each labeled with a letter in parentheses: (a), (b), (c), and (d). Below the bass staff, the fingerings for the left hand are indicated: 5 2 for measure (a), 4 2 for measure (b), 7 4 2 for measure (c), and 6 4 for measure (d).

Lesson 107, HARMONY. At (d) the  $\frac{6}{4}$  becomes also  $\frac{5}{3}$ , by the bass rising, and we have the  $\frac{7}{8}$  suspension in the bass.

Finally, the chord may be changed at the resolution of the suspension, the tone of resolution being the same, but in a different position of the chord, or a different chord. (See Illustration 5.)

[illegible]

The resolution in the first of the above four cases is to a different position of the same chord. The others are to different chords.

A figured bass and its harmonization are given in Illustration 6 (a) and (b).

1 2 3 4 5 6 7 8

D: I V<sub>7</sub> I - II I A: V<sub>7</sub> I D: V<sub>9</sub> I VII V<sub>7</sub> I I<sup>+</sup> II (♯VII) I - V<sub>9</sub> V<sub>7</sub> I



## HISTORY

*Folk Music*

(This subject is continued from Lesson 107.)

## ENGLAND

Druidical songs were doubtless the first music heard in England. As the history of early England is a chronicle of wars and invasions, so do the songs bear the impress of these various and rapidly changing phases of her national life. The barbaric songs of the Druids gave place to the Saxon drinking songs and to the Gregorian chant brought to England in 597 A.D. by St. Augustine. The flavor of romance was added when the Norman conquerors came with their minstrelsy.

As France had her troubadours and Germany her minnesingers, so did England have her minstrels, gleemen and harpers.

As a rule, English folk-songs are diatonic in melody and regular in form, lacking any striking characteristics as regards rhythm or harmony. England is rich in madrigals, glees and catches; and her country dances are full of quaint charm.

## SCOTLAND

No folk music is more characteristic than that of "Bonnie Scotland." The oldest songs run back to the time of Wallace and Bruce. A large number of them are in the ballad style. There are love-songs, drinking songs and national songs. The Scotch are a superstitious people, and fairies, goblins and witches find place in their songs.

Among the peculiarities of Scotch folk music is the prevalent use of the pentatonic scale, and the rhythmical characteristic known as "Scotch snap." The bagpipe is the national instrument.

## IRELAND

As early as the fifth century, Ireland had her war songs, religious songs and dance tunes. The Irish were among the first to use the diatonic scale, and were in the lead in matters of notation and a knowledge of harmony and primitive counterpoint.

The harp is the national instrument of Ireland. In the sixth century were held famous gatherings of bards and minstrels at Tara. It is to these festivals that the famous Irish poet, Moore, refers in his poem "The Harp

That Once Through Tara's Halls." Jigs, reels and horn-pipes were exceedingly numerous and the bagpipe was extensively used.

## WALES

Wales may be called the land of song. Welsh choral singing is famous the world over; but little of the actual composition of the golden age of Welsh music, 1200-1400, has been preserved, for King Edward I pursued a policy of destruction, realizing that the minstrels kept alive the fighting spirit through their songs.

No institution is more characteristic than the Welsh musical festival known as the Eisteddfod, which has continued in unbroken succession for many centuries.

The harp is the national instrument, although the *crwth* (krooth) and a primitive oboe were formerly much used.

## SWITZERLAND

The "cow-call" is a purely indigenous feature of Swiss music. Nearly all the true Alpine songs owe their origin to the cow horn, or alp-horn, a simple wooden instrument used by the mountaineers for signals or primitive melodies. The old watchman songs date back for centuries. The Swiss herdsman has a particular aptitude for improvising songs and varying them with yodels or refrains. Of late there has arisen a group of musicians earnestly striving to preserve and develop the traditional songs of their country.

## THE NETHERLANDS

The great Netherlands school of polyphony (1425-1625) has been treated at length in Lesson 63, HISTORY. National and popular songs existed at the same period, and the masters of polyphony frequently had recourse to these folk-songs for use in their masses and motets. Many of them are stern and religious in character, reflecting the spirit of the times. The patriotic songs breathed a spirit of protest against tyranny, and a sturdy resignation to disaster.

## SPAIN

In 1511, there was published in Valencia a collection of folk-songs—old melodies, essentially national in



character. From the seventh to the thirteenth century, Spanish composers were almost exclusively churchmen. The invasion of the Saracens and Moors left an oriental impress upon the Spanish music, which was already half oriental in its rhythms, scales and embellishments.

Spanish rhythms and melodies have always fascinated composers of other countries, who have used them in telling fashion.

The Seguidilla, used both as a song and a dance, is very popular, as are the Fandango and Bolero. The favorite Spanish instrument is the guitar.

## HUNGARY

The Hungarians are descendants of the hordes of Finnish, Turkish or mixed races that swept down upon Hungary in the ninth century, and subdued the country. They called themselves "Magyars." Old ceremonies and religious observances were always connected with music in the earliest times. Later, with the advent of Christianity, the Gregorian chants became mixed with the music of the people. Many of the songs are based upon the Hungarian scale, which is an intensified minor:



There are songs dating back at least eight hundred years, which tell of the heroic deeds of Attila. The majority of the old Hungarian tunes are in the minor mode; some of them are a mixture of major and minor. The gipsy, who is at his best in Hungary, embellishes these native melodies with all kinds of ornamentation. Wherever the gipsy goes, there is music and dancing, and his music and dance invariably take on the characteristics of the country where he sojourns. In the Czardas, the most popular Hungarian dance, is seen the national intensity of the Hungarian temperament. Haydn, Beethoven, Liszt, Brahms and others derived inspiration from the native Hungarian music, drawing from it interesting rhythms, melodies and harmonies. Liszt's Hungarian Rhapsodies are world-renowned.

## ROUMANIA and SERBIA

In the Roumanian music, the spirit of mysticism is more prevalent than anywhere else in Eastern Europe. The songs are the songs of "a people who lived beneath

the summer sky, and whose dreams were all of sunshine and flowers, of moons and stars and silver seas."

The Serbian folk-songs are simple and pathetic, but not melancholy. The Serbians have many semi-religious festivals, celebrated by singing and dancing.

## BOHEMIA

Bohemia, which was incorporated as a part of Czechoslovakia in the Treaty of Versailles, was for centuries the center of wars waged for political or religious freedom, and the early songs have a warlike flavor. During the fifteenth and sixteenth centuries the religious spirit had such a strong hold upon the people, that folk-songs of this period frequently appeared in chorale form.

There are said to be over forty different dances in Bohemia. The most popular are the Furiant and the Dumka. Dvořák, who, with Smetana, represents the flower of Bohemia's musical culture, used both of these dances in symphonic works. Smetana introduces many folk-songs and dances in his six orchestral tone-poems.

## POLAND

Poland, too, has been the scene of battles for political independence and religious freedom for centuries. As a result, her music is permeated by a wild strain of melancholy. It is, also, like the Hungarian music, full of strange intervals, peculiar rhythms and syncopations, and profuse ornamentation. The national dances represent Polish music at its best, the most famous of these being the Polonaise, Mazurka, and Krakowiak. Chopin idealized these dance-forms, and his music is intensely national in spirit. His preference for the Mazurka, "indigenous to the soil," is shown by the fact that he wrote fifty-six mazurkas.

## RUSSIA

Music has always been closely connected with the lives of the Russian people. Their song is the outburst of an oppressed race to whom practically every other means of expression has been denied. The Russian people differ from the rest of Europe in religion, manners, customs. In their music we find evidences of rough, boisterous humor, love of the barbarous and gorgeous coloring of the orient, and profound melancholy.

There are folk-songs dating back over a thousand years. The music of each province has its own peculiar characteristics.



# Test on Lesson 108

## HARMONY

1. Give the figuring for a suspension resolving upwards, in the three forms, viz.: (a) root position, (b) first inversion, (c) second inversion.

Ans. (a) 7-8, (b) 5-6, (c)  $\begin{smallmatrix} 6 - \\ 3 \ 4 \end{smallmatrix}$

2. How are double and triple suspensions produced?

Ans. By using two or three of the single suspensions at the same time.

3. How is an ornamental resolution obtained?

Ans. By interposing tones between the suspension and the tone of resolution.

4. When the chord is changed at the resolution of a suspension, how is the suspension affected?

Ans. The note of resolution remains the same.

5. Harmonize the following exercises. Mark the chords and indicate the suspensions (s), whether in soprano, alto, tenor or bass.

Ans.

T 108-5

3 4 2 5 - 4 3 - 3 5 7 6 - 5 4 5 4 5 - 2 7 3 8 7 4 b6 - 2 5 - 3 4 5 6 - 6 5 -

I II<sub>7</sub> I V<sub>7</sub> VI II I V<sub>7</sub> I II<sub>7</sub> I VI<sub>7</sub> I V<sub>7</sub> I

## HISTORY

6. What is said to have been the first music heard in England?

Ans. The Druidical songs.

7. What is one of the peculiarities of Scotch folk music?

Ans. The prevalent use of the pentatonic scale.



Marks  
PossibleMarks  
Obtained

## HISTORY—Continued

8. What people were among the first to use the diatonic scale?

5 ---- Ans. *The Irish.*

9. What scale resembles our harmonic minor with the fourth degree raised, thus making a leading tone to the dominant?

5 ---- Ans. *The Hungarian scale.*

10. What Polish dance-forms have been idealized by Chopin?

5 ---- Ans. *The polonaise, the mazurka and the krakowiak.*

11. Give some characteristics of the music of the Russian people.

5 ---- Ans. *Boisterous humor and profound melancholy.*

100 ---- Total.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

PIANO



LESSON 109

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

## HARMONY

### Modulation

(This subject is continued from Lesson 106, and is resumed in Lesson 110.)

#### A MAJOR THIRD UP

The next modulation will be the major third above, by the process of taking  $vi_7$  in the first key and leaving it as  $iv_7$  in the second. The chord may be chromatic in one key or the other.

Formula: Old Key: I  $vi_5^6$   
New Key:  $iv_5^6$   $iv_4^6$   $V_7$  I

#### MODULATION 7. To the Major Third Above

C to E

C to E minor

The (b) example is the only one of the four connections in which the second chord is diatonic to both keys. C and E minor are related in the first degree (see Lesson 89, HARMONY) and, hence, have several chords in common. The very first chord (I in C major) is one of the diatonic triads of E minor, namely, VI.

(c) C minor to E or E minor

In this last example, the chord of change, or bridge chord, as it is sometimes called, has its root raised to A sharp, and becomes the German augmented sixth chord of the new key.

The keys of C minor and E major are entirely unrelated. By their key signatures (the one having three flats and the other four sharps), E major is seven degrees removed from C minor.

C minor and E minor are four degrees apart.



## HISTORY

*The Instruments of the Orchestra*

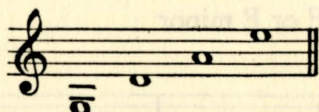
(This subject is resumed in Lesson 110.)

The instruments of the orchestra may be divided into three general classes: Stringed, Wind and Percussion. The wind instruments are again divided into Woodwind and Brass.

## THE STRINGED INSTRUMENTS

The stringed instruments form the foundation of the whole orchestra and consist of violins, violas, violoncellos and double-basses. The violins are always divided into two sections, first violins and second violins. The other instruments are usually undivided.

The **Violin** in its present form, as shown in Illustration 1 at (a), dates from the sixteenth century. (See Lesson 68, HISTORY, The Predecessors of the Violin.) Briefly described, it is a hollow box from thirteen to fourteen inches long, the widest part eight and a half inches wide, the narrowest, four and a half inches. Extended from the box is a long, slender neck, which terminates in a scroll. The four strings, stretched over a vertical bridge, are tuned in fifths, thus:



Pegs, to which the strings are fastened, enable the player to tighten or loosen the strings, thus tuning them. The strings are made of gut, although steel wire is often substituted in the case of the E string. The lowest string, G, is wound with fine wire, to produce the necessary low tone, without undue thickness of gut.

The strings are set in vibration by a bow, manipulated by the right hand and arm of the player.

Softened tones are produced by the mute, an adjustable device made of wood or metal with three prongs. This clamps the bridge so as to restrict the vibration. The usual range of the violin is from G, below middle C, to A, the fifth space above the treble staff, but it may be extended to the C above this—C<sup>'''</sup>.

The bow, in its earliest form, had simply a stretched string. Later, horse-hairs replaced the string. This horse-hair is rubbed with rosin to make it "bite" the strings.

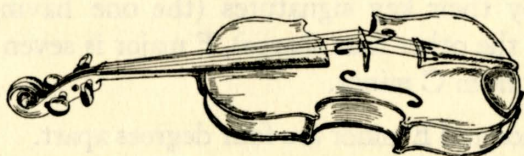
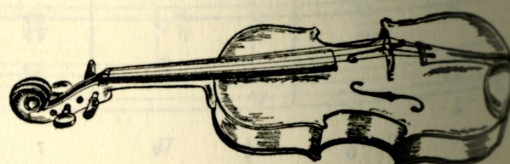
The **Viola** is similar to the violin, as may be seen in Illustration 1 at (b), but it is larger and has thicker strings. The English call it the Tenor, as it forms the tenor, or third part, of the string quartet. It is also sometimes called by its German name, Bratsche. It uses the alto C-clef (see Lesson 132, COUNTERPOINT) except for high tones. The tuning of the four strings is as follows,



and the orchestral compass of the instrument is about from its lowest C to the E on the third line above the treble clef.

The two lower strings of the viola are overspun with wire. Although very valuable as an orchestral instrument, its solo repertoire is extremely limited. It is

Illustration 1

(a) Violin  
(One-ninth full size)(b) Viola  
(One-ninth full size)



seemingly overshadowed by its richly endowed neighbors, the violin and violoncello.

The **Violoncello** (a word which is usually abbreviated into "cello," and which is a diminutive of the Italian for double-bass—*violone*), is really a bass violin, differing slightly in form from the medieval viol and *violone* family. The instrument is shown with the double-bass in

Illustration 2

(b) Double-Bass  
(One-twelfth full size)

(a) Violoncello  
(One-twelfth full size)

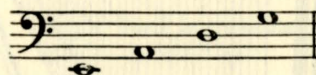


Illustration 2. The strings of the 'cello are four in number and they are tuned in fifths, as follows:



an octave lower than those of the viola. The instrument has an orchestral compass of about three and a half octaves, and uses the tenor C-clef for its upper tones.

The **Double-Bass** or **Contra-Bass**, shown in Illustration 2 at (b), is the deepest toned member of the family of stringed instruments. It sounds an octave lower than the notation and its four strings are tuned in fourths, thus:



The **Harp**, up to 1758, was a diatonic instrument that could be played in but a single key. Handel made a few efforts to use it in his operas, but was necessarily hampered greatly by its limitations. M. Simon, of Brussels, extended the compass to thirty-eight strings, and added a single-action pedal, which could shorten each string, raising the pitch a half-step. Thus improved, we find Gluck using it in his *Orpheo*, Mozart in a concerto for flute and harp, Beethoven in his ballet, *Prometheus*; and others following their example.

Sebastian Erard succeeded in perfecting what is known as the double-action harp. (See Illustration 3.) He began his experiments in London as far back as 1786, completing his work in 1810. His mechanism has since been the model for all harp makers.

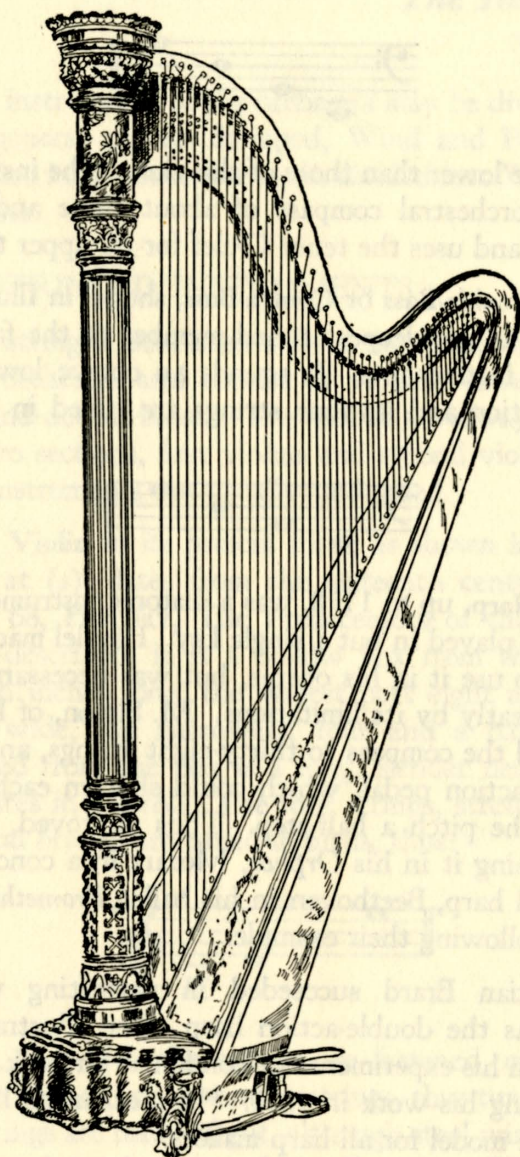
In this double-action instrument, there are seven pedals, each operating to shorten one of the seven strings in each octave. The harp is tuned in the key of C-flat. When any pedal is put half-way down, the tone which it controls is changed from flat to natural; when it is pressed down as far as it will go, the tone becomes sharp. For example, the C-flat strings may be changed to C natural by pressing the controlling pedal half-way down; or, they may be changed to C-sharp by pressing the same pedal down as far as it will go.

In addition to these seven pedals, there is a middle one, called the loud pedal. This opens a series of holes



Illustration 3

**Harp**  
(One-twelfth full size)



at the back of the sound box, and causes a louder and more prolonged tone.

## THE WOODWIND INSTRUMENTS

Woodwind instruments include the Piccolo, Flute, Oboe, English Horn, Bassoon and Clarinet, and occasionally some less-used instrument. The sound is produced by a vibrating column of air enclosed in a tube, the pitch of the tone depending on the length of the column of air vibrating.

Woodwind instruments are of two kinds, those in which the tubes have reeds, and those without reeds.

## TUBES WITHOUT REEDS

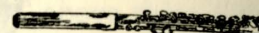
The simplest form of the Wind Instrument is the plain tube, producing a single tone when blown across the top. Soon it was discovered that if holes were pierced in a

Illustration 4

(a) Flute  
(One-ninth full size)



(b) Piccolo  
(One-ninth full size)



tube, several sounds of different pitch could be made on one tube. The effect was the same as if produced by several tubes of different lengths, and thus the flute came into existence.

The Flute as now used in the modern orchestra (see Illustration 4), is made of wood or silver, and its compass is from Middle C to the C three octaves above.

The player blows across the tube, instead of directly into it.

In 1832 and 1847, Theobald Boehm furnished the flute with a complete system of keys, so that the player might have command over many more holes than when compelled to use his fingers alone to stop them.

The Piccolo is less than half the size of the ordinary flute, but entirely resembles it in mechanism. (See Illustration 4.) It plays an octave higher than the flute. The word, *piccolo*, means "little," the full Italian name for the Piccolo being Flauto Piccolo, or little flute.

## TUBES WITH REEDS

When the tube is equipped with a tongue, or slip of cane, in the mouthpiece, it is called a Reed Instrument.

The name, reed, is derived from the plant from which the tongue is made. It is a tall grass, or reed, growing in the south of Europe. Two strips united in tubular form constitute a double reed.

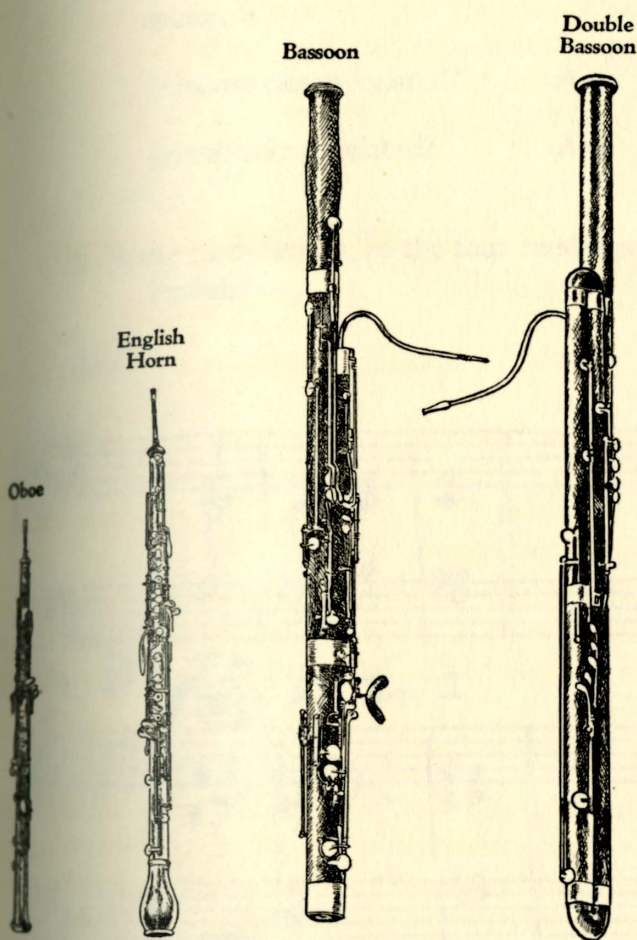
The Oboe, English Horn, Bassoon and Double Bassoon (see Illustration 5) are double reed instruments, while the instruments of the clarinet family (see Illustration 6) have single reeds.



Illustration 5

Double Reed Instruments

(One-twelfth full size)



goes by its French name, the *Cor Anglais*. (See Illustration 5.)

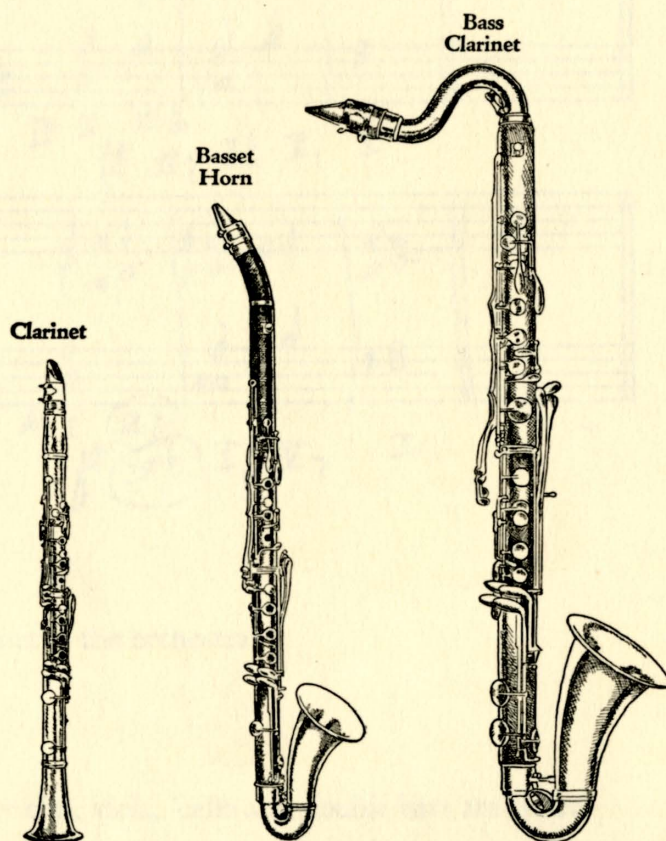
The **Bassoon** is the tenor oboe with a bass compass, and the **Double Bassoon** is the bass of the oboe family with a very low range. The Oboe, English Horn, Bassoon and Double Bassoon, form a complete quartet of double reed instruments.

The **Clarinet** consists of a cylindrical tube which ends in a flaring bell. It is fitted with a single reed mouth-piece, and has eighteen side holes, nine of which are covered by keys and nine by the fingers. Its tone is rich and full, and much less biting than that of the oboe.

Illustration 6

Single Reed Instruments

(One-twelfth full size)



The Oboe has a tube that tapers towards the upper end, bell-shaped at the lower end, and equipped with a double reed mouth-piece. (See Illustration 5.)

The name, Oboe, comes through the old English hoboe, and from the French *hautbois* (high wood), signifying a wooden instrument with a high pitch.

The tone produced by the oboe is very "reedy" and penetrating. Its compass is two octaves and a half, from the B-flat below middle C. It is equipped with keys in the same manner as the flute. In the time of Handel, it was the most difficult instrument in the orchestra to tune, and other instruments had to tune to it. Hence, to this day, it gives the pitch to the entire orchestra.

The **English Horn** is not, strictly speaking, a horn at all. It is really the alto oboe. In England it always

Just as the English horn and bassoon continue the downward range of the oboe, so the **Bassett Horn** and the **Bass Clarinet** serve to form the tenor and bass of the regular clarinet, but they are much less commonly used than the two instruments first named. (See Illustration 6.)



# Test on Lesson 109

## HARMONY

1. In modulating from any tonic to the major third above, what combination of keys, as to major and minor, is

(a) most closely related? Ans. Major to minor.

(b) entirely unrelated? Ans. Minor to major.

2. Write modulations, in the four combinations, from D to F#. Mark the keys and the formula for each modulation.

Ans.

Handwritten musical notation for four modulations from D major to F# major:

- Modulation 1 (D major to D minor):** Treble clef, key signature of two sharps (D major). Notes: D4, E4, F#4, G4, A4, B4. Bass clef, key signature of two sharps (D major). Notes: D3, F#3, A3, B3, D4, F#4. Roman numerals: I, II, III, IV, V, VI.
- Modulation 2 (D major to F# minor):** Treble clef, key signature of two sharps (D major). Notes: D4, E4, F#4, G4, A4, B4. Bass clef, key signature of two sharps (D major). Notes: D3, F#3, A3, B3, D4, F#4. Roman numerals: I, II, III, IV, V, VI.
- Modulation 3 (D major to F# minor):** Treble clef, key signature of one flat (D minor). Notes: D4, E4, F4, G4, A4, B4. Bass clef, key signature of one flat (D minor). Notes: D3, F4, A3, B3, D4, F4. Roman numerals: I, II, III, IV, V, VI.
- Modulation 4 (D major to F# minor):** Treble clef, key signature of one flat (D minor). Notes: D4, E4, F4, G4, A4, B4. Bass clef, key signature of one flat (D minor). Notes: D3, F4, A3, B3, D4, F4. Roman numerals: I, II, III, IV, V, VI.

## HISTORY

3. What are the three general classes of the instruments of the orchestra?

Ans. Stringed, wind and percussion.

4. On the staff below, write notes showing how the violin, viola, 'cello and double-bass are tuned.

Ans.

Handwritten musical notation showing the tuning of the four instruments:

- Violin:** Treble clef, notes G4, B4, D5, E5.
- Viola:** Alto clef, notes C4, E4, G4, B4.
- 'Cello:** Bass clef, notes C3, E2, G2, B2.
- Double Bass:** Bass clef, notes E2, G2, B2, C3.



## HISTORY—Continued

Marks  
Possible

Marks  
Obtained

5. By whom, and when, was the double-action harp perfected?

6 ---- Ans. Sebastian Erard, in 1810.

6. Name the instruments in the woodwind section of the orchestra that are played

15 ---- (a) without reeds. Ans. Flute and piccolo.

(b) with double reeds. Ans. Oboe, English horn, bassoon, and double bassoon.

(c) with single reeds. Ans. Clarinet, basset horn and bass clarinet.

100 ---- Total.

Pupil's Name .....

Pupil's Address .....

Pupil's Class No. ....

Teacher's Name .....



# Sherwood Music School Courses

PIANO



LESSON 110

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

## HARMONY

### Modulation

(This subject is continued from Lesson 109, and is resumed in Lesson 113.)

#### A MAJOR THIRD DOWN

The modulation to a major third below may be effected as follows:

Formula: Old Key:  $I^5$

New Key:  $V_3^4$  I  $II_5^6$   $I_4^6$   $V_7$  I.

When the first key is minor and the second major, they

are related in the first degree, the tonic chords of each being diatonic triads in the other key.

When the first is major and the second minor, they are harmonically very remote from each other.

Practice the following modulations at the keyboard, beginning on many different tonics, and using the different combinations of major and minor in rotation.

#### MODULATION 8. To the Major Third Below

(a) C to  $A\flat$  or  $A\flat$  minor:

C:  $I^5$   
 $A\flat(ab): V_3^4$  I  $II_5^6$   $I_4^6$   $V_7$  I

(b) C minor to  $A\flat$  or  $A\flat$  minor.

c: I  
 $A\flat(ab): III$   $V_3^4$  I  $II_5^6$   $I_4^6$   $V_7$  I



## HISTORY

*The Instruments of the Orchestra*

(This subject is continued from Lesson 109.)

## BRASS INSTRUMENTS

The brass instruments include the Horns, Trumpets, Cornets, Trombones, and Tuba. In all brass instruments, the lips of the player assume the role of the reed in reed instruments, giving the initial vibration to the desired tone.

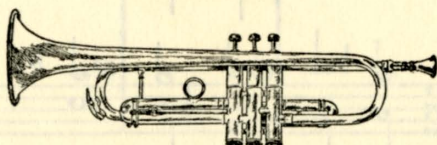
The **French Horn** is of brass, with a cup mouthpiece, and the tube is coiled several times. (See Illustration 1.) Keys manipulate valves, which lower the pitch by opening added sections of the coiled tube, thus lengthening the air column. Its tone is very warm and mellow.

Illustration 1  
French Horn  
(One-ninth full size)



The **Trumpet** is made of brass, mixed metal, or silver. (See Illustration 2.) Its tube length is half that of the French horn; hence, the ranges of the two instruments are about an octave apart. It is equipped with valves,

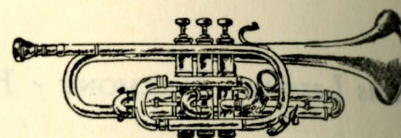
Illustration 2  
Trumpet  
(One-ninth full size)



and its tone is brilliant and martial.

The **Cornet** is a conical brass tube, having a length of four and a half feet, conveniently doubled together. (See Illustration 3.)

Illustration 3  
Cornet  
(One-ninth full size)



It is fitted with three valves to extend the pitch. It is frequently substituted for the trumpet in the orchestra, but has a less noble quality of tone.

The **Trombone** has a tone color that combines well with that of the trumpet, and three- or four-part harmony, by trumpets and trombones is frequently written by composers. The trombone is equipped with sections which slide upon each other, thus lengthening or shortening the tube. (See Illustration 4.) It is made of brass, and has a cup mouthpiece. The slide is provided with a handle which is operated by the right hand.

There are three trombones, alto, tenor and bass, the first being less used than the other two.

The **Tuba** or **Bass Tuba** is the largest and deepest-toned of the brass instruments. (See Illustration 5.) It is equipped with valves, and its mouthpiece is cup-shaped. It is rich and mellow in soft passages, extremely powerful and dominating in fortissimo.

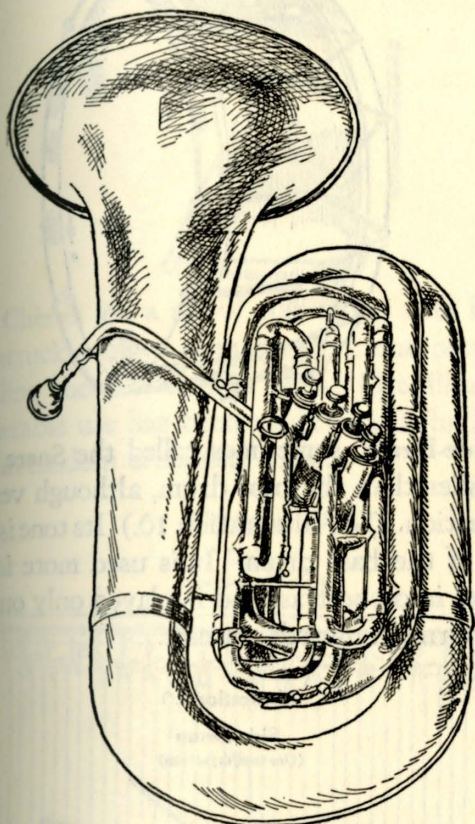
Illustration 4  
Trombone  
(One-ninth full size)





Illustration 5

Bass Tuba  
(One-ninth full size)



## PERCUSSION INSTRUMENTS

Percussion instruments, as used in the orchestra of today, may be divided into two general classes: instruments that give a definite pitch, and those that do not.

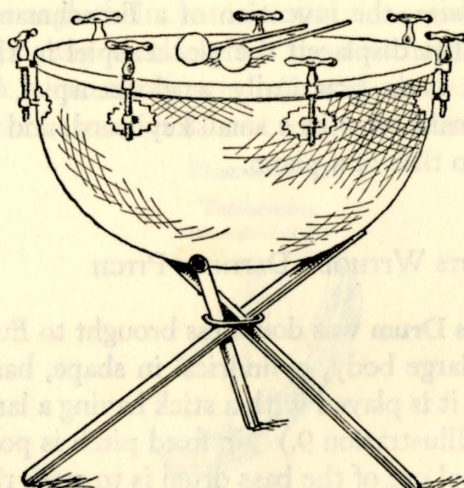
Included in the class of instruments that have definite pitch, are the Kettledrums, the Xylophone, the Glockenspiel and the Celesta. Those that have no definite pitch are the Bass Drum, Side-Drum, Cymbals, Triangle, Chimes, Gong, Castanets, Tambourine.

### INSTRUMENTS OF DEFINITE PITCH

The **Kettledrum** is the only drum capable of producing several tones of different pitch. It consists of a great hemispherical basin of copper, covered with tightly stretched calf-skin, called the drumhead. A ring of metal, moved by screws turned with a key, makes possible a change in the tension of the drumhead, thus changing the pitch of the tone. (See Illustration 7.) Different effects are produced by the use of different kinds of sticks, the heads of some being covered with felt, and of others with sponge. Kettledrums are generally played in pairs, but sometimes three or more are called for by the composer. The two kettledrums in general use have, combined, the compass of an octave; the larger one is called the C drum. Kettledrums are also called **Timpani**.

Illustration 7

Kettledrum  
(One-twelfth full size)



The Saxophone is a single reed instrument of the clarinet type, but it is made of brass. The tone has the reedy quality of the clarinet as well as something of the qualities of the French horn and the 'cello. While not in regular use in the symphony orchestra, it is widely employed in bands and dance orchestras. It is made in about six sizes, from "sopranino" to bass. Illustration 6 shows a soprano saxophone, "curved model." The straight form, like the clarinet, is also used for the high-pitched instruments, but all lower ones require a length of tubing that necessitates its being bent.

Illustration 6  
Saxophone  
(One-ninth full size)



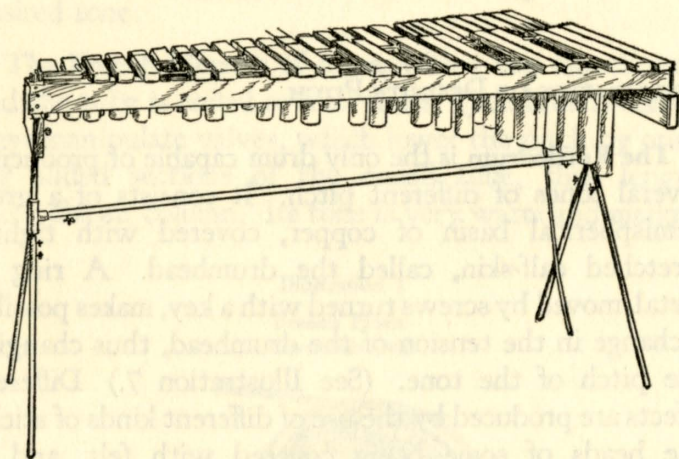


The **Xylophone** consists of a number of bars of different lengths, usually of wood, which are struck by a mallet, with a knocking, rattling effect. (See Illustration 8.) The sounds are all above middle C, and an octave higher than the notation.

Illustration 8

**Xylophone**

(One-sixteenth full size)



The **Glockenspiel** (Bells, or Carillons) consists of a set of thin, flat plates of steel, which are struck with a mallet. In appearance the instrument is very much like a small-sized xylophone, but the metal plates give forth a tinkling, sweet, bell-like tone. The glockenspiel is made in different pitches, the tone sounded being two octaves higher than the notation, and about an octave higher than that of the xylophone.

The **Celesta**, the invention of a Frenchman, in 1886, has somewhat displaced the glockenspiel in the modern orchestra. It is practically a glockenspiel, or set of "bells," furnished with a small keyboard, and the action is similar to that of a piano.

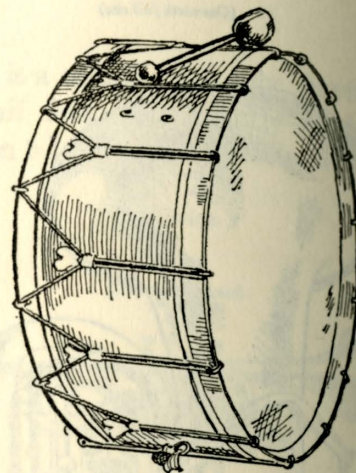
**INSTRUMENTS WITHOUT DEFINITE PITCH**

The **Bass Drum** was doubtless brought to Europe from Asia. Its large body, cylindrical in shape, has two skin heads, and it is played with a stick having a large padded ball. (See Illustration 9.) No fixed pitch is possible, and the principal use of the bass drum is to mark rhythm.

Illustration 9

**Bass Drum**

(One-twelfth full size)



The **Side-Drum**, sometimes called the **Snare Drum**, is much smaller than the bass drum, although very similar in construction. (See Illustration 10.) Its tone is not deep, like that of the bass drum. It is used more in military bands than in orchestras, and is played only on one side, which is turned upwards, in use.

Illustration 10

**Side-Drum**

(One-twelfth full size)

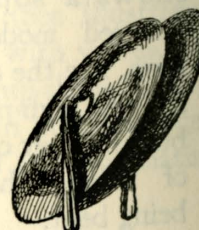


**Cymbals** are circular plates of bronze or brass, thinner at the outer edge. They originated in Arabia and Turkey. They are not clashed together directly, but sidewise with a sliding motion requiring some skill. Their function is to mark rhythm, and add brilliance. (See Illustration 11.)

Illustration 11

**Cymbals**

(One-eighth full size)

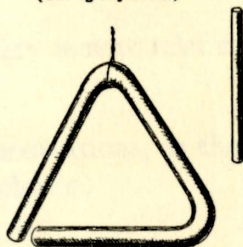




The **Triangle** is a steel rod, bent into the form of a triangle, with one angle open. It is struck with a second steel rod. (See Illustration 12.)

Illustration 12

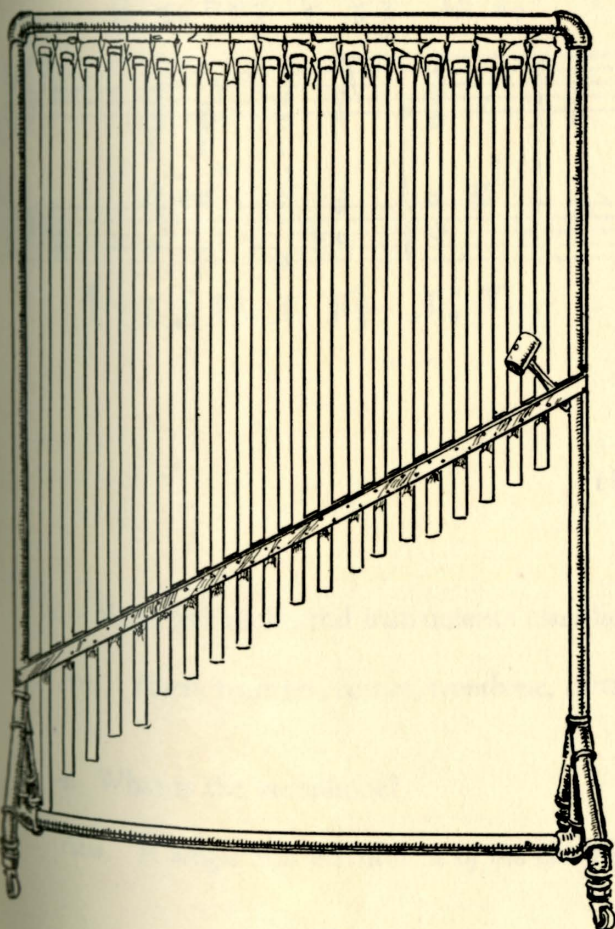
**Triangle**  
(One-eighth full size)



The **Chimes** are a set of suspended steel bars, which, when struck with a hammer, give out powerful tones resembling those of church bells. (See Illustration 13.) Considerable use has been made of this highly effective device in modern orchestral music.

Illustration 13

**Chimes**  
(One-sixteenth full size)



The **Gong**, or **Tam-Tam**, is an instrument of Chinese origin, taking an occasional dramatic part in orchestral scores. It is generally in the form of a shallow bowl, and is struck on the convex side with a bass-drum stick. (See Illustration 14.) When used for rare and special effects, the tone of the tam-tam is solemn and thrilling in *pianissimo* or dominating and terrifying in *fortissimo*.

The **Castanets** are wooden clappers, whose sharp, hard sound strongly marks any desired rhythm. They are inseparably connected with certain Spanish and other southern dances. Illustration 15 shows the double castanets, mounted on a handle, in frequent use in orchestras.

Illustration 14

**Tam-Tam**  
(One-eighth full size)

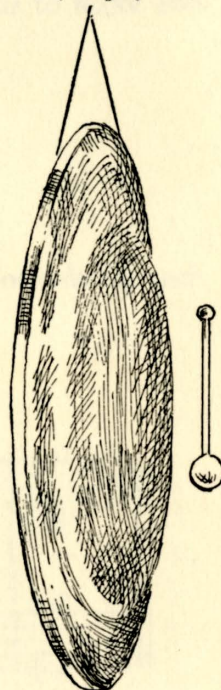
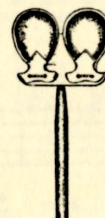


Illustration 15

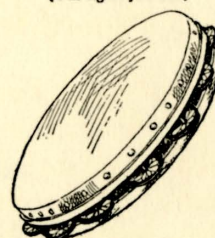
**Castanets**  
(One-eighth full size)



The **Tambourine** is a hoop of wood or steel, covered at one side by skin, which is tightened or loosened by means of nuts on the rim. Loose plates of metal are fastened by a wire through their center, in the sides of the hoop, and make a jingling sound when the instrument is shaken, or struck with the fingers. (See Illustration 16.) The tambourine is used in dances, and is of oriental origin.

Illustration 16

**Tambourine**  
(One-eighth full size)





# Test on Lesson 110

## HARMONY

1. In modulating from any tonic to the major third below, in what combination of keys, as to major and minor is there

(a) relationship in the first degree? Ans. Minor to major.

(b) very remote relationship? Ans. Major to minor.

2. Write modulations, in the four combinations, from B to G. Mark the keys and the formula for each modulation.

Ans.

Handwritten musical notation for two modulations from B major to G major. The notation is written on grand staves (treble and bass clef) and includes Roman numeral formulas for each step of the modulation.

**Modulation 1 (Left):** B major to G major via D major and A major.

Formula:  $B \rightarrow I \rightarrow V \rightarrow I \rightarrow II \rightarrow I \rightarrow IV \rightarrow I$

**Modulation 2 (Right):** B major to G major via E major and C major.

Formula:  $B \rightarrow I \rightarrow IV \rightarrow I \rightarrow II \rightarrow I \rightarrow IV \rightarrow I$

## HISTORY

3. Name five orchestral instruments classified as "brass."

Ans. Horn, trumpet, cornet, trombone, tuba.

4. What is the saxophone?

Ans. A single reed instrument of the clarinet type, but it is made of brass.



Marks  
PossibleMarks  
Obtained

## HISTORY—Continued

5. What percussion instruments give a definite pitch?

12 ---- Ans. Kettledrums, xylophone, glockenspiel and celesta.

6. What instruments have no definite pitch?

12 ---- Ans. Bass drum, side-drum, cymbals, triangle, chimes, gong, castanets and tambourine.

100 ---- **Total.**

Pupil's Name .....

Pupil's Address .....

Pupil's Class No. ....

Teacher's Name .....



# Mid-Grade Test Following Lesson 110

## HARMONY

1. (L. 103) Harmonize the following bass. Mark the chords.

Ans.

MT 110-1

3 7 - 4 3 9 5 9 8 6 5 #5 7 4 3 6 9 5 3 9

I V<sub>7</sub> I F V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I

2. (L. 104) Harmonize the following bass and the following melody. Mark the chords, and the changes of key where modulations occur.

Ans.

(a)

3 6 6 b7 3 5 7 6 7 #4 6 3 #2 4 3 6 6 6 4 #

I V<sub>7</sub> I F V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I

MT 110-2

(b)

6 6 7 # 4 3 2 6 4 2 6 # 6 7 #4 4 6 5 6 4 9 8

A I V<sub>7</sub> I F V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I V<sub>7</sub> I

3. (Ls. 101, 102) Write modulations from E major to F# minor, and from E minor to D major. Mark the keys, and the formula for each modulation.



## HARMONY—Continued

Marks  
PossibleMarks  
Obtained

8 ---- Ans.

MT 110-3

Chord formula:  $E: I \# I_5^6 I II_6^6 I_4^6 V I$   $e: I \# I_5^6 I II_5^6 I_4^6 V I$

4. (Ls. 105, 106) Write modulations from F major to D minor, and back again. Mark the keys and the formula for each modulation.

8 ---- Ans.

MT 110-4

Chord formula:  $F I d V_3^4 I II_5^6 I_4^6 V \# I d I IV F: I_3^4 I_6^6 II_6^6 I_4^6 V_7 I$

5. (Ls. 107, 108) Harmonize the following bass. Mark the chords, and indicate the suspensions by S.

10 ---- Ans.

MT 110-5

Chord formula:  $G: I IV I V_7 - VI - II \alpha V I \# V I$   $c: VII_7^0 I - II_7^0 - I II_7 V_1 - I$

6. (Ls. 109, 110) Write modulations from A to C# minor, and from A minor to F. Mark the keys and the formula for each modulation.

8 ---- Ans.

MT 110-6

Chord formula:  $A: I IV_5^6 \# I_4^6 V I$   $a: I F: I_3^4 I II_5^6 I_4^6 V_7 I$



# HISTORY

7. (L. 101) What composer is said to have developed and perfected the principles of counterpoint?

Ans. *Bach.*

8. (L. 101) In whose work did the classic sonata-form attain its complete maturity in structure and emotional content?

Ans. *In Beethoven's work.*

9. (L. 101) Who were the leaders of the Romantic movement of the early part of the 19th century?

Ans. *Weber and Spohr.*

10. (L. 103) Name the composers of the following operas:

(a) "Pagliacci." Ans. *Leoncavallo.*

(b) "La Bohême." Ans. *Puccini.*

(c) "Cavalleria Rusticana." Ans. *Mascagni.*

11. (L. 104) Name the three classes of Hindu music.

Ans. *Auspicious music, funeral music and concert music.*

12. (L. 104) Of what people is it said that they apparently do not distinguish between noise and music?

Ans. *The Chinese.*

13. (L. 107) What is the purpose of studying the folk music of various nationalities?

Ans. *To ascertain what influence their characteristics have exercised upon the art of music.*

14. (Ls 109, 110) Name the instruments of the orchestra generally classified as follows:

(a) stringed instruments. Ans. *Violin, viola, violoncello and double-bass.*

(b) woodwind instruments. Ans. *Piccolo, flute, oboe, English horn, bassoon and clarinet.*

(c) brass instruments. Ans. *Horn, trumpet, cornet, trombone and tuba.*

(d) percussion instruments. Ans. *Kettledrum, xylophone, glockenspiel, celesta, bass drum, side-drum, cymbals, triangle, chimes, gong, castanets and tambourine.*



## TECHNIC

Marks  
Possible

Marks  
Obtained

15. (L. 105) In what kind of playing is rotary action helpful?

5 ---- Ans. In successions of broken sixths, broken octaves and tremolos.

16. (L. 106) What are two common faults of students in chord work?

- 6 ---- Ans. 1. Unevenness of attack when both hands are employed.  
2. Unevenness in the pressure with which the several tones are produced.

100 ---- Total.

Pupil's Name .....

Pupil's Address .....

Pupil's Class No. ....

TO THE TEACHER: Please fill in your name and address below. The Examination  
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# Sherwood Music School Courses

PIANO



LESSON 111

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

## HARMONY

### Nonharmonic Tones

(This subject is continued from Lesson 99, and is resumed in Lesson 115.)

#### APPOGGIATURA (Unprepared Suspension)

We have learned that Suspensions are prepared, the note forming the suspension being present in the same voice in the previous chord, and usually held over by a tie. (See Lesson 107, HARMONY.)

When a free-entering dissonant tone occurs on the accent, it is called by some writers an Unprepared Suspension, but is, more properly speaking, an appoggiatura. Appoggiaturas may be single, double, or triple, just like suspensions.

In Illustration 1, the dissonant tones marked + are all on accented beats. They occur singly at (a), and are double or triple at (b.) They are exactly like suspensions, except that they are not prepared. Hence, they have the same effect as the appoggiatura, described in Lesson 32, GENERAL THEORY.

Illustration 1  
Appoggiaturas



Any tone foreign to a chord is classed as a nonharmonic tone. This designation includes the appoggiatura just described, as well as passing tones, alternating tones, changing tones, and various other auxiliary tones. Some care is necessary at times to distinguish one from the other.

#### ACCENTED PASSING TONE

On the second beat of (a), Illustration 2, the B and A are passing tones. At (b), the phrasing and the special accent give this same A rather the effect of an appoggiatura, but we still define it as an Accented Passing Tone, moving, as it does, from the tone above to the tone below. (See Lesson 99, HARMONY.)

Illustration 2  
Accented Passing Tones



#### AUXILIARY TONE, TAKEN OR LEFT BY LEAP

A modification of the auxiliary tone called alternating tone (see Lesson 99, HARMONY) is that in which an



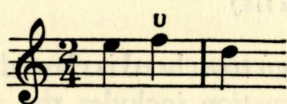
unaccented tone is taken by skip but left by step. Such tones are marked  $\times$  in Illustration 3. The auxiliary, in any case, differs from the appoggiatura in that the latter is *always on an accented beat*.

Illustration 3

Auxiliary Tones Taken by Leap



Another modification of the alternating tone is where it is taken by step but left by leap of a third down to the next harmonic tone, in this way:

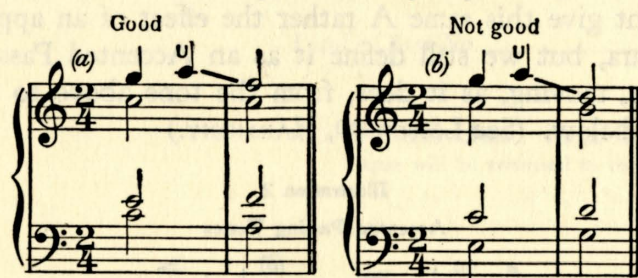


The E and D are harmonic, the F is an auxiliary tone, left by a leap of a third downwards.

Any further extension of this license, as at (b) of Illustration 4, is extremely rare, and should not be used by the student.

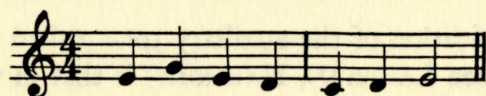
Illustration 4

Auxiliary Tones Left by Leap



A GIVEN MELODY VARIED BY NONHARMONIC TONES

A melody consisting of harmonic tones can be greatly modified and, it may be, improved, by the insertion of nonharmonic tones. For example, here is a short melody



of which all the tones are intended to be harmonic. With added nonharmonic tones of various kinds, the following may result:



The harmonization of the first form, the plain melody, might be as follows:



and the same harmonization, with the embellished form of the melody would appear thus:



The auxiliary tone taken by leap is shown at (a). It is left by step as required, but to an appoggiatura, in this case.

At (b), the accented passing tone makes an accidental chord formation ( $IV_6$ ), but E is the harmonic tone, according to our first scheme.

The alternating tone left by leap is seen at (c).

The chromatic passing tones at (d) and (e) make a  $V_7$  and an augmented sixth chord, respectively, showing how transient modulations and altered chords often occur from chromatic passing or otherwise nonharmonic tones.

At (f), an appoggiatura, F, is inserted between the passing tone D#, and E.



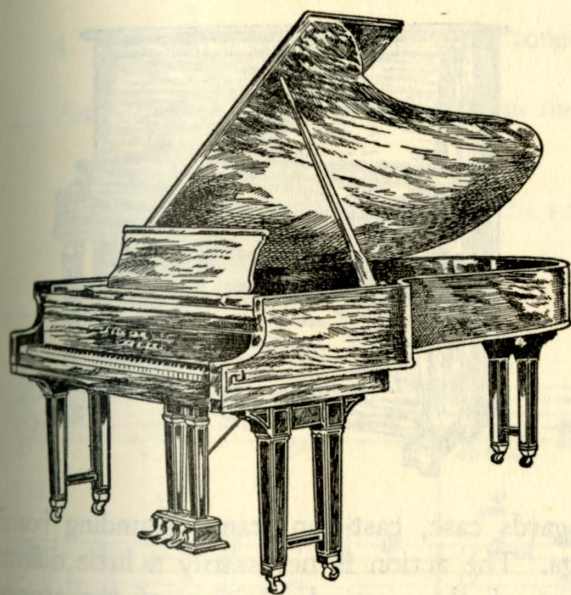
## HISTORY

*The Pianoforte*

The appearance of the modern pianoforte is familiar to everyone, in its various outward shapes. The Upright Piano is, perhaps, most commonly found in private homes, but the Grand Piano in several sizes is, also, now much in demand for private use, and almost invariably for the concert platform.

We shall first give some description of the Grand Piano (see Illustration 5), the highest development of the

Illustration 5  
Grand Piano



instrument whose origin and early history were discussed in Lesson 67, HISTORY.

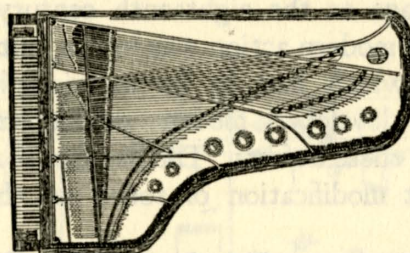
There are four or five different sizes of the Grand, or horizontal, piano, from the Full Concert Grand, measuring about nine feet in length (from keyboard to rear), down to the miniature instrument with a depth of about five feet. The smaller sizes are called Parlor Grands, Baby Grands, Miniature Grands, etc., or, by some manufacturers, merely designated by "Style A," "Style B," or by numbers.

The important component parts of the whole visible pianoforte are (1) the Case, (2) the Sound-producing instrument within it, and (3) the Action, by means of which the sound is produced, including the keys.

The Case may be of various kinds of wood—Ebony, Mahogany, Walnut, Oak, Satinwood, etc., and finished in an unlimited number of styles of design and decoration, such as Colonial, Mission, Louis XV, Inlaid, etc., etc. These details are purely a matter of individual taste and cost.

The Sound-producing Instrument proper consists of the Strings, Sounding-Board and Frame. The last is of much importance, for to it the strings are attached under high tension, aggregating, in a grand piano, twenty to thirty tons. The parts of the frame holding the opposite ends of the strings, were formerly braced and trussed apart in various ways, to obtain stability, with more or less success; but, today, the whole frame is usually one solid casting of iron, and so is extremely rigid. It is this which gives the great weight to a piano. (See Illustration 6.)

Illustration 6  
Frame of Grand Piano



The Strings are of steel, and are attached to the rear of the frame. They then pass over a Bridge of hardwood, mounted on a Sounding-Board of carefully selected and prepared wood, and are wound around Tuning-Pins, socketed in a wooden Wrist-Plank at the front of the frame. These pins can be turned by means of a tuning hammer, and the tension altered in the process of tuning the instrument. The lower sounds are, of course, produced by the longer strings, and the lowest sounds of all require that the strings be wrapped with other wire in order to lessen the number of vibrations. The shorter the available space for string length, the more of the lower strings require to be thus wrapped; hence the tonal advantage of the large concert grand instrument.

In order to obtain greater volume of sound, there are three strings for each tone, tuned in unison and struck



piano is then said to be "overstrung."

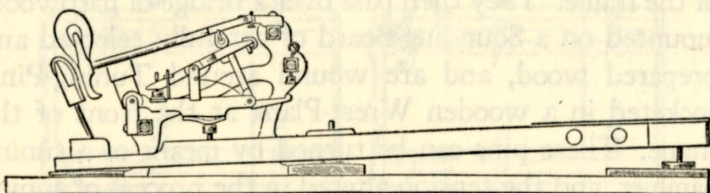
THEORY.)

striking of a key.

intermediate improvements have had their day.

perfectly, and these defects. The hammer is responsive to the slightest modification of touch on the key; it is

### Illustration 7



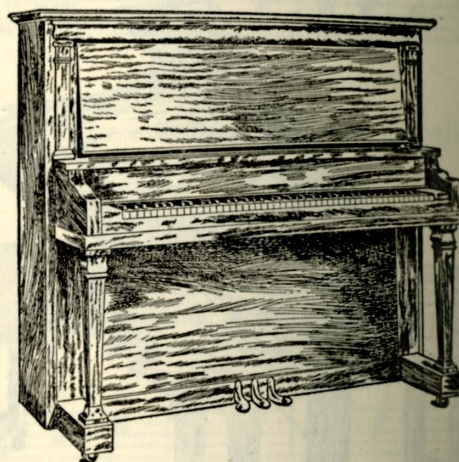
during the depression of the key.

are the Pedals. The Damper Pedal raises all the dampers

just mentioned, and produces an increased resonance throughout the instrument, in sympathetic vibration with strings actually struck. The Soft Pedal (indicated in the printed music by *Una Corda*) moves all the hammers slightly, so that they can only strike two strings for each tone, instead of three. The Sostenuito Pedal, found on some grand pianos, catches any particular dampers already being held off the strings by depressed keys, and holds them, allowing the hands to play further, with the sound of the last held chord, or note, continuing.

Much of what has been said of the grand piano applies equally to the upright piano (see Illustration 8); especially

### Illustration 8



as regards case, cast-iron frame, sounding board and strings. The action is necessarily a little different on account of the vertical position of the strings and hammers, but the principle is the same. The soft pedal produces the reduced tone by moving the hammers nearer to the strings, instead of shifting them onto two strings. The sostenuto pedal is not found on this style of instrument, but a third pedal may operate some other attachment.

The sizes of upright pianos vary considerably—that is, as to height, and depth from back to front, the key-board length remaining the same. Some very small and comparatively portable pianos are made, and prove convenient for certain purposes. Others again are large and massive “upright grands,” overstrung, and with a length of strings and a tone surpassing some of the smaller horizontal grands.



**Test on Lesson 111**

**HARMONY**

1. What is a nonharmonic tone?

Ans. Any tone foreign to the chord in which it appears.

2. What does this designation include?

Ans. Appoggiaturas, passing tones, alternating tones, changing tones, etc.

3. When may an alternating tone be left by a leap?

Ans. When taken by step up and left by leap of a third down.

4. How may a melody of harmonic tones be greatly modified and, perhaps, improved?

Ans. By the insertion of nonharmonic tones.

5. In the following example, mark the suspensions, (S), passing tones, (-), alternating tones, (v), and appoggiaturas (+).

Ans.

T 111-5

*I - b II<sub>7</sub> V<sub>9</sub> - I - VI - I<sub>4</sub><sup>b</sup> IV<sub>7</sub> V<sub>7</sub> VI<sub>7</sub> I<sub>4</sub><sup>b</sup> V<sub>7</sub> I<sub>4</sub><sup>b</sup> V<sub>7</sub> I*

6. Harmonize the following short melody just as it is, and then with various nonharmonic tones added. Use the same chords for both harmonizations.

Ans.

T 111-6

*I - V<sub>4</sub><sup>b</sup> - I<sub>4</sub><sup>b</sup> IV<sub>7</sub> I*      *I - V<sub>4</sub><sup>b</sup> I<sub>7</sub> I<sub>4</sub><sup>b</sup> IV<sub>7</sub> I*



## HISTORY—Continued

Marks  
PossibleMarks  
Obtained

7. What are the two forms of the modern piano?

5 ---- Ans. *The upright and the grand.*

8. What component parts are common to both forms?

6 ---- Ans. *The case, the sound-producing instrument within it, and the action.*

9. Of what does the sound-producing instrument proper consist?

6 ---- Ans. *The strings, sounding-board and frame.*

10. How many strings are there for each tone in the

6 ---- (a) upper range? Ans. *Three.*(b) lower range? Ans. *Two.*(c) lowest range? Ans. *A single wrapped string.*

11. Name the pedals found on both grand and upright pianos.

5 ---- Ans. *The damper pedal and the soft pedal.*

12. What other pedal is found on some grand pianos?

5 ---- Ans. *The sostenuto pedal.*100 ---- **Total.**

Pupil's Name .....

Pupil's Address .....

Pupil's Class No. ....

Teacher's Name .....



# Sherwood Music School Courses

PIANO



LESSON 112

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY • HISTORY

## HARMONY

### Passing Chords

When, between two chords of the same and, for the time being, prevailing harmony, there appears by degrees, another and different chord, it is called a Passing Chord. (See measures 2, 4 and 5 of the following illustration.) Sometimes two passing chords, and even more, are found. (See measures 3 and 7.) Passing chords may also occur between two different, but important chords. (See measures 6 and 7.)

Such chords can be analyzed independently, and given their respective places in the scale; but when used in this way, they are *melodic* rather than *harmonic* in character, and affect but slightly the accented harmony. For

instance, in measure 4, the second beat is a second inversion of I when harmonically analyzed; but, as the prevailing harmony of the measure is the dominant seventh chord, we get the melodic effect of triple passing tones rather than any harmonic effect of the tonic chord.

The chord on the third beat in this measure might be considered a passing chord on II—B D F#. However, since the soprano and tenor each have a tone sustained two beats, which gives them a point of repose, we consider the chord, V<sub>7</sub>, to prevail throughout the measure, with the alto F#, a passing tone. (See Illustration 1.)

Illustration 1

Passing Chords, or Chords Formed by Passing Tones



## HISTORY

*Eminent Pianists*

## CLEMENTI TO LISZT AND RUBINSTEIN

The art of playing the pianoforte has kept pace throughout the centuries with the development of instruments which demanded increased technical equipment. As the modern piano gradually supplanted the clavichord and harpsichord, a new school of technic necessarily came into existence.

Emmanuel Bach, Haydn, Mozart and Scarlatti were born-and-bred harpsichordists; while J. S. Bach's preference for the clavichord is a matter of history. Mozart's sonatas and concertos represent the fullest possibilities of the small, light-toned, Viennese pianos of his time.

Upon the advent of the English pianos, with their heavier tone, a new style of both playing and composition came into being.

The first era of great pianists may be said to extend from Clementi to Rubinstein, including Liszt.

**Muzio Clementi** (1752-1832) was the pioneer in this new style. He was born in Rome, but went to England in his childhood, and spent most of his eighty years there. As a piano virtuoso he bears the same relation to Mozart and Haydn, that Dominico Scarlatti did to Bach and Handel. He was a superior teacher, and trained some of the finest pianists of the day, among them J. B. Cramer, Ludwig Beyer, John Field and Alex. Klengel. (See also Lesson 74, HISTORY.)

**J. B. Cramer** (1771-1858), like Clementi, spent the greater portion of his life in London, though concertizing extensively on the continent. He was noted for his expressive touch, and was an astonishing sight-reader. His *Eighty-four Studies* are of permanent value, because of the happy combination of musical ideas and useful technical passages.

**Ludwig Beyer** (1777-1839) was born in Dresden. Both Felix and Fanny Mendelssohn were among his pupils, as were Taubert and Henselt.

**John Field** (1782-1837) was born in Dublin. After a period of study with Clementi, he went with his master to Russia, where he spent his later years. His playing was distinguished by a fine legato, supple wrists, and a

singing tone, full of endless shades and colors. He is credited with the invention of the "Nocturne," a lyric composition of sentimental character.

**A. A. Klengel** (1783-1852), born in Dresden, was a master of the legato style, and was highly efficient in polyphonic playing.

**Friedrich Kalkbrenner** (1788-1849) was the reigning favorite in Paris during Chopin's residence there. The eminent Polish composer at one time considered studying with him, being attracted by Kalkbrenner's vigorous bravura style and showy technic, which qualities made him rank as the greatest virtuoso of his day.

**Johann Hummel** (1788-1837), born in Presburg, was a contemporary of Beethoven, Kalkbrenner and Field. He lived with Mozart and studied with him for two years, later spending some time in London, studying with Clementi. In extempore playing he was considered a rival of Beethoven. In his later years, he published his celebrated *Piano School*, a valuable contribution to the development of piano technic.

**Carl Czerny** (1791-1857), born in Vienna, was a player of great renown, a teacher of high rank, and a prolific composer of studies, the latter amplifying and emphasizing Clementi's technical ideas. It is of especial interest to note that Beethoven was the teacher of Czerny, and that Czerny was the teacher of the great virtuoso, Liszt.

**Ignaz Moscheles** (1794-1870) was born in Prague, and was a pupil of Dionys Weber, who "brought him up" on Mozart and Clementi. He was the foremost pianist after Hummel and Czerny. As a player, he was noted for his crisp touch, precise accentuation, and somewhat chary use of the pedal. He, like Hummel, was a remarkable extemporizer. He was an excellent teacher and a prolific composer.

**Heinrich Herz** (1806-1888), though born in Vienna, spent most of his life in Paris, where he was noted for his brilliant playing.

**Frederic Chopin** (1809-1849) was born in Poland, near Warsaw. Congenial surroundings, stimulating atmos-



where, affluence, opportunity, praise, were all his in his years of study. In 1831, he went to Paris, remaining there the rest of his life. His touch was described as "so insinuating and gossamer, that the crudest and most chromatic harmonies floated away under his hand, indistinct, yet not unpleasing." Moscheles, a player of the old school, says, "the harsh modulations, which strike me disagreeably when I am playing his compositions, no longer shock me when he plays them, because he glides over them in a fairylike way with his delicate fingers."

Early in 1832, Chopin made his Parisian debut at a concert in aid of the Polish refugees, but refused the praise and money to be earned by the virtuoso, and settled down to teaching and study. The perfection of his genius for composition was the result of painstaking polishing and repolishing, for it is a matter of record that he was never satisfied with the result of his labors. (See also Lesson 84, HISTORY.)

Felix Mendelssohn (1809-1847) did not claim to be a piano virtuoso, but nevertheless his performances were highly distinguished. Ferdinand Hiller says "He possessed . . . all that a virtuoso could desire." He had great ability in improvising, and a remarkable musical memory. The music of Bach, Mozart and Beethoven appeared most congenial to him. (See also Lesson 83, HISTORY.)

Franz Liszt (1811-1886) is universally considered the greatest of pianists. Both in respect of technic and interpretation, he created a new epoch. Born in Raiding, Hungary, he had lessons, first, from his father. Then followed work with Czerny, for a year and a half. In 1823, he made his home in Paris. Liszt concertized extensively, being hailed everywhere as the supreme master.

Liszt may be said to have brought the capacity of the piano to a higher plane than any yet known. His technical contributions had for their aim, increased fullness and grandeur of tone, greater variety of color, and the throwing into relief of the inner melodies in polyphonic work.

As a teacher, he was one of the greatest. Among his celebrated pupils are Carl Tausig, Emil Sauer, Arthur Schnitzler, Stavenhagen, Burmeister, Klindworth, Adele Aus der Ohe, von Bülow, SHERWOOD, d'Albert, Amy Fay, Siloti, Rosenthal. (See also Lesson 85, HISTORY.)

Sigismund Thalberg (1812-1871) was born in Geneva, Switzerland. His early lessons were with Hummel, and later, in Paris, he studied with Kalkbrenner. He became an idolized figure everywhere, concertizing all over Europe, in the United States, and in Brazil, where he died in 1871. Endless were the comparisons made between him and Liszt. Indeed, he was the only player of the day who could at all compete with the latter. The aim of both Thalberg and Liszt, at that time, was to dazzle the public with novel effects and the conquest of prodigious difficulties.

Adolph Henselt (1814-1889) was born in Bavaria. Though a pupil of Hummel, he may be considered a link between Hummel and Liszt. With Hummel's quiet style, strong fingers and legato touch, Henselt succeeded in producing sonorous effects almost comparable to those of Liszt, who availed himself of wrists and pedals to the utmost. The later years of his life were spent in St. Petersburg as Court Pianist. His *Etudes* compare favorably with those of Chopin.

Leopold von Meyer (1816-1883), born in Austria, was a pupil of Czerny, and spent most of his life in concert tours of Europe and America. Instead of following the usual custom of playing music from the classics, he specialized in his own and other light salon pieces, playing them in very effective style.

Antoine de Kontski (1817-1899) was born in Cracow, Russia. He, also, was a brilliant pianist, utilizing musically mediocre show pieces, for instance his own "Awakening of the Lion," once a very popular number.

Alexander Dreyshock (1818-1869), born in Bohemia, was a pianist of great technical prowess. Grove calls him the "Hero of octaves, sixths and thirds." When J. B. Cramer heard him in London, he exclaimed "The man has no left hand! Here are two right hands!"

Charles Hallé (1819-1895), born in Hagen, Westphalia, was identified with the musical life of Paris, from 1835 to 1848, when he moved to Manchester, England. He became very prominent as pianist and conductor, inaugurating the noted Manchester Orchestra, in 1857, and promoting the opening of the Royal College of Music, London, in 1893.

Clara Schumann (1819-1896) was a pupil of her father, Frederick Wieck. She appeared in public at the



age of thirteen. After the death of her distinguished husband, Robert Schumann, she resumed her career as a concert pianist.

**Louis Moreau Gottschalk** (1829-1869), born in New Orleans, was of Creole blood. In Paris, he studied with Hallé and Stamaty. His concert tours took him to Europe and North and South America. He made foreign audiences familiar with the charming Creole melodies. He had a fine touch and consummate ease and mastery in performance. (See also Lesson 116, HISTORY.)

**William Mason** (1829-1908), born in Boston, studied with Dreyschock, in Prague, for a period, and finally with Liszt. His numerous technical works are of permanent value to the student. As a teacher he was equally renowned, numbering among his pupils, WILLIAM H. SHERWOOD. (See also Lesson 116, HISTORY.)

**Anton Rubinstein** (1830-1894), born in Russia, leaves a fame as pianist almost equaling in brilliance that of the great Weimar master, Liszt. His first appearance was made at the age of ten years, when he played before Chopin and Liszt. His playing was remarkable, not only for its marvelous technic, but for the fire and soul of his interpretations. (See also Lesson 91, HISTORY.)

#### SINCE RUBINSTEIN

The second era of great pianists may be said to begin with Leschetizky, and includes some of his celebrated pupils as well as the numerous famous products of the Liszt era.

**Theodore Leschetizky** (1830-1915), born in Poland, was a pupil of Czerny, and made recital tours at an early age. After a period of teaching in the St. Petersburg Conservatory, he left Russia for more concert tours, but retired from the platform on account of his greater interest in teaching.

The almost sensational success of Leschetizky's pupil, Paderewski, made him a world-famous pedagogue, sought by students from every part of the globe. Among his pupils are Gabrilowitsch, Hambourg, Slivinski, Sieveking, Bloomfield Zeisler, Katharine Goodson, Ethel Leginska, Schnabel, Friedmann, Moiséivitch, Essipov, and others.

**Karl Klindworth** (1830-1916), born at Hanover, studied with Nicholas Rubinstein and Liszt. His editions of Chopin and of Beethoven's Sonatas, and his piano

scores of Wagner's *Ring of the Nibelungs* are standard works of the highest value.

**Hans von Bülow** (1830-1894), born in Dresden, was at an early age a pupil of Wiecks, the father of Clara Schumann. He was especially noted for his interpretation of Beethoven's music, and made many concert tours. He did much to advance the cause of new music, and his editions of Cramer's Studies and Beethoven's Sonatas are highly esteemed.

**Camille Saint-Saëns** (1835-1921), born in Paris, was a noted pianist, though better known as organist and composer. He was a marvelous sight-reader of orchestral scores, on the piano. (See also Lesson 95, HISTORY.)

**Carl Tausig** (1841-1871) was perhaps the most brilliant of Liszt's many pupils. He had a phenomenal accuracy of technic and a commanding power of interpretation. His short life was spent mainly in concert tours, and among his achievements were the establishment of a School in Berlin for advanced piano-playing; the editing of Clementi's *Gradus*, and the composition of his well-known piano studies.

**Giovanni Sgambati** (1843-1914), born in Rome, is one of the few Italian pianists who have enjoyed a high reputation all over Europe. He won fame before he was twenty, for his playing of Bach, Handel, Beethoven, Chopin and Schumann. During Liszt's sojourn in Rome, Sgambati availed himself to the utmost of the master's advice and criticism. (See also Lesson 103, HISTORY.)

**Vladimir de Pachmann** (1848), born in Odessa, has been unexcelled, in his prime, for his Chopin playing. He is an artist of extraordinary ability, in spite of some habitual mannerisms.

**Xaver Scharwenka** (1850-1924) was born in Posen, and toured successfully in America. He founded the famous Scharwenka Conservatory in Berlin, and was Court Pianist to the Emperor of Austria. (See also Lesson 102, HISTORY.)

**Annette Essipov** (1851-1914), a Russian by birth, after studying with Leschetizky, became his wife. She particularly excelled in her playing of Chopin.

**Rafael Joseffy** (1852-1915), a Hungarian, was a pupil of Moscheles and Tausig. He, too, came under Liszt's influence, in Weimar, in 1870. Subsequent to 1879, he made his home in America. His appearance with the



Damrosch Orchestra, in 1879, won him instant recognition, and his frequent performance of Brahms' hitherto little-known *Second Concerto*, did much to bring that work into prominence.

**Raoul Pugno** (1852-1914), born in Paris, France, (though his father was an Italian), won various first prizes at the Paris Conservatory, studying piano with Mathias. After spending many years as organist, composer and conductor, he began a series of brilliant tours as piano virtuoso in both Europe and America.

**Teresa Carreño** (1853-1917), a Venezuelan, was a pupil of L. M. Gottschalk, and Mathias. She is numbered among the greatest virtuosos, and played with virile power and brilliance.

**William H. Sherwood** (1854-1911), born in Lyons, N. Y., exerted a great influence for good upon American music, by the high standards he set for himself, and exacted of his pupils. After a period of study in America and Europe, finishing with Liszt at Weimar, he settled in his native country, in 1876, where he became famous both as virtuoso and teacher. In 1895, he founded the SHERWOOD MUSIC SCHOOL, in Chicago. He was one of the first American pianists to be invited to play with the leading European orchestras. (See also Lesson 116, HISTORY.)

**Moritz Moszkowski** (1854-1925), born in Breslau, has gained a wide reputation for his sparkling playing and for his highly pianistic compositions for his instrument. Most of his later years were spent in Paris.

**Julie Rivé-King** (1857), born in Cincinnati, is another brilliant Liszt pupil. She studied previously with S. B. Mills and W. Mason in New York, and Reinecke in Leipsic. She played in over two hundred concerts under the direction of Theodore Thomas.

**Arthur Friedheim** (1859) was born of German parents, at St. Petersburg. He was for many years a close friend of Liszt, before he became his pupil, and was also, for one year, a pupil of Rubinstein. He is a pianist of immense technical ability and of real temperament.

**Ignaz Paderewski** (1860), probably the most famous pianist since Liszt and Rubinstein, was born in Poland. He studied at the Warsaw Conservatory and later with Leschetizky. His appearance in Paris (1888) made a great

sensation. In 1891 he made his first visit to America, and carried all before him. He has concertized in South America, South Africa and Australia, winning everywhere overwhelming success for his magnetic personality, virtuoso technic, the color and piquant rhythm of his playing, and the poetry and deep human intensity of his interpretation.

Although Paderewski has not made a practice of taking pupils, Harold Bauer, Sigismund Stojowski, Antoinette Szumowska and a few others have studied with him.

**Emil Sauer** (1862), another distinguished pupil of Liszt, was born in Hamburg, receiving his first instruction from Nicholas Rubinstein, at the Moscow Conservatory. He made a marked sensation on his tour in this country, playing his own concerto and other large works.

**Moritz Rosenthal** (1862) was born in Lemberg and studied with Mikuli, a disciple of Chopin, with Joseffy, and, during a period of ten years, with Liszt. In 1888, he appeared in America, and dazzled his audiences with the colossal technic that had already astounded Europe. He has since made several other tours of the United States.

**Bernard Stavenhagen** (1862-1914) acted as Liszt's secretary, and at the same time received lessons. He visited America in 1894-95, and showed himself to be a brilliant concert artist.

**Fannie Bloomfield Zeisler** (1863-1927), born in Bielitz, Austria, but living in Chicago since her third year, is another Leschetizky pupil who achieved international fame.

**Alexander Siloti** (1863) was born in South Russia. After a period of study in the Moscow Conservatory, under Nicholas Rubinstein and Tchaikovsky, he won a gold medal for his excellent work. He made a brilliant debut in Leipsic, and then settled down to study with Liszt for three years. He has toured extensively, visiting America, in 1898.

**Eugene d'Albert** (1864) received his early training in England, but in 1881, as a prize scholar, he studied with Liszt at Weimar. In 1889, he toured America with Sarasate, the celebrated violin virtuoso, winning great success. (See also Lesson 102, HISTORY.)



**Josef Slivinski** (1865), a pupil of Leschetizky and Rubinstein, has visited America several times on recital tours.

**Feruccio Busoni** (1866-1924), born in Italy, had one of the greatest technical equipments of the famous pianists. He transcribed many of Bach's organ compositions for the piano. (See also Lesson 103, HISTORY.)

**Martinus Sieveking** (1867) is a Leschetizky pupil who has toured America in recital.

**Antoinette Szumowska** (1868) is a Paderewski pupil who has given recitals in London, Paris and New York.

**Leopold Godowsky** (1870) is one of the great technicians of the early twentieth century, appearing first as a prodigy at the age of nine. He had some study with Saint-Saens, and has toured with conspicuous success. He has devised many extraordinary versions of Chopin's Studies, involving greater difficulty of execution.

**Sigismund Stojowski** (1870), a pupil of the Paris Conservatory and of Paderewski, was born in Poland, but came to New York in 1906. In 1913 he made a European concert tour.

**Sergie Rachmaninoff** (1873), Russian pianist and composer, is one of the greatest artists of the day. He has immense technic, and masterly interpretative powers. (See also Lesson 92, HISTORY.)

**Harold Bauer** (1873), born in London, is a distinguished concert pianist, whose only instruction on that instrument is said to have been one year with Paderewski.

**Josef Lhevinne** (1874), born in Moscow, has met with much success and won prizes and diplomas. His American debut in New York occurred in 1906.

**Josef Hofmann** (1876) studied with his father Casimir (a professor in the Warsaw Conservatory), and with Rubinstein. He played in public at the age of nine, and when ten years old gave fifty-two concerts in the United States. He is one of the really great present-day pianists.

**Alfred Cortot** (1877), born in Switzerland, was educated at the Paris Conservatory. He has concertized very extensively, winning great success wherever he appears.

**Ernst von Dohnanyi** (1877) was a pupil of D'Albert. He made a brilliant tour in America, in 1900, and later returned as both pianist and composer.

**Ossip Gabrilowitsch** (1878), born in St. Petersburg, studied with Rubinstein at the Conservatory there, and then went to Leschetizky in Vienna. He has made many concert tours, repeating, in America, his European triumph with a series of historical recitals to illustrate the development of the concerto. In these, he played eighteen concertos, from Bach to Rachmaninoff. He became conductor of the Detroit Symphony Orchestra, in 1918.

**Mark Hambourg** (1879) was born in Russia, but resides now in London. He is a Leschetizky pupil who has gained much renown as a concert pianist. He has made many tours of America, Australia, Africa, as well as Europe. His repertoire is phenomenal, including nearly forty concertos.

**Percy Grainger** (1882) is an Australian pianist and composer, with an immense technic as a player, and unique in his style of composition. In the latter he has made much use of British folk-tunes.

**Arthur Schnabel** (1882), born in Lipnik, is a pupil of Leschetizky. He is a very successful virtuoso, especially noted for his interpretations of Beethoven and Brahms.

**Ignaz Friedmann** (1882), born in Poland, is another Leschetizky pupil. He has made many successful concert tours, and is especially free in his interpretation of Chopin, of whose works he prepared a new edition in twelve volumes.

**Wilhelm Bachaus** (1884), born in Leipsic, studied with Reckendorf in the Conservatory there, and later with D'Albert. He has a distinguished technic and has visited America several times, in concert tour.

**Mischa Levitski** (1898), one of the youngest Russian pianists, has already won fame as a player of great attainments. He is a pupil of Dohnanyi.

A list of "eminent pianists" must necessarily be incomplete. There are possibly others whose ability would entitle them to mention, but wide public recognition—fame, in fact—must be the chief qualification for inclusion in a selection such as the foregoing.



## Test on Lesson 112

### HARMONY

1. What is a passing chord?

Ans. A chord of different harmony, appearing by degrees between two chords of the same, and for the time being, prevailing harmony.

2. What is the character of such chords when analyzed independently?

Ans. They are melodic rather than harmonic.

3. Write an example of not less than four measures, introducing at least three passing chords.

Ans.

The musical notation shows a sequence of chords and passing chords in G major (one sharp). The chords are: I (G major), II<sup>b</sup> (F# minor), I<sup>b</sup> (F major), V<sup>b</sup> (C major), IV<sup>b</sup> (D major), I<sup>b</sup> (F major), VI (E minor), II (D minor), V (C major), III<sup>b</sup> (B minor), IV<sup>b</sup> (D major), and I (G major). The notation includes a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The chords are indicated by letters and numbers below the staff.

### HISTORY

4. What is the extent of the first era of great pianists?

Ans. From Clementi to Rubinstein, including Liszt.

5. Who is credited with the invention of the "Nocturne?"

Ans. John Field.

6. In what manner were Beethoven, Czerny and Liszt connected musically?

Ans. Beethoven was the teacher of Czerny and Czerny was the teacher of Liszt.

7. What teacher of great renown heads the list of the second era of great pianists?

Ans. Theodore Leschetizky.

8. What two noted teachers numbered William H. Sherwood among their pupils?

Ans. Franz Liszt and William Mason.



## HISTORY—Continued

Marks  
Possible

Marks  
Obtained

9. Give the dates of the birth and death of William H. Sherwood.

7 ---- Ans. 1854-1911.

10. When and where was the Sherwood Music School founded by him?

7 ---- Ans. In 1895, in Chicago.

100 ---- **Total.**

Pupil's Name-----

Pupil's Address-----

Pupil's Class No.-----

Teacher's Name-----



# Sherwood Music School Courses

PIANO



LESSON 113

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · TECHNIC

## HARMONY

### Modulation

(This subject is continued from Lesson 110, and is resumed in Lesson 114.)

#### A MAJOR SEVENTH UP

The modulations to a major seventh above (equivalent to a minor second below), are to unrelated keys; that is, when both keys are major, the second has five more sharps or five less flats; and when the second is minor, there is still a difference of two sharps or two flats. The formula for all four combinations will be about as follows:

Old Key:  $1^3$

New Key:  $V_3^4 \quad I^6 \quad II^6 \quad I_4^6 \quad V_7 \quad I$

These modulations should be practiced at the key-

board, beginning on many different tonics, and using the different combinations of major and minor in rotation.

#### MODULATION 9. To the Major Seventh Above

C or C minor to B or B minor:

C(c):  $I^3$     B(b):  $V_3^4 \quad I^6 \quad II^6 \quad I_4^6 \quad V_7 \quad I$

## TECHNIC

### Octave Playing

(This subject is continued from Lesson 33.)

A great artist, upon being asked how he practiced octaves, replied: "I never practice octaves. I play them." Just as it is true that many excellent pianists play well naturally, without troubling themselves about the theory or mechanics of their playing, so in octave

technic, many players have an instinctive knack of executing this important division of keyboard manipulation easily and with considerable endurance. But, for the most part, students have to practice octaves assiduously.



Octaves may be played either by stroke or by weight; and, as stated in Lesson 33, *TECHNIC*, with the whole arm, forearm, or hand, to produce a variety of effects.

Octaves played by stroke have decisive and brilliant tone, while weight octaves produce mellow, singing tone. The force and speed required in each instance determine what part of the mechanism shall be set in motion, and whether by muscular exertion or by mere relaxation (weight).

In extremely rapid octave passages which go beyond the possibilities of hand stroke, the entire arm takes on a quivering, vibratory movement in which all the arm muscles are properly coordinated. This vibratory movement can be acquired only through persistent, conscientious practice.

For broken octave passages, the rotary motion of the forearm is used (see Lesson 105, *TECHNIC*), with a stroke or weight according to the tone quality desired.

### OCTAVES PLAYED BY STROKE

The kinds of octaves played by stroke include the following:

Staccato octaves restrained by sustained notes.  
(Finger stroke)

Repeated staccato octaves, and scale progressions in staccato octaves. (Hand stroke, or whole-arm.)

Staccato octave chords. (Forearm stroke)

High-speed staccato octaves. (Arm vibration)

Intense octaves; chord accents. (Whole-arm stroke)

### OCTAVES PLAYED BY WEIGHT

Octaves played by weight are used in fewer cases, as follows:

Melodic legato-octave formations. (Forearm weight)

Octaves composed of legato and staccato notes.  
(Alternating forearm weight and finger stroke)

While these are the leading types of octaves, it would be a mistake to conclude that any one kind of stroke is used exclusively, or for long; or that a passage in octaves would be played wholly from the wrist, elbow or shoulder. In the last analysis, a judicious distribution of work among the three must take place in octave playing, whether staccato or legato. The types enumerated illustrate the predominant use of a particular lever.

Any exclusive, localized action, with the rest of the mechanism inactive or restrained, is sure to produce stiffness or undue fatigue, if persisted in for any lengthy period.

Stiffness of the wrists results, always, from an unmindful use of them. When practicing octaves, see that the arm and its joints are in a loose, relaxed condition, and when you feel any fatigue coming on, do not fail to stop until the muscular contraction is relieved. In extended repetitions, it is well to vary the position of the wrist, making it now high, now low. The low position brings the forearm into action, while the whole arm coöperates when the wrist is held high. This changing from the low to the high position of the wrist is the best method of preventing or overcoming fatigue or stiffness.

It is well always to bear in mind that the shoulder is the seat of all motor energy and activity, in piano playing, especially in staccato work. The weight of the arm is transferred from key to key by impulses emanating from the shoulder, and the entire arm thus vibrates, all the joints remaining perfectly relaxed. The only point of fixation—not stiffness—is found in the thumb and fifth finger. The hands are literally thrown into the keys with a full-arm movement.

### FINGERING OCTAVES

#### STACCATO OCTAVES

It is advisable, at the beginning, to practice staccato octaves with one fingering—the thumb and fifth finger, on both white and black keys. As practice progresses, use the fifth finger on white keys and the fourth finger on black keys.

#### LEGATO OCTAVES

The lower notes of legato octaves for the right hand can be connected with ease when the thumb glides from a black to a white key, but not so well when the thumb has to move from one white key to another.

For the upper voice, the fourth finger, or in some cases the third finger, is to be used.

A slight upward or downward movement of the wrist may be used to facilitate legato octave practice.



# HOW TO PRACTICE OCTAVES

The following directions may be taken as rules for practice, in studying octave work:

1. Maintain in the hand a fixed octave gauge—that is, do not pull in the fifth finger and thumb each time the octave is produced. At the same time, these fingers must not be held in a cramped position.
2. The fingers not employed should, at all times, be relaxed—never straightened out.
3. Accent the upper note of the right hand octaves more than the lower note.

It is highly important, as a general rule, to bring out the upper voice of all octaves more prominently than the lower. The natural tendency, of course, is to bring out the lower, in the right hand, since the thumb is a heavier and more awkward finger. Bringing out the upper voice serves to give octaves a brilliant, scintillating, limpid tone quality, not otherwise obtainable. The same applies to thirds and sixths; in fact, to all double notes.

Novel effects are sometimes produced by bringing out the lower voice, especially of sections which have previously been performed in the manner first indicated. An example of this is found in MacDowell's "From an Indian Lodge" (Woodland Sketches), shown in Illustration 1, below.

4. Practice very slowly, with full-arm stroke, with all degrees of force, accent and rhythmic variants, accelerating by gradual degrees.

5. The same, with wrist action alone.
6. The same, with forearm action alone.
7. The same, with combined arm and wrist action, raising and lowering the wrist.

The practice of an octave study with a variety of different accents and rhythms is excellent preparatory work. Illustration 2 shows a variety of rhythms which may, for example, be applied to the octave study by Biehl, Op. 145, No. 30, shown in Illustration 3, on the following page. This study is in  $\frac{6}{8}$  measure, with a prevailing rhythm marked "original" in the Illustration below.

Illustration 2

Rhythmic Patterns Which May Be Applied to Octave Study

Original  $\frac{6}{8}$

(a)  $\frac{6}{8}$

(b)  $\frac{3}{4}$

(c)  $\frac{4}{8}$

(d)  $\frac{4}{8}$

(e)  $\frac{3}{4}$

(f)  $\frac{3}{4}$

(g)  $\frac{3}{4}$

Illustration 1

Octaves With Lower Notes Accented

MACDOWELL: From an Indian Lodge



Illustration 3 shows the application of some of these rhythmic patterns to the measures of the study referred

to. The variations at (a), (b), (c) and (d) give changes of accent only. Those at (e) and (f) have rhythmic changes.

Illustration 3

Rhythmic Variants Applied to Opening Measures of Octave Study by Biehl

The illustration displays the original opening measures of an Octave Study by Biehl and six rhythmic variants. The original piece is in 6/8 time, with a key signature of two flats (B-flat and E-flat). The notation is for piano, with a forte (f) dynamic marking. The original measures are shown in a grand staff (treble and bass clefs). Variants (a) through (f) are shown in the same grand staff, with the time signature and key signature remaining the same. Variants (a) and (b) show changes in accentuation. Variants (c) and (d) show changes in the rhythmic pattern. Variants (e) and (f) show changes in the rhythmic pattern and the time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The other rhythms may be applied in like manner.

Further variations may be made by repeating octaves—playing two or three instead of one, as:

or by playing with alternating hands, beginning with either the right or the left, as:

This block shows two examples of further variations of the Octave Study. The first example shows the original notation with a forte (f) dynamic marking, followed by a variation where the octaves are repeated three times, indicated by a '3' and a slur. The second example shows the original notation with a forte (f) dynamic marking, followed by a variation where the octaves are repeated three times, indicated by a '3' and a slur. The notation includes various musical symbols such as notes, rests, and dynamic markings.



# Test on Lesson 113

## HARMONY

- Write modulations, in the four combinations of majors and minors from D to C#. Mark the keys and the formula for each modulation.

Ans.

Handwritten musical notation for four modulations from D major to C# minor. Each modulation is shown in two systems of treble and bass staves. The first system is D major to D minor, the second is D major to C# minor, the third is D minor to D major, and the fourth is D minor to C# minor. Roman numerals are written below each system.

113-1

d: I C# V<sup>4</sup> I<sup>6</sup> II<sup>6</sup> I<sup>6</sup><sub>4</sub> V<sub>7</sub> I

d: I C# V<sup>4</sup> I<sup>6</sup> II<sup>6</sup> I<sup>6</sup><sub>4</sub> V I

d: I C# V<sup>4</sup> I<sup>6</sup> II<sup>6</sup> I<sup>6</sup><sub>4</sub> V I

d: I C# V<sup>4</sup> I<sup>6</sup> II<sup>6</sup> I<sup>6</sup><sub>4</sub> V I

## TECHNIC

- What kind of tones are produced when playing octaves
  - by stroke?
  - by weight?
- What is the action of the arm in extremely rapid octave passages which go beyond the possibilities of hand stroke?

Ans. It takes on a quivering vibratory movement, in which all the arm muscles are properly coordinated.

- What is the best method of preventing or overcoming fatigue or stiffness in playing octaves?

Ans. Changing from the low to the high position of the wrist.

- What fingering is advisable at the beginning, to practice staccato octaves?

Ans. The thumb and fifth finger, on both white and black keys.



## TECHNIC—Continued

Marks  
Possible

Marks  
Obtained

6. What is the rule, in octave playing, for fingers not employed?

10 ---- Ans. They should at all times be relaxed.

7. In playing octaves with the right hand, which note is generally given the greater accent?

10 ---- Ans. The upper note.

100 ---- **Total.**

Pupil's Name .....

Pupil's Address .....

Pupil's Class No. ....

Teacher's Name .....



# Sherwood Music School Courses

PIANO

LESSON 114



GRADE—ADVANCED B

Subjects of this Lesson: HARMONY - TECHNIC

## HARMONY

### Modulation

(This subject is continued from Lesson 113, and is resumed in Lesson 117.)

#### A MAJOR SEVENTH DOWN

The formula for the modulation to a major seventh below is as follows:

Old Key:  $I^8$

New Key:  $V_7 \quad I^6 \quad II^6_5 \quad I^6_4 \quad V_7 \quad I$

As the modulation is to a key with more flats, or less sharps, a closer connection exists when the first key is minor than when it is major. That is, C minor to  $D\flat$  major is from three flats to five flats—an increase of two flats; whereas, from C major to  $D\flat$  major is an increase of five flats.

#### MODULATION 10. To the Major Seventh Below

C or C Minor, to  $D\flat$  or  $D\flat$  Minor (Enharmonically,  $C\sharp$  Minor)

C(c):  $I$   $D\flat(b): V_7$   $I^6$   $II^6_5$   $I^6_4$   $V_7$   $I$

$D\flat$  minor would require a signature of eight flats. The key is always used in its enharmonic equivalent,  $C\sharp$  minor, with four sharps; and if we substitute that notation, all the chords after the first will be in sharps

instead of in flats. The second and third chords, an exceptional resolution of  $V_7$  mentioned in Lesson 86, HARMONY, would be



A modulation from C major to C# minor is apparently much less remote than one to D $\flat$  minor. In the former case it is adding four sharps (the signature of C# minor), and in the latter, it is adding eight flats. However, as the two keys are the same, there can be really no difference. The explanation of this fact is that six flats or sharps constitute the maximum degree of remoteness in tonality. In going beyond that number on one side, we approach

the original key again, on the other—flats instead of sharps, or vice versa. This may be compared to moving from the zero point (at "12") on a clock face. The "6" is the greatest distance away from it. (See The Circle of Fifths, LESSON 42, HARMONY.)

Practice making the modulations at the keyboard, beginning on many different tonics, and using the different combinations of major and minor in rotation.

## TECHNIC

### *The Playing Apparatus*

(This subject is continued from Lesson 105.)

#### POSITION (Continued from Lesson 46.)

Many erroneous and conflicting notions are held concerning hand position. Due to the fact that, in the early stages of instruction, great care is given by conscientious instructors to finger-tips, knuckles, wrists, etc., the conclusion is often reached that there is a standard hand position for piano playing. The practice of our greatest masters of the keyboard is the best proof of the falsity of such a belief!

Since, to observe the rigid letter of the law is preferable to lawlessness, it is indeed advisable to master one good and correct hand position. The main requirement for such a hand position is *controlled relaxation*. When quietness and control have been attained, so that unnecessary and antagonistic motions have been eliminated, it becomes an easy matter to change this one position to meet the various exigencies of particular playing conditions. In other words, while, at first, the rigor of the law (the letter) is to be observed, the individual proceeds, by degrees, to observe the spirit of the law. And that spirit is none other than naturalness attained through intelligent practice.

The difficulty of covering this very important topic lies not only in the numerous different needs and conditions of piano playing, but especially in the numerous different kinds and types of hands and temperaments and gifts of players. Thus, it frequently happens, that, under certain conditions, two players may employ diametrically opposite means to achieve the same result.

A typical illustration is seen in the playing of those

two antipodes, Liszt and Rubinstein. Liszt's arms were extremely long, his hands and fingers long and slender. Rubinstein, on the other hand, had short, massive arms, short, stocky, "pudgy," fingers with heavily-cushioned tips. It is natural to assume that these masters could not employ the same means. Furthermore, the student will readily understand that each master's tone quality and quantity was necessarily different; that, in short, each master's technical equipment was as individual as were his physical characteristics.

Therefore, this axiom may be stated: there is no one and only correct position which will satisfy all the demands of piano playing.

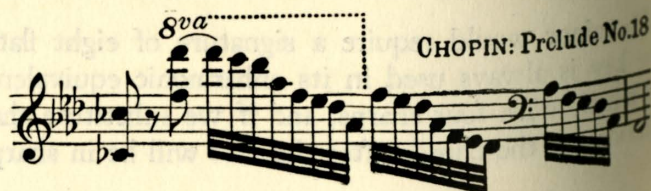
The principles expounded in this Lesson form a general basis for determining the most advantageous hand positions.

#### THE FINGERS

Close-lying passages, with many white keys, call for curved fingers, while black keys and extended passages demand a more extended finger position. It would be unnecessary to curve the fingers much in a passage like that shown in Illustration 1.

Illustration 1

Passage to be Played With Extended Fingers





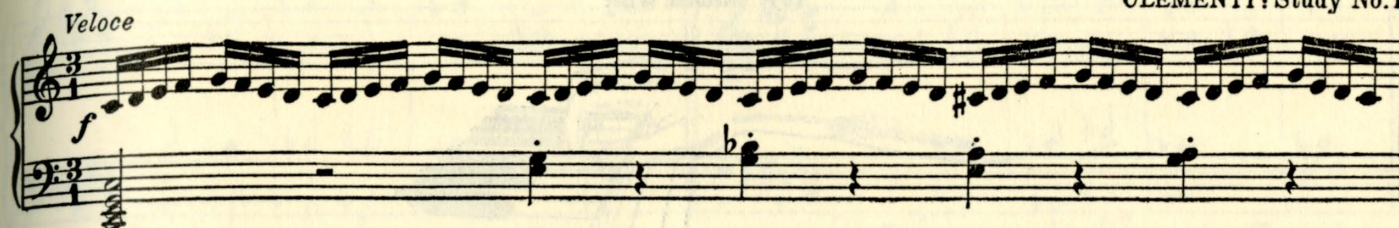
A somewhat flatter hand position would be required for such a passage. It is likewise obvious that extended

fingers would be unsuitable in a passage such as that shown in Illustration 2.

Illustration 2

Passage to be Played With Curved Fingers

CLEMENTI: Study No. 1



Bold effects and grand masses of tone can best be produced with curved fingers, while a position with fingers more or less extended is especially adapted to soft, flowing, romantic passages.

In legato, a great deal of power, combined with beautiful tone quality, is obtainable with the fingers extended; but staccato passages are invariably better when played with curved fingers. The reason for this is that curved fingers produce a more positive, aggressive touch; and such a touch is necessary in all staccato work, so that the sound may be crystalline in its clearness and—in soft work—"pearly." Whenever staccato work is attempted with extended fingers, the result is almost invariably slovenly.

There are other considerations to be kept in mind, such as the relative lengths of the fingers, their comparative strength and independence. Long fingers, furthermore, need to be curved more than short fingers.

#### THE HANDS

As a general rule, the hands are held so that the fingers are parallel with the keys which are immediately in front of the player. When the requirements take the player into registers to the extreme right or left of the keyboard, conditions make it necessary to poise the hands more obliquely. So, for example, in descending scales played by the right hand, as well as ascending scales played by the left hand, an oblique position is assumed. This matter was explained and illustrated in Lesson 93, TECHNIC.

The degree of obliqueness of hand position depends upon many factors, but especially upon—

- (a) The size of the hands,
- (b) The length of the fingers,
- (c) The length of the arms,
- (d) The height of the piano seat.

#### THE WRISTS

Perhaps no member of the playing mechanism reveals so many different attitudes and aspects with relation to the keyboard, as the wrists. Various kinds of piano playing demand low wrists, that is, wrists poised below the line of the keys. Others, again, are more suitably accomplished with the wrists on a line with the keys; and, yet again, wrists poised above the keyboard line greatly facilitate the playing of some passages. While it is impossible to give rules covering all contingencies, some practical suggestions follow.

##### Low Wrist

Low wrist is suitable for slow or moderately fast *tempi*, particularly in chord work or in melody playing, where upward action of the wrist at the moment of attack tends to increase the pressure, and so produce a large tone. This position is shown in Illustration 3(a), on page 4.

##### Medium Wrist

For all average playing in moderate *tempi*, with



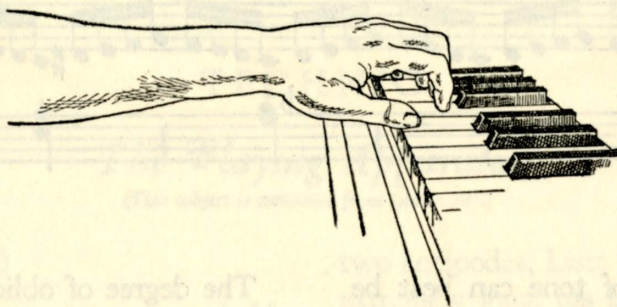
moderate dynamics, a medium wrist is best. This position is shown in Illustration 3(b).

### High Wrist

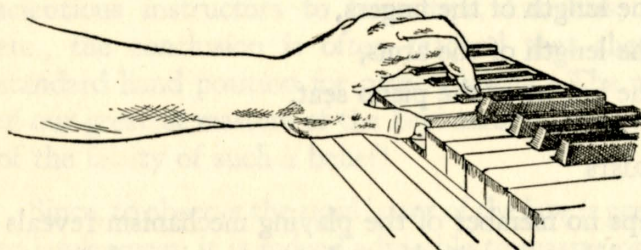
High wrist should be used for fast *tempi*, particularly for soft effects. This position is shown in Illustration 3(c).

Illustration 3

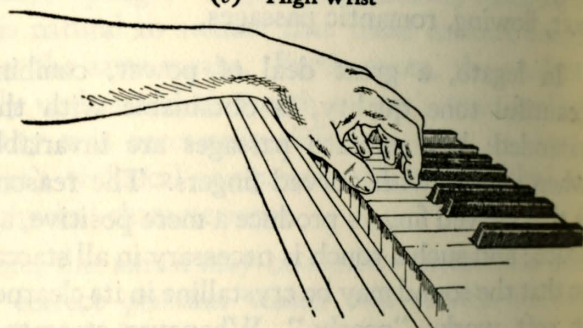
(b) Medium Wrist



(a) Low Wrist



(c) High Wrist



## RÉSUMÉ

The central thought in the development of modern keyboard technic is weight. Adequate technic consists in the judicious distribution of weight. From this it follows that the importance of purely localized finger activity has receded more and more into the background. It is indeed a far cry from the specialized finger work of the harpsichordists and early pianists to the emancipated free arm work of the present-day pianist. The reservoir and seat of all motor energy is, as has been repeatedly stated, in the shoulders, rather than in the fingers. The hands are simply incidentals, or parts of the playing mechanism, which, if not unduly restrained or hindered, will assume positions in keeping with the natural outflow of energy from the shoulders.

The entire subject of Position resolves itself into a

matter of common sense, and may be summed up as follows:

1. Do not play with fingers always in the same position, but vary the curve to suit the requirements of the passage to be played.
2. Vary the position of the hand, and do not expect the fingers to be always parallel with the keys.
3. Vary the position of the wrists from low to high, as required; that is, do not play with the wrists held invariably on the plane of the key level.
4. Let the body be relaxed and free to move in the direction of the hands when necessary.
5. In short, to attain facility of execution under all conditions of speed and dynamics, it is necessary to adapt the hands to the keys.



**Test on Lesson 114**

**HARMONY**

1. Write modulations, in all four combinations of majors and minors, from E to F. Mark the keys and the formula for each modulation.

Ans.

Handwritten musical notation for harmonic exercises. The notation is arranged in two systems, each with two staves (treble and bass clef). The first system is in E major (one sharp) and the second system is in F major (one flat). The notation includes chords and their corresponding Roman numerals.

System 1 (E major):  
 Treble clef: E: I F V<sub>7</sub> I<sub>6</sub> II<sub>5</sub> I<sub>4</sub> V<sub>7</sub> I  
 Bass clef: E: I F V<sub>7</sub> I<sub>6</sub> II<sub>5</sub> I<sub>4</sub> V<sub>7</sub> I

System 2 (F major):  
 Treble clef: F: I f: V<sub>7</sub> I<sub>6</sub> II<sub>5</sub> I<sub>4</sub> V<sub>7</sub> I  
 Bass clef: F: I f: V<sub>7</sub> I<sub>6</sub> II<sub>5</sub> I<sub>4</sub> V<sub>7</sub> I

**TECHNIC**

2. What is the main requirement for a good and correct hand position?

Ans. Controlled relaxation.

3. How is naturalness attained?

Ans. Through intelligent practice.

4. What finger position is best for close-lying passages, with many white keys?

Ans. Curved position.

5. How is power, with beautiful tone quality, sometimes obtained in legato passages?

Ans. With the fingers extended.



## TECHNIC—Continued

Marks  
PossibleMarks  
Obtained

6. Name four factors upon which the degree of obliqueness of hand position depends.

- 12 ----- Ans. 1. The size of the hands.  
 2. The length of the fingers.  
 3. The length of the arm.  
 4. The height of the piano seat.

7. What position of the wrist is suitable for

- 9 ----- (a) slow or moderately fast tempi?      Ans. Low.  
 (b) all average playing in moderate tempi?      Ans. Medium.  
 (c) fast tempi?      Ans. High.

8. What is necessary to attain facility of execution under all conditions of speed and dynamics?

- 8 ----- Ans. Adapt the hands to the keys.

100 ----- **Total.**

Pupil's Name.....

Pupil's Address.....

Pupil's Class No. ....

Teacher's Name.....



# Sherwood Music School Courses

PIANO



LESSON 115

GRADE—ADVANCED B

HARMONY

Subjects of this Lesson: HARMONY • HISTORY

## Nonharmonic Tones

(This subject is continued from Lesson 111.)

### PEDAL OR ORGAN POINT

When a tone is held in the bass (sometimes for several measures) it is called a pedal, organ point, or pedal point. It usually occurs on the tonic or dominant. All kinds of diatonic or chromatic chords may be used, provided that the first and last chords used over the pedal include the pedal point as a harmonic tone. (See Illustration 1.) The first two measures show a pedal on the dominant; the third and fourth measures show one on the tonic.

Pedals are most frequently found in works for organ or orchestra, where they are more effective than on the piano, because of the limited sustaining power of the tones of the latter. Short pedal points, however, are not uncommon in piano music.

### SUSTAINED TONE

(Inverted Pedal)

A tone held in an upper voice, usually the soprano, while the other voices progress to various chords, is called an Inverted Pedal, or a Sustained Tone. The following example illustrates its application. (See Illustration 2.)

Illustration 2  
Inverted Pedal



Illustration 1

Pedal Points on the Dominant and Tonic





# Sherwood Music School Courses

PIANO



LESSON 115

GRADE—ADVANCED B

## HARMONY

Subjects of this Lesson: HARMONY · HISTORY

### Nonharmonic Tones

(This subject is continued from Lesson 111.)

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Illustration 2  
Inverted Pedal



Illustration 1

Pedal Points on the Dominant and Tonic





In the first measure, the sustained C in the soprano is harmonic throughout; but in the second it is foreign to the first two chords, and is an Inverted Pedal.

### ANTICIPATION

Anticipation occurs when one voice proceeds to a tone of the next chord, in advance of the other voices. This is shown at (a), in Illustration 3. Anticipation in

two voices occurs at (b) and in three voices at (c). The D and F anticipations at (b), for example, come on the second beat, while the chord of which they are part, does not come in until the third beat. At (c), three voices anticipate, on the second beat, the dominant ninth chord of the third beat.

This nonharmonic tone is indicated by a circle, o.

Illustration 3  
Anticipations

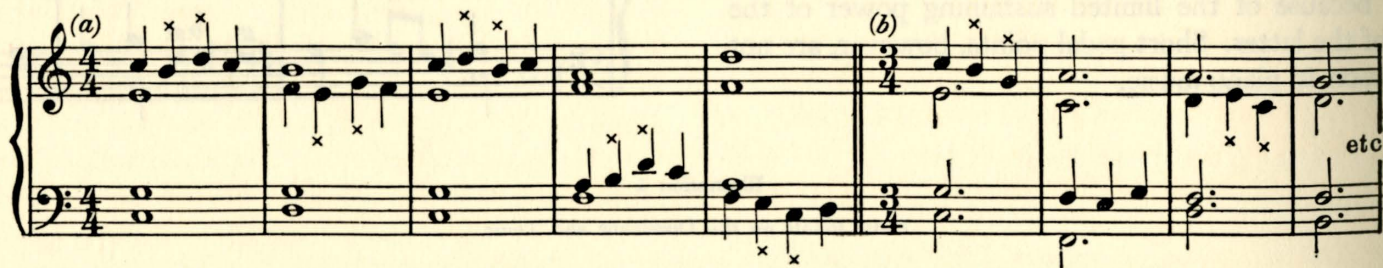


### CHANGING TONES

Changing tones are double auxiliary tones between a harmonic tone and its repetition, or between one harmonic tone and another a third above or below. The skip between them is necessarily a third.

As they always follow an accented harmonic tone, they are comparatively unaccented, although, in quadruple measure, the second comes on a secondary accent. This will be seen in Illustrations 4 (a) and (b), the doubled auxiliary tone sign, x x, indicating the pairs of changing tones.

Illustration 4  
Changing Tones in (a) Quadruple Measure and (b) Triple Measure



### SUMMARY OF SIGNS USED FOR NONHARMONIC TONES

- Passing tone
- u Alternating tone
- x Auxiliary tone taken by skip
- s Suspension (Double and Triple Suspensions—d.s. and t.s.)

- + Appoggiatura
- P Pedal
- o Anticipation
- x x Changing tones



## HISTORY

*America*

(This subject is resumed in Lesson 116.)

## THE BEGINNINGS OF MUSIC IN THE UNITED STATES

## THE PILGRIMS AND PURITANS

To the Pilgrims and Puritans we must look for the real beginnings of music in America. While these two groups of early settlers differed on many points in religion, they both looked with suspicious eyes upon music.

The Pilgrims came from Holland; the Puritans from England. Both sought religious freedom in America. The Pilgrims—one hundred and twenty of them—arrived in a Massachusetts harbor, December 21, 1620, naming their landing-place Plymouth—the last town they had seen in England. The Puritans settled in Boston. Gradually both sects merged into Congregationalists.

The book of Psalmody used by the Pilgrims was compiled by Reverend Henry Ainsworth, and consisted of crude paraphrases of the Psalms. The five tunes used were "Old Hundred," "York," "Windsor," "Hackney" and "Martyrs."

Eventually the Bay Psalm-Book superseded the Ainsworth Psalmody. This was the first volume printed in New England.

Constant quarrelling and opposition to innovations marked the progress of early music in America. "Singing by note" instead of "by ear" was strenuously opposed, and the introduction of the organ into divine service aroused the fiercest denunciations. However, in 1717, a Singing Society was founded in Boston to practice "singing by note," and the establishment of choirs soon followed.

The first organ set up in a New England Church was in King's Chapel, Boston; about 1750. It was the gift of a Mr. Brattle, a Puritan of more than ordinary culture and breadth of vision. In the course of a few years, there were installed in New England five organs.

The year 1770 witnessed the beginning of the Revolutionary War. In this same year there appears on the scene, the first native American composer, William

Billings, of Boston. He was a tanner by trade, a deformed man, minus the sight of one eye, untidy in appearance, but an ardent patriot. He expressed himself "as Nature dictated," scorning all rules of composition. His practice of "fugueing—" a defiance of all contrapuntal rules—should have made Bach turn over in his grave! But Mr. Billings, at least, loosened the hide-bound state of New England's music and paved the way for other pioneers, such as Andrew Lane, Timothy Swan, Samuel Holyoke, and Oliver Holden, the last mentioned composer having perpetuated his name in the well-known hymn "Coronation."

Music teachers settled in Boston during these early years of struggle, the more eminent teachers receiving seventy-five cents a lesson. Pianos, however, were so scarce that the pupil usually had to practice on his teacher's piano.

## THE FIRST CONCERT HALL, ORATORIO AND OPERA PERFORMANCES

As early as 1756, a Concert Hall was built in Boston. Gradually, the severity of the Puritan Church was relaxed; however, innocent amusement was usually cloaked under the garb of religion. Samuel Holyoke, who wrote a hymn "Arnheim," which rivaled "Coronation" in popularity, gave many "musical entertainments" in Salem. In 1773, Josiah Flagg organized a band and gave a concert in Faneuil Hall, Boston. In 1750, New York heard a performance of *The Beggar's Opera*. Not until many years later was Handel's *Messiah* given at the University of Pennsylvania. Parts of Haydn's *Creation* were given in Philadelphia, in 1810.

## EARLY SINGING SOCIETIES AND CONVENTIONS

William Billings must be credited with the establishment of one of the first singing classes in New England. This had a membership of forty-eight, and, after the Revolutionary War, became a permanent institution known as the Stoughton Musical Society. Other similar societies were formed elsewhere, and the first singing contest held in America occurred in 1790, when



the Stoughton Society and the Dorchester, Massachusetts, Society competed for honors, the Stoughton singers winning the contest by singing from memory the "Hallelujah Chorus" from *The Messiah*.

Following the War of 1812, a great musical jubilee was held in Boston on Christmas Eve, to celebrate the signing of the Peace Treaty. The brilliant success of that event led to a permanent organization known as the Handel and Haydn Society, which had its origin in the choir of fifty voices at the Park Street Church, in Boston, the singing being accompanied by a flute, bassoon and 'cello. This Society gave the entire score of Handel's *Messiah* in 1818, and Haydn's *Creation*, in 1819.

Out of the singing schools established in great number after Mr. Billings had, in his crude fashion, promulgated the idea, grew the Music Convention, which may be described as a combination of the English Choir Festival, the German Music Festival, and a music school of limited duration. Prominent early workers in this field were Nathaniel D. Gould and Thomas Hastings.

By the early fifties, Music Conventions had become established features in all parts of the country. These gradually merged into Normal Music Institutes. Prominently associated with these valuable institutions are the names of Dr. Lowell Mason, J. G. Webb and George F. Root. The direct descendant of the Conventions, Institutes and Normals, is the Music Festival.

Dr. Lowell Mason, often called the Father of American Music, must be credited with the establishment of music in the public schools, a work to which he dedicated his greatest energy and devotion. Together with William C. Woodbridge, he labored incessantly to put into practice the Pestalozzian method of training the young, a method which Mr. Woodbridge carefully studied in Europe. In 1838, after a series of experiments carried on by Woodbridge and Mason at their own expense, the School Board of Boston directed that music should be a part of the public school curriculum.

#### INSTRUMENTS AND INSTRUMENTAL MUSIC

In the seventeenth and eighteenth centuries, instrumental music in America occupied a secondary position, vocal music being much more in evidence. Spinets and virginals there were; and quantities of marches and "battle-pieces" were written for these instruments. To a large extent, the taste of the colonies followed that of

London. The fingering in use in England (x, 1, 2, 3, 4) was so completely adopted by America that it is called American Fingering to this day.

During the warlike times of the eighteenth century, the lute was a favorite instrument. Music stores began to appear early in the nineteenth century. From 1813 to 1819, the Franklin Music Warehouse, at No. 2 Milk Street, in Boston, manufactured over fifty upright pianos and twenty organs. Jonas Chickering was the pioneer piano manufacturer. He must be credited with the patenting of the full iron frame of the modern piano, a construction which provides for the necessary resistance to the tension of the wires, so that the latter maintain their pitch. (See Lesson 111, HISTORY.) Incidentally, important inventions, patented in 1843 and 1845, made the American piano the most durable in the world.

Gottlieb Graupner may rightfully be called the father of orchestral music in America. Originally a German soldier, honorably discharged from service, he played oboe in a large symphony orchestra assembled in London, in 1788, by Haydn. Later, he came to America and settled in Boston. Here he gathered together a few professionals and enthusiastic amateurs, and they met every Saturday night in a little hall for social and musical purposes. They attempted only the simpler forms of classical music. Graupner's orchestra, called the Philharmonic Orchestra, gave its last concert in 1824.

In 1842, the New York Philharmonic Society was founded. Its personnel included seventeen violins, five violas, four 'cellos, five contrabasses, three flutes, a piccolo, two oboes, two clarinets, three bassoons, four horns, two trumpets, four trombones, and a pair of kettledrums. At their first concert, the program included Beethoven's First Symphony, Weber's Overture to *Oberon*, a scene from Beethoven's opera, *Fidelio*, and a Mozart aria.

Other orchestral organizations were the Musical Fund Society, organized in Philadelphia, in 1820; the European Society founded in New York, in 1799; the Germania Orchestra, made up of refugees from the Revolution in Germany in 1848. Of the Theodore Thomas Orchestra and the Boston Symphony Orchestra we shall have occasion to speak later. (See LESSON 117, HISTORY.)

Chamber Music organizations are of comparatively recent growth, and will also be mentioned in Lesson 117, HISTORY.



**Test on Lesson 115**

**HARMONY**

1. What is the organ point, or pedal point?

Ans. A tone held in the bass, sometimes for several measures.

2. On what harmonies does it usually occur?

Ans. On the tonic or dominant.

3. What is an inverted pedal point, or sustained tone?

Ans. A tone held in an upper voice, usually the soprano, while the other voices progress to various chords.

4. When does anticipation occur?

Ans. When one voice proceeds to a tone of the next chord, in advance of the other voices.

5. What are changing tones?

Ans. Double auxiliary tones between a harmonic tone and its repetition, or between one harmonic tone and another, a third above or below.

**HISTORY**

6. To whom do we look for the real beginnings of music in America?

Ans. To the Pilgrims and Puritans.

7. What was the first volume of music printed in New England?

Ans. *The Bay Psalm-Book*.

8. Who was the first native American composer?

Ans. William Billings, of Boston.

9. When did the Handel and Haydn Society first present Handel's "Messiah" and Haydn's "Creation?"

Ans. "Messiah" in 1818, and "Creation" in 1819.

10. Who has often been called the Father of American Music, and for what special work has he been given credit?

Ans. Dr. Lowell Mason, credited with the establishment of music in the public schools.



## HISTORY—Continued

Marks  
PossibleMarks  
Obtained

11. What position did instrumental music in America occupy in the seventeenth and eighteenth centuries?

6 ---- Ans. A secondary position, vocal music being much more in evidence.

12. Who was the pioneer piano manufacturer?

8 ---- Ans. Jonas Chickering.

13. When was the New York Philharmonic Society founded?

6 ---- Ans. In 1842.

100 ---- **Total.**

Pupil's Name .....

Pupil's Address .....

Pupil's Class No. ....

Teacher's Name .....



# Sherwood Music School Courses

PIANO



LESSON 116

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

## HARMONY

### *The Chorale*

The Chorale is the simple and dignified hymn-tune of the early German Protestant church. (See Lesson 75, HISTORY.) In its strict form, it exemplifies the purest four-part harmonic writing. Concords and their first inversions are used. Discords must be prepared or introduced and resolved by degrees, as, for instance, in

the few places where they occur in Illustration 1. The second inversion is used only at a cadence, either semi or full. The harmony remains, throughout, quite diatonic, and the only modulations are to closely related keys. The following is a typical example of a chorale, and contains a modulation to the relative minor:

Illustration 1

A Chorale

Harmonic progression for the first system (measures 1-8):  
Eb: I VI II V I IV<sub>6</sub> V<sub>6</sub> I

Harmonic progression for the second system (measures 9-16):  
I VI II V<sub>6</sub> VI II<sub>6</sub><sup>5</sup> V -7 I  
I<sub>6</sub> -<sub>6</sub><sup>5</sup> IV II -2 V<sub>6</sub> IV<sub>6</sub> c: V I -7 Eb: II -7 I VI -7 II V -7 I



## HISTORY

*America*

(This subject is continued from Lesson 115, and is resumed in Lesson 117.)

## EMINENT MUSICIANS AND CRITICS

## COMPOSERS

**John Knowles Paine** (1839-1906) was the first of the American composers to write in the larger classical forms, and was the author of the first oratorio written on American soil—*St. Peter*. After a period of study abroad, he became the most distinguished organ virtuoso of the country. Mr. Paine was the first American composer to win transatlantic fame, his *Mass in D* receiving performance in Berlin. Prominent among his orchestral compositions are his *Spring* symphony, his *Symphonic Fantasy*, inspired by Shakespeare's *Tempest*, and his *Island Fantasy*, inspired by some paintings by an American artist, J. Appleton Brown. Harvard College conferred upon Mr. Paine a musical professorship, the first granted in this country.

**Arthur Foote** (1853) has received his education exclusively in America. His works include much valuable piano literature, church music, secular choruses and songs. Many consider his *Francesca da Rimini*, a symphonic poem, his greatest work. Harvard University did him the honor of conferring upon him the degree of M.A. in 1875.

**George W. Chadwick** (1854) studied with Dudley Buck and George E. Whiting. Later, he studied in Europe, where his overture *Rip Van Winkle* received substantial recognition. As a conductor and organist, he was very successful, and in 1897, he became Director of the New England Conservatory of Music. Among his distinguished pupils are Horatio W. Parker, J. Wallace Goodrich, Arthur Whiting and Henry K. Hadley.

Mr. Chadwick is particularly successful in the classical forms. In his second symphony, in B-flat, we find the first effort of any American composer to utilize plantation melodies for thematic material. His most ambitious work is a sacred opera *Judith*. He has received an honorary degree of M.A. from Yale University, and an L.L.D. from Tuft's College.

**Edgar Stillman Kelley** (1857) is a composer of symphonies, suites, cantatas, and many small works. His oratorio, or miracle-play, *Pilgrim's Progress*, was produced at the Cincinnati Festival of 1918, and has been given in New York and Chicago. His *Chinese Suite* and the incidental music to *Ben Hur* are also very notable works.

**Edward Alexander MacDowell** (1861-1908) is generally accorded first place among native American composers, as the most gifted and characteristically national representative of American music. Though educated largely in European musical institutions, he kept himself so free from even unconscious imitation of either methods or instructors, that his individuality remained untrammelled in its creative expression. Among his compositions in various styles and forms, his four sonatas for piano stand forth as great works; two piano concertos are striking vehicles of virtuosity, as are also his twelve *Virtuoso Studies*. In his Indian Suites for orchestra, he utilizes, in most convincing fashion, themes founded on native Indian melodies. Further examples of his predilection for program music are his orchestral tone poems *Hamlet*, *Ophelia*, and *Launcelot and Elaine*; while conspicuous among his piano compositions, written in this picturesque style, are his *Woodland Sketches*, *Sea Pieces* and *Moon Pictures*.

Rupert Hughes comments upon MacDowell's style as follows: "His compositions are superb processions, in which each participant is gotten up with the utmost personal splendor. With him no note in the melody is allowed to go neglected, ill-mounted on common chords in the bass, or cheap-garbed in trite triads. He believes that it is necessary, if you would have a chord "bite," to put a trace of acid in its sweetness. With this clue in mind, his unusual procedures become more explicable without losing their charm."

**Horatio W. Parker** (1863-1919) also received recognition abroad, his *Legend of St. Christopher* having been given in Bristol, England, under the composer's direction. His most ambitious works are a cantata *Hora Novissima*,



the oratorio *Morven and the Grail*, and the opera *Fairyland*, with which last composition he won the \$10,000 prize offered by the Federated Music Clubs of America for the best opera by a native composer. Cambridge University conferred upon him the degree of Doctor of Music.

**Henry K. Hadley** (1871) is the author of many large works, including four symphonies and six operas. Of the latter, his *Cleopatra's Night* (1920) reaches a very high grade of general excellence, and takes a distinguished place among works of its class produced in America. Recent successful choral works are *Ode to Music* and *Resurgam*.

**Frederick S. Converse** (1871) was a graduate of the Harvard Music School, in 1893, and later studied with Rheinberger, in Munich. He taught harmony at the New England Conservatory (1899-1901) and composition at Harvard (1901-1907). His works include a symphony, several symphonic poems and other orchestral works. His opera *The Pipe of Desire* was performed in 1910 by the New York Metropolitan Opera Company, and is said to be the first American work to obtain that honor.

The list of American composers who have attained eminence is so great, that it would be quite impracticable to mention them all. It must suffice to give some other outstanding names with just a suggestion of their principal works:

**Dudley Buck**, pioneer and composer of excellent sacred music; **Charles Wakefield Cadman**, particularly successful in writing works founded on Indian folk music; **Harvey W. Loomis**, especially gifted in writing ballet music, pantomimes and songs; **Ethelbert Nevin**, best known by his short piano pieces and songs; **Mrs. H. H. A. Beach**, whose *Gaelic Symphony* and beautiful songs entitle her to distinguished rank among American composers; **Henry Holden Huss**, whose piano concerto has been highly praised; **Franz Van der Stucken**, for many years Director of the famous Cincinnati Festivals, and noted for his symphonic prologue, *William Ratcliffe*; **Arthur Whiting**, winning great success in the field of piano composition; **Frederick Grant Gleason**, a long-time resident of Chicago, where he wrote his operas, *Otho Visconti* and *Montezuma*; **Reginald De Koven**, of light opera fame; **David Stanley Smith**, composer of a great oratorio in modern

idiom, *Rhapsody of St. Bernard*; **John Alden Carpenter**, daringly original and ultra-modern in style; **Clayton Johns**, author of numerous refined piano pieces and songs; **Walter Keller**, whose *Synchronous Prelude and Fugue* has won high praise from well-known critics and writers; **Arthur Farwell**, author of works based on Indian themes, and an ardent advocate of American folk music; **Henry Rowe Shelley**, devoted largely to church music; and a host of others. Enough has been set forth, however, to convey the idea that America, though a young nation, musically, has within her borders native composers of the highest ability.

#### PIANISTS

**Dr. William Mason** (1829-1908), of New York, is the pioneer among America's native piano composers and teachers. He was born in Boston, and pursued his early studies with his distinguished father, Dr. Lowell Mason. In 1849, he went to Europe, spending some years in Leipsic, as a pupil of such men as Moscheles, Hauptmann and Richter; then followed a period of study with Dreyshock, and nearly two years with Liszt. At that time, the Liszt coterie was not large, and young Mason enjoyed a close relationship with the great pianist. He made two concert appearances in Europe, beginning his American career in 1854.

In his successful concert tours as a piano virtuoso (the first exclusively piano tours ever undertaken in this country), he introduced to the public, Liszt's *Twelfth Rhapsody* and Chopin's *Fantasia Impromptu*. He received the degree of Doctor of Music from Yale University, in 1872.

About fifty compositions and a Method for the piano (*Touch and Technic*) have brought him enduring fame. As a teacher, however, he must be especially honored. Among his famous pupils was William H. Sherwood.

**Louis Moreau Gottschalk** (1829-1869) was born in New Orleans, his father being an Englishman and his mother a Creole. He showed his musical taste when four years old, and played the organ at the age of six. At thirteen, he was sent to Paris to complete his musical education, and became a great favorite in the salons of that city. Berlioz, with whom he gave a series of concerts, said that "he was a consummate pianist."



He made tours all over the world, and was the recipient of honors everywhere, including decorations and orders from royalty. He gave a thousand concerts in America, appearing eighty times in one season in New York.

Amy Fay (1844), born in Louisiana, was a pupil of J. K. Paine, and later studied with Liszt, who numbered her among his best pupils. Her charming book *Music Study in Germany* has been translated into several languages. Miss Fay gained conspicuous success as a concert pianist in America. She was the founder of the Amateur Musical Club of Chicago.

William H. Sherwood (1854-1911) was born in Lyons, New York. His father was his first teacher, and, as just mentioned, Dr. William Mason was one of his instructors. His European training was very thorough, his teachers there being Kullak, Weitzman, Deppe, Richter, Doppler, Scotson Clark and Liszt. After some successful concerts in Germany, he returned to his native land, in 1876, and at once set forth upon a series of concert tours. These extended, at various times, all over the United States and into Canada and Mexico. He appeared as soloist with every symphony orchestra in the country.

For some time he taught in Boston and Chicago, leaving his influence upon such pupils as Arthur Whiting, Clayton Johns, Georgia Kober and others. In 1895, he founded the SHERWOOD MUSIC SCHOOL, in Chicago. His compositions include many sterling works for the piano, and some highly valuable pedagogic works. Mr. Sherwood was the first piano virtuoso to devote a certain portion of his programs regularly to American compositions. In addition to playing the piano compositions of American composers, he has transcribed and played many American orchestral works.

Louis C. Elson, in his biographical dictionary, calls Mr. Sherwood "the first American piano virtuoso."

Among the pianists and pedagogues of foreign birth, who have brilliantly identified themselves with the musical life of the United States are Ossip Gabrilowitsch, Carl Baermann, Rafael Joseffy, Josef Hofmann, S. B. Mills, Leopold Godowsky, Constantine Von Sternberg, August Hyllested and Emil Liebling.

The addition to the ranks of concert pianists is annually increasing.

## PEDAGOGUES, CRITICS AND EDUCATORS

Among the noted names in the field of pedagogy, in addition to those already mentioned, are those of W. H. Dana, whose lecture tours carried him over continental Europe; Edward Dickinson, who occupies the chair of History and Criticism of Music in Oberlin College, Oberlin, Ohio; Albert Ross Parsons, editor of the complete works of Schumann and Chopin; Edward Baxter Perry, the blind pianist and originator of the lecture-recital; J. C. Fillmore, Henry T. Finck, Henry Krehbiel, W. J. Henderson, Gustav Kobbe, Louis C. Elson, Arthur Elson, Rupert Hughes, Percy Goetschius, John S. Dwight, W. S. B. Matthews, Geo. P. Upton, Richard Grant White, Philip Hale—all these have made lasting contributions to the field of music, in the form of editorial essays, theoretical works, or revisions and editions of prominent compositions.

## ORGANISTS

America abounds in fine organists. There is space to mention but a few of the pioneers in this field, including such names as Dudley Buck, Clarence Eddy, G. W. Morgan, B. J. Lang, Eugene Thayer, besides those already mentioned, such as Paine, Chadwick, Parker, etc.

This list might be indefinitely extended to include organists all over the country, who not only in the concert field, but in churches, are successfully raising the standard of church music in America by their conscientious presentation of the best organ literature.

## VIOLINISTS

Among violinists of American parentage who have had distinguished careers as virtuosi, are Max Bendix, concert-master in the Theodore Thomas Orchestra for a number of years; Theodore Spiering, noted as a soloist, ensemble player and director, and made an officer of the French Academy in 1905; Maud Powell, who long enjoyed the distinction of ranking among the world's great violin virtuosi; Albert Spalding, Francis Macmillen and Eddy Brown.

There are, of course, many young violinists emerging into prominence, and a large number of excellent violinists of foreign birth, who have made America their home.



# Test on Lesson 116

## HARMONY

1. What is characteristic of the strict Chorale with regard to

- |                           |   |
|---------------------------|---|
| (a) concords?             | Ans. Concords and their first inversions are used.        |
| (b) discords?             | Ans. Discords must be introduced and resolved by degrees. |
| (c) the second inversion? | Ans. The second inversion is used only at a cadence.      |
| (d) the harmony?          | Ans. The harmony remains, throughout, quite diatonic.     |

2. Harmonize the following chorale melody with the chords indicated, using no unprepared discords.

Ans.

T116-2

G:I V-7 VI III-7 IV-7 II I D:V<sub>7</sub> I G:V<sub>7</sub> I II VII° I VI-7 b:V-7 I

G:VI II III V<sub>7</sub> VI II V-7 I VII° I-7 II e:V-7 I G:IV II V I

## HISTORY

3. Give the name and composer of the first oratorio written on American soil.

7 ---- Ans. "St. Peter," composed by John Knowles Paine.

4. Who is generally accorded first place among native American composers?

7 ---- Ans. Edward Alexander MacDowell.

5. Who is the pioneer among America's native piano composers and teachers?

7 ---- Ans. Dr. William Mason.



## HISTORY—Continued

Marks  
PossibleMarks  
Obtained

6. Who was the first piano virtuoso to devote a certain portion of his programs regularly to American compositions?

7 ---- Ans. William H. Sherwood.

7. What does Louis C. Elson, in his biographical dictionary, call Sherwood?

7 ---- Ans. "The first American piano virtuoso."

8. For what original work is Edward Baxter Perry, the blind pianist, credited?

7 ---- Ans. He was the originator of the lecture-recital.

9. What American woman ranked high among the world's great violin virtuosi?

6 ---- Ans. Maud Powell.

100 ---- **Total.**

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

PIANO



LESSON 117

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

## HARMONY

### Modulation

(This subject is continued from Lesson 114.)

AN AUGMENTED FOURTH UP } Enharmonically  
AN AUGMENTED FOURTH DOWN } the same.

The only remaining key relationship is that of the augmented fourth above, as the augmented fourth below is enharmonically the same. The formula is:

Old Key:  $I^3$

New Key:  $V_2^4 \quad I^6 \quad II_5^6 \quad I_4^6 \quad V_7 \quad I$

The keys involved will decide whether the notation of the key an augmented fourth above or of that an augmented fourth below is the more convenient, both being identical, as far as the keyboard is concerned.

#### MODULATION 11. To the Augmented Fourth Above.

(a) C to  $F^\sharp$  or  $F^\sharp$  minor.

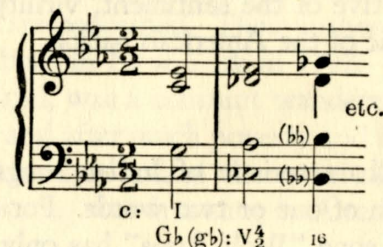


In beginning with the key of C major, neither  $F^\sharp$  major nor  $G^\flat$  major has any preference over the other,

the one having six sharps and the other six flats. If the second key be minor,  $F^\sharp$  would be selected.

Beginning with C minor, which already has three flats, the modulation might be to  $G^\flat$ , so as to remain in flats. The notation of the second chord of the formula would then be in flats to conform to the new key, as below:

(b) C minor to  $G^\flat$  or  $G^\flat$  minor



It will be observed that the augmented fourth above is always to a key with more sharps (or less flats), whereas the augmented fourth below introduces more flats (or less sharps). Selection can be made accordingly. From E, for instance, modulation would be more practical to  $B^\flat$  than to  $A^\sharp$ . From  $E^\flat$ , on the other hand, A, the augmented fourth above, would be decidedly preferable to  $B^\flat$ , the augmented fourth below, as a keynote.

For practice, make modulations at the keyboard, beginning on all possible tonics, and using the different combinations of major and minor in rotation.



## HISTORY

*America*

(This subject is continued from Lesson 116, and is resumed in Lesson 118.)

## FOLK MUSIC

In our studies of the folk music of Europe, we learned that a distinctively national type of music must be founded largely upon folk music, and that the folk music of any country reflects the geographical, industrial and political characteristics of that country.

It is a much disputed question whether this great "melting-pot," America, really possesses any genuine folk-lore. Certain it is that the prosaic life of its pioneers in barren New England led to no musical expression. What little music they had was fostered by the church.

America is somewhat handicapped in the production of folk-song by its engrossing practical activities. At best, its folk-songs are sectional rather than national.

Such writers as J. C. Fillmore, Charles Wakefield Cadman, Alice Fletcher, E. A. MacDowell and others, have furnished us with rich examples of Indian folk music, while others have sought to set forth our plantation melodies as a basis for a national type. Neither attempt has been eminently successful, as neither the negro, imported from Africa, nor the aboriginal Indian, is a representative of the sentiment, virility and humor so characteristic of the American nation.

## INDIAN MUSIC

A curious characteristic of Indian songs is the constant repetition of one or two words. For example, the great Iroquois song "Wolf Runs" has only two words: *tu-to-yo-ni* (wolf) *ye-ta-ke-non* (runs).

Illustration 1 shows the repetition of the words meaning "I go." It is a genuine Indian tune.

Indian instruments include the "mystery whistle," drums, rattles, flutes and flageolets. In general, we may say that the Indian music was an intended means of communication with unseen spirits; and it remains today exactly what it was before the white man set foot upon the continent.

## PLANTATION MUSIC

Negro slaves were first imported into the United States in 1619. They naturally clung to their native religion, a mixture of idolatry and superstition, and the great majority of slave-songs are semi-religious in character. The oldest surviving songs are the "Sorrow Songs" or "Spirituals," which express the longing to reach "the land of Canaan," a spirit of resignation combined with a yearning for freedom from bondage. These negro "Sperchels" (according to the corrupted form of the word "spiritual") were sung under stress of religious excitement. Interest in them has been revived through delightful harmonizations by Burleigh, Guion and others.

At the close of the Civil War, when four million slaves were freed, an urgent endeavor was made to provide educational advantages for the negro. In 1866, Fisk University was established at Nashville, Tennessee. Geo. L. White here organized the Fisk Jubilee Singers. They gave concerts everywhere, making a number of highly successful appearances in Great Britain, Holland, Switzerland and Germany.

The form of entertainment known as "American Minstrelsy" was originated by W. D. Rice with great success. Other noted minstrel organizations were "Christy's Minstrels" and "Haverly's Minstrels."

Illustration 1

Indian Song, "I Go"

*Andante con moto*

I - ge, i - ge, i - ge honni - hel i - ge honni - hel I - ge, i - ge, i - ge honni - hel etc.



Gradually, the "darky song" became the "coon song." The minor mode prevails in the negro songs, and the outstanding feature is the common use of syncopation, the forerunner of our "rag-time."

Stephen C. Foster is the principal composer of the more refined "negro" melodies. "The Old Folks at Home" and "My Old Kentucky Home," products of his pen, are comparable in beauty to any European folk-song.

## NATIONAL AND PATRIOTIC MUSIC

Perhaps no emotion incites so spontaneously to speech or song as patriotism—love of country. Patriotic songs are instantly called into existence in any country when that country is engaged in war, whether it be a war of defense or of conquest.

The first incentive to patriotic vocal utterance in America was the Revolutionary War, the first war-song coming from the pen of William Billings. Other patriotic writers of this period were Nathaniel Niles, who wrote "The American Hero" when the news of the Battle of Bunker Hill reached him; and Timothy Dwight, who later became president of Yale University.

"Yankee Doodle" made its appearance about this time. While a dozen theories are put forth as to its origin, it is pretty well established that it was a British tune at the beginning of the Revolutionary War, and an American melody at the close.

"Hail Columbia" belongs exclusively to America. The words were written by Joseph Hopkinson, in 1798.

"The Star-Spangled Banner," now officially recognized as the United States' national anthem, was, in its earliest form, an English drinking song, called "To Anacreon in Heaven." The tune was used for many sets of words, finally being united to the words now in use, by Francis Scott Key, during the war of 1812.

The music of the national song, "America," has had a very varied career. Undoubtedly it was originally written by Henry Carey, as "God Save the King." Its simplicity and small compass made it instantly popular. The poem "America" was written by Rev. Samuel F. Smith, a Baptist Clergyman.

During the Civil War, several songs suddenly ap-

peared, such as "Glory, Glory, Hallelujah" and "Dixie." The former had its origin in a southern camp meeting, and the latter was originally written as a song and dance for Bryant's Minstrel Show in New York. The composer, a member of the troupe, was Dan Emmet.

George F. Root (1820-1895) must be accorded a prominent place among composers who wrote famous war-songs during the Civil War, such as "The Battle Cry of Freedom" and "Tramp, Tramp, Tramp, the Boys are Marching."

## POPULAR MUSIC

Popular music may be broadly defined as the music of the people, who have made no special study of music. It makes but slight cultural demand upon the hearer. Early songs of this type are the "Liberty Song" and "The Banks of the Dee," the latter being the first popular, sentimental song printed in America. It bears the date 1775.

Other popular songs were George F. Root's "The Vacant Chair" and "Hazel Dell;" Stephen Foster's "Oh, Susanna" and "Uncle Ned;" and Henry Clay Work's "Grandfather's Clock" and "Come Home, Father," a temperance song.

That most popular of all "home" songs, "Home, Sweet Home," may be claimed as an American production, as far as words are concerned. Their author, John Howard Payne, was born in New York in 1792. He was a long time in England, was a constant wanderer over the face of the earth, and after much poverty and neglect, died at Tunis, as American consul there, in 1852. The now world-famous song was first sung in America, November 12, 1823.

The Gospel Hymn and Sunday School Hymn are the religious counterparts of the popular secular song. Examples are "In the Sweet Bye and Bye," "Rescue the Perishing" and "What a Friend We Have in Jesus," which are known almost the world over.

Foremost among the successful writers of popular instrumental music, is John Philip Sousa, deservedly called the "March King." The inspiring strains of his "Stars and Stripes," "Washington Post," and "Liberty Bell" have been heard in practically all parts of the civilized world.



## MUSICAL ACTIVITIES

### ORCHESTRAS

The New York Philharmonic Society was founded in 1842. Various distinguished conductors have wielded the baton, Theodore Thomas occupying the position after the retirement of Dr. Leopold Damrosch. Thomas, an uncompromising idealist, did more to elevate the musical taste of New York, indeed, of the United States, than any other conductor.

The Chicago Symphony Orchestra, recognized as one of the foremost orchestral organizations of the world, was brought to a high state of perfection by Theodore Thomas, and was for many years known as the "Thomas Orchestra." He assumed its directorship in 1890, in response to an invitation from C. N. Fay, who succeeded in inducing fifty men to guarantee \$1,000 each, for its maintenance during one season. It, however, continued its good work many years, amid difficulties, financial and otherwise. These were finally overcome by the persistent optimism of Bryan Lathrop and Norman Fay, and the perseverance of Thomas; and, in 1905, Orchestra Hall, a permanent home for the organization, was erected; Thomas died in the same year. His successor, Frederick Stock, ably carried on the work, and raised the orchestra to an even higher pitch of efficiency.

The Boston Symphony Orchestra was founded in 1881, by Henry L. Higginson, a Boston banker, who guaranteed the permanency of the orchestra at his own financial risk. George Henschel was the first conductor. He was followed by Wilhelm Gericke, of Vienna, who, by his iron discipline, succeeded in creating an almost perfect ensemble. Mr. Gericke was succeeded, in turn, by Arthur Nikisch, Emil Paur, Dr. Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux and Sergei Kussevitzky.

Other excellent orchestras are firmly established in Cincinnati, Minneapolis, Philadelphia, St. Louis, Detroit, etc. Every High School now has its orchestra or band, some of very high excellence. The motion picture theater and the radio broadcasting studio, also, have created hundreds of local orchestras throughout the country.

### CHAMBER MUSIC ORGANIZATIONS

The oldest Chamber Music organizations are the Mendelssohn Quintet Club, which began its concerts in

Boston, in 1849, and continued its activities for nearly fifty years; and the Chamber Music Organization, enlisting the activities of William Mason and Theodore Thomas.

For many years the Kneisel Quartet was America's finest string quartet. It has now been disbanded, but others of high attainments are springing up over the country.

### CHORAL SOCIETIES

The year 1815 marked the birth of America's most distinguished choral society—the Handel and Haydn Society, already mentioned in Lesson 113, HISTORY. Thomas S. Webb was its first conductor.

The New York Oratorio Society gave its first concert in 1873, under the direction of Dr. Leopold Damrosch. Cincinnati had its Haydn Society in 1819. The Chicago Apollo Club was organized in 1872, and was for many years under the inspiring leadership of W. L. Tomlins, who was succeeded by Harrison M. Wild.

Other worthy choral organizations are to be found throughout the country.

### OPERA COMPANIES

The enormous cost of operatic productions, and the demand of the public for high-priced principals, combine to make the operatic problem a difficult one. A long and brilliant season is given in New York, by the Metropolitan Opera Company. Chicago has its Civic Opera Company, a notable organization presenting high-class performances for a shorter season. Traveling organizations give good performances of standard operas throughout the smaller cities of the country.

### FESTIVALS AND MUSIC TEACHERS ASSOCIATIONS

The Festival is the direct outgrowth of the earlier Convention and Normal Institute. One of the most important of these Festivals is that held yearly in Worcester. Others worthy of special mention are held in Cincinnati, Ohio; Ann Arbor, Michigan; Evanston, Illinois; Portland, Maine; and on the Pacific Coast.

Finally, of the utmost importance to music development in America are the activities of the Music Teachers' National Association and the State Teachers' Music Association; and those connected with the National Conference of Music Supervisors.



# Test on Lesson 117

## HARMONY

1. Write modulations, in all combinations, from F to B. Mark the keys and the formula for each modulation.

40 ---- Ans.

T 117-1 F I B II I<sub>6</sub> II<sub>5</sub> I<sub>4</sub> V I F I I<sub>6</sub> II I<sub>6</sub> II<sub>5</sub> I<sub>4</sub> V I

The lower examples illustrate another formula.

## HISTORY

2. Upon what is a distinctively national type of music largely founded?

5 ---- Ans. Upon folk music.

3. What handicaps America in the production of folk-song?

4 ---- Ans. Its engrossing practical activities.

4. Why cannot Indian music or plantation melodies be considered as a basis for a national type?

5 ---- Ans. Neither is representative of the sentiment, virility and humor so characteristic of the American nation.

5. What is a curious characteristic of Indian songs?

5 ---- Ans. The constant repetition of one or two words.



## HISTORY—Continued

Marks  
Possible

Marks  
Obtained

6. In general, what may be said of Indian music?

5 ---- Ans. *It was an intended means of communication with unseen spirits, and remains today exactly what it was before the white man set foot upon the continent.*

7. By what name are the oldest surviving negro songs known?

4 ---- Ans. *"Sorrow Songs," or "Spirituals."*

8. In the negro songs, what is the

6 ---- (a) prevailing mode?      Ans. *The minor mode.*

(b) outstanding feature?      Ans. *The use of syncopation.*

9. Who was the composer of the more refined negro melodies?

4 ---- Ans. *Stephen C. Foster.*

10. What is said to be an established fact with regard to "Yankee Doodle?"

4 ---- Ans. *That it was a British tune at the beginning of the Revolutionary War, and an American melody at the close.*

11. What is the officially recognized United States national anthem?

4 ---- Ans. *"The Star-Spangled Banner."*

12. Give the name, with dates of birth and death, of the author of "Home, Sweet Home."

5 ---- Ans. *John Howard Payne, 1792-1852.*

13. Give the dates of the founding of

9 ---- (a) The New York Philharmonic Society.      Ans. *1842.*

(b) The Chicago Symphony Orchestra.      Ans. *1890.*

(c) The Boston Symphony Orchestra.      Ans. *1881.*

100 ---- Total.

Pupil's Name .....

Pupil's Address .....

Pupil's Class No. ....

Teacher's Name .....



# Sherwood Music School Courses

PIANO



LESSON 118

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

## HARMONY

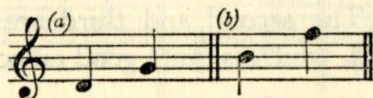
### *Harmonizing Melodic Progressions, With No Key Specified*

In this Lesson, the student who is at the dividing point, so to speak, between routine Harmony and free Composition, will be given some hints as to the possibilities in harmonizing melodic progressions, when the restrictions of the formal exercise are removed.

The given melodies, hitherto, have always been in certain definite keys, although selection of chords within the key has often been left to the student.

It will readily be understood, however, that any one tone, say G, may belong to a number of different scales or keys, as a diatonic tone. It is I in G and G minor, V in C and C minor, IV in D and D minor, VI in B $\flat$  and B minor, II in F and F minor, III in E $\flat$  and E minor, VII in A $\flat$  and A $\flat$  minor. It may, in short, be any of the seven scale degrees, in one major and one minor key. The only scales in which it does not occur, diatonically, are those whose scales contain either G $\sharp$  or G $\flat$ .

Two consecutive tones may also be possible in a number of keys—greater or less, according to the tones selected. For example, the melodic progression at (a)



may be in the keys of C, D, E $\flat$ , F, G, B $\flat$ , C minor, D minor, G minor, B minor—ten keys. On the other

hand, that at (b) can only be found in C, C minor and A minor.

When, therefore, the composer thinks of a succession of only two tones, he has many alternatives as to their harmonization in one key.

It is quite possible for these two tones to be in two different keys, where there is a modulation, and the number of chords to select from is then greatly increased.

Let us take the two tones, D—G, shown at (a) and harmonize them in a single key, say, E $\flat$ . We must select chords belonging to that key. How are we to select them?

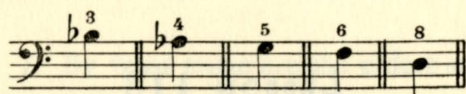
We know that in using triads, either the root, third, or, in certain cases, the fifth, may be in the bass. That is, the bass may have over it a chord indicated by the figures

(8)	(8)	or	(8)
5	6		6
3	3		4

and all the intervals possible between the bass and any upper voice are, therefore, included in the figures 3, 4, 5, 6 and 8, and consist of a third, a fourth, a fifth, a sixth and octave only. For a bass below our first melody tone we have, therefore, the selection of these five intervals, using only tones in the scale of E $\flat$ . The bass to D may thus



be either a third, a fourth, a fifth, a sixth, or an octave below it, as follows:



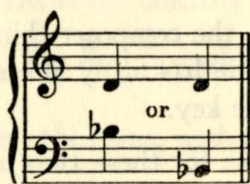
The third below, and the sixth below are almost always available as bass tones, whether for two-, three-, or four-part harmony.

The fourth below will make a  $\frac{6}{4}$  chord, and can be used subject to the rules governing  $\frac{6}{4}$  chords. (See Lesson 71, HARMONY.)

The fifth will be satisfactory when it is not the leading-tone, and when a third voice can add the third of the triad.

The octave is also available when it is not the leading-tone, which should not be doubled.

In harmonizing our first tone, D, we will take the third below, and see how it works out. It gives us the foundation:



The bass, Bb, now has a third above it and this may represent either the 3 of  $\frac{5}{3}$ , or the 3 of  $\frac{6}{3}$ :



Taking the latter, and doubling the root to make four-part harmony, if that be required, we get:



or, in the key of Eb, III $\frac{6}{3}$ .

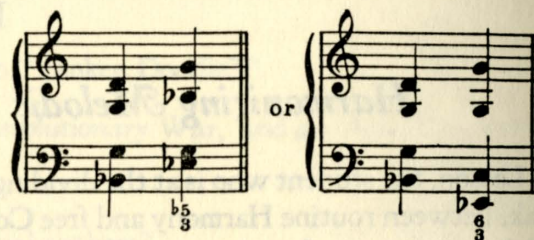
For the next melody tone, G, the bass may again be selected from the third, fourth, fifth, sixth and octave below it. We shall try all of these in connection with the chord already written. (See Illustration 1.)

Illustration 1

First Chord Selected, Second to be Filled in



At (a), above, the second chord may be either  $\frac{5}{3}$  or  $\frac{6}{3}$ :



With the bass as a fourth below, as at (b), the  $\frac{6}{4}$  chord could only be used if followed correctly. It might conform to Case III of Lesson 71, HARMONY, as:



The examples at (c), (d) and (e) would fill out thus:



The first gives hidden fifths between the outside voices, with the upper voice leaping—a not very good progression. The second and third are repetitions of the same chord, which is quite good on occasions.

In harmonizing these two tones, we could have adopted any other of the ten keys mentioned; and we could have used one of the other bass tones to begin



with; so that the possibilities, even with both tones in the same key, are very numerous.

Let us take these two melody tones in another key, namely, D, and show some of the combinations.

With the first bass tone at the various intervals available, we have—



With the first bass tone a sixth below (measure 4) it would generally represent  $\frac{6}{4}$ , but could be  $\frac{6}{4}$ , if the following chord allowed the bass to move by step; as



The different intervals below our second melody tone, G, would be as follows:



and the connections, between (let us say) the  $\frac{6}{3}$  chord on F#, for D, and the melody G, would tabulate as in Illustration 2, below.

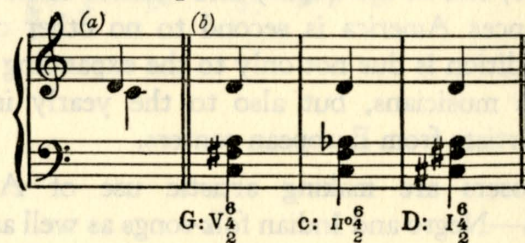
We omit the use of the fifth below (C#) as it is the leading-tone. The  $\frac{6}{4}$  chords at (a) and (b) are only avail-

able if treated cadentially, that is, if followed by a  $\frac{5}{3}$  on the same bass and on a weaker accent, as they do not come under any other classification.

The  $\frac{6}{4}$  at (c) is not possible as a true chord (it would be the second inversion of a diminished triad), but is conceivable as a double appoggiatura to the subdominant chord. The very doubtful effect is aggravated by the hidden octave in outside voices.

In this Lesson we have merely illustrated a method of working from the melody tone as the starting point without either the chord or the key being fixed. We have also limited ourselves to triads. With seventh chords, the bass might be any interval below the melody tone that occurs in any of the seventh chord figurings, provided the proper resolution of the chord was possible. We could put it a second below, because a 2 occurs in  $\frac{6}{2}$ , the third inversion figuring of a seventh chord.

To return, for the moment, to our two melody tones: placing a second below the D gives the combination as at (a), below, and makes possible such chords as follow, at (b).



The process applied in these examples to two tones could, of course, be extended indefinitely, it being only necessary to decide the key in which a tone shall be harmonized, in reckoning down for a bass. If we were to include altered chords and nonharmonic tones as well as seventh chords, in the material to select from, for this harmonization, it is evident that the possibilities would become little short of infinite. The working out of some of them must be left to the ambitious student.

Illustration 2

Possible Second Chords, After One Selected First Chord





## HISTORY

*America*

(This subject is continued from Lesson 117.)

## SUMMARY AND OUTLOOK

America has been quite generally charged by European nations with being commercial, utilitarian, and lacking real "culture." Formerly it was necessary for American musicians to pursue their studies in Europe, or at least to acquire the European trade-mark, "Made in Germany"—"France," "Austria" or "Italy." It was only reasonable that nations which had been patiently and persistently building up an art-life for centuries, should be able to offer a seasoned product to the aspiring student. As fully fifty per cent of one's musical education comes "through the ear," it is obviously necessary that his opportunities for hearing the best music of all lands, competently performed, should be ample. These opportunities are now, however, as ample in America as elsewhere; and in the quality and number of its concert performances America is second to no other country. This condition is due not only to the expanding powers of native musicians, but also to the yearly influx of visiting artists from European centers.

Composers are making artistic use of American materials—Negro and Indian folk-songs as well as quaint songs from remote localities, such as are found in a compilation by Carl Sandburg, entitled *The American Song Bag*. They are also endeavoring to express in some of their works traits of American scenery and American cities, not forgetting the ever-insistent jazz.

The Main factors for the dissemination of musical culture are:

- Music schools
- Private teachers
- Departments of music in the Public Schools
- Community music
- Church music
- Concerts
- Libraries of music
- A liberal output of musical instruments.

In the public schools are excellent courses in music appreciation, a system of credits for outside work in different branches of practical music, and various excellent musical activities under the direction of enthusiastic and highly trained supervisors.

As already stated, there are now some excellent American opera companies in America. Doubtless, within a comparatively short time, the establishment of more organizations of this sort will provide a field for the many competent American-trained singers.

The National Federation of Music Clubs is an organization of apparently unlimited possibilities, through its control of groups of music-lovers of all classes, in every corner of the country; and through the varied scope of its activities, which range from that most important of all activities, *intimate study in the home*, to the concerted action of conventions, festivals, contests, etc.

Among the libraries possessing large collections of music scores, is the Boston Public Library, the Congressional Library in Washington, the Drexel Institute of Philadelphia, and the Chicago Newberry and Public Libraries.

The production of musical merchandise in the United States is enormous. Statistics show that upwards of \$39,000,000 a year is spent for pianos alone.

There are some excellent violin manufacturers in America, and the nation has become famous for its pipe-organs. In the latter, great improvements have been made in the action, tone-quality and mechanical accessories, until, today, the modern concert organ is a wonderful instrument. The theater organ, with its innumerable "effects" for the accompaniment of motion pictures, is a notable instance of evolution to meet requirements.

Mention must be made of the mechanical reproducing instruments, such as the gramophone, the vitaphone, and the player-piano, which are being brought to a high state of effectiveness. These have great cultural possibilities, for they bring to the people, at a nominal cost, the records of the world's greatest music. The latest devised means of having music in the home is the radio receiving set, by means of which may be heard programs of music sent out through the ether by many radio-casting stations.

Music in America bids fair to assume its rightful place as a prime factor in the spiritual life of all American citizens.



## Test on Lesson 118

### HARMONY

1. In what keys may the note, F, occur diatonically?

Ans. F major and minor, E $\flat$  major and minor, D minor, D $\flat$  major, C major and minor, B $\flat$  major and minor, A minor, A $\flat$  major, G $\flat$  major and minor.

2. Harmonize the melody, C $\sharp$ -D, in the five keys, major and minor, in which this half-step occurs. Use diatonic triads only. Name each key, and use its proper signature.

Ans.

T118-2

D: I I d: I I A I VII $^{\circ}$  f#: I IV b: I I

### HISTORY

3. Why should one have many opportunities for hearing the best music of all lands, competently performed?

Ans. Because fully fifty per cent of one's musical education comes "through the ear" [or some other equally good reason].

4. How does America rank today in the quality and number of its concert performances?

Ans. Second to no other country.



HISTORY—Continued

Marks  
Possible

Marks  
Obtained

5. Name five main factors for the dissemination of musical culture.

30 ---- Ans. [Any five of the following.] Music schools, private teachers, departments of music in the Public Schools, community music, church music, concerts, libraries of music, and a liberal output of musical instruments.

100 ---- **Total.**

Pupil's Name-----

Pupil's Address-----

Pupil's Class No.-----

Teacher's Name-----

Musical

Public

Departments of music in the Public Schools

Community music

Church music

Concerts

Libraries of music

A liberal output of musical instruments.



# Sherwood Music School Courses

PIANO



LESSON 119

GRADE—ADVANCED B

Subject of this Lesson: HARMONY

## HARMONY

### *Harmonic Analysis*

The student of harmony may not always put his knowledge to practical use in composition, but should be able to apply it in the harmonic analysis of the music he plays or hears. The practice of analysis gives a much more intelligent grasp of musical passages, and is a

source of intellectual satisfaction, in addition to being a great aid in memorizing.

### CLASSICAL AND MODERN HARMONY

We shall, in this Lesson, take a few extracts from the

Illustration 1

BEETHOVEN: Sonata, Op. 2, No. 1.

Ab: I. V. IV

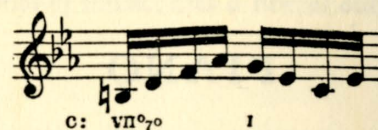
bb: vii°4 Ab: i°6 I<sub>4</sub> V<sub>7</sub> V(7)



works of composers, and show how to analyze them, harmonically. Merely the chord, and not the inversion, is often indicated.

It will be seen that instrumental compositions have points of difference from those in four-part vocal writing. For example, in Illustration 1, the melody is high above the accompanying chords, whose tones are close together. Chords are frequently incomplete or broken up—one portion, or perhaps a single tone, sounding before the rest, as in the first measure of the same Illustration. In short, instrumental music may merely suggest the pure four-part harmony, or it may give it complete, and even duplicate all the parts, in full chords. In such cases, consecutive octaves are common, but these are between duplications of the same harmonic part, and not between two different parts, in which sense they are forbidden in four-part harmony. In piano music, especially, chords are

often outlined by a moving figuration, instead of being sounded together, as



In the following Illustrations, the keys and chords are indicated below the staff. The nonharmonic tones are marked as usual. (See LESSON 115, HARMONY.)

After the modulation to B $\flat$  minor, in measures 6 and 7, Illustration 1, the original key is easily resumed, because the tonic triad of B $\flat$  minor is the supertonic of A $\flat$ , as marked in the analysis.

It is, therefore, an ambiguous triad, taken as one thing and left as another, one of the most useful means of modulation.

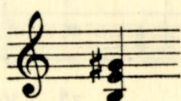
Illustration 2

CHOPIN: Ballade

We have at (a), Illustration 2, an altered chord on a dominant pedal, E $\flat$ . The same chord occurs at (b), without the pedal.

The chord at (a), Illustration 3, may be called a passing chord; the two chromatic passing tones, A $\flat$  and B, give, quite accidentally, the effect of the familiar chord:

At (b), is a rather complicated group of tones, as to its explanation. The soprano, E, is an appoggiatura to D. The half notes, F and C, are tonic and



dominant pedals, and the chord, B D F A $\flat$ , is  $\sharp iv_7$ , so we have an altered chord, with two other kinds of foreign tones besides the chromatic tones. The 6th, 7th and 8th measures illustrate characteristic instrumental passages, harmonic tones being interspersed with diatonic and chromatic passing tones.

Illustration 4 shows, in several places, alternating tones in pairs. They are frequently used in this way, making a well-sounding progression in sixths (a), or in thirds (b), (c) and (e). Occasionally, a combination of



Illustration 3

MACDOWELL: Improvisation, Op. 46.

such tones makes a distinct chord, as at (d), where the second chord of the measure, though apparently consisting of alternating tones, is really  $V_7$  in  $E_b$  minor,

preceded and followed by its tonic chord. At (f), we have the accented passing tone in the soprano, resembling an appoggiatura. In the bass, the altered (raised) fifth

Illustration 4

WRIGHTSON: Organ Sonata No. 3.



of the chord avoids the unsatisfactory effect of the second inversion of a triad. It becomes an augmented triad, the second inversion of which has the same tonal effect as any other position. The suspension in the last measure is not tied, and has an ornamental resolution.

It is sometimes difficult to analyze the harmony of contrapuntal music. As an example, we will take the short extract from a Bach fugue, in Illustration 5. The F#s at (a), are passing tones, the tenor upward to G#, and the alto downward to F. The A's in the soprano at

Illustration 5

BACH: Wohltemperirtes Klavier, Fugue 1.

a: I V vii° I VII° - I vii° ii° V - vii° V I

(a) and (b) are passing tones. The F# in the following group is an auxiliary tone to G#, and, being nonharmonic, does not cause a false relation with the F immediately following in the bass. F# occurs again as a passing tone in the alto at (c), followed by G#, another passing tone. Beginning the next measure, vi°<sub>7</sub> on F# (the major sixth of the scale) is followed by ii°<sub>7</sub> with F.

As stated in Lesson 93, HARMONY, an apparent cross relation, such as occurs in several places in this example, between the F#s and F's, may be unobjectionable when discords are in use, and more especially when one of the tones is nonharmonic.

It will be seen that contrapuntal writing contains many nonharmonic tones. This is because counterpoint is essentially melodic, and nonharmonic tones are melodic embellishments. In fact, we may say that, in harmony, nonharmonic tones are a contrapuntal tendency.

## ULTRA-MODERN HARMONY

Upon meeting with some of the ultra-modern compositions, the student may be utterly at a loss to decipher the harmonic structure. All the rules of part-writing and of chord progression, seem to have been ignored; even chords, as we understand them, are often relegated to the limbo of forgotten things, and apparently meaning-

less combinations of sounds are heaped up, defying any rational analysis.

Sometimes it is impossible to recognize a tonality; but, assuming that we can recognize one, the only way to explain the chords is to apply the principles of chromatic or altered chords, as far as they can be applied, and to remember, also, the possibilities of suspensions with irregular resolutions, and other nonharmonic tones of various kinds. It often happens that a very complex passage may be analyzed by the ingenious student as combinations, or slight modifications, of devices already familiar.

Composers of the ultra-modern school are seeking for new effects, and in order to obtain them, they often use the materials of sound in an entirely novel way. Their product is akin to certain poetical writings, in which the meaning is not at first apparent; and to one educated strictly on the classical or comparatively modern standards, they seem to be entirely lacking in underlying principles.

As Theory usually follows Practice, however, there may yet arise a system based on this new direction of musical expression, only to be later superseded by others. At present, the rules of Harmony and Counterpoint are the formulated statement of the methods employed in much of the world's greatest music.



# Test on Lesson 119

## HARMONY

1. Name three benefits to be derived from the practice of harmonic analysis.

- 15 ---- Ans. 1. It gives a much more intelligent grasp of musical passages.  
2. It is a source of intellectual satisfaction.  
3. It is a great aid in memorizing.

2. Name three points of difference that instrumental compositions may have from those in four-part vocal writing.

- 15 ---- Ans. 1. The parts may be more widely separated.  
2. The chords may be incomplete, or broken up.  
3. Instrumental music may merely suggest the pure four-part harmony, or it may give it complete, and even duplicate all the parts, in full chords.

3. When are consecutive octaves not forbidden?

- 7 ---- Ans. When they are between duplications of the same harmonic part, and not between two different parts.

4. Analyze the following extract. Mark the chords below and the nonharmonic notes above.

40 ---- Ans.

Schumann

T 119-4 d: I IV V, VI #<sub>6</sub> V I g. IV #<sub>6</sub> I d. #<sub>6</sub> I C V I F V I IV V g. #<sub>6</sub>

I -6 d. V #<sub>6</sub> I C V I g. IV I #<sub>6</sub> F II V I



Marks  
PossibleMarks  
Obtained

## HARMONY—Continued

5. How may some of the chords in ultra-modern harmony be explained?

8 ---- Ans. By applying the principles of chromatic or altered chords, of suspensions with irregular resolutions, and of other nonharmonic tones of various kinds.

6. How do composers of the ultra-modern school seek to obtain new effects?

7 ---- Ans. By using the materials of sound in an entirely novel way.

7. How must the present rules of Harmony and Counterpoint be considered?

8 ---- Ans. As the formulated statement of the methods employed in the composition of much of the world's greatest music.

100 ---- **Total.**

Pupil's Name .....

Pupil's Address .....

Pupil's Class No. ....

Teacher's Name .....



# Sherwood Music School Courses

PIANO



LESSON 120

GRADE—ADVANCED B

## Grade Review

Two more subjects, that have been studied throughout several Grades, are now concluded—*Harmony* and *History*.

The *Harmony* instruction includes so much new material that it is likely the student will welcome the opportunity to review. Here, particularly, the suggestion of the Teacher will prove helpful in the selection of Lessons, and in the assignments of work to be done for the Grade Test.

The subject of Modulation forms approximately one-half of the work of the Grade. Its study and practice will make the student more alert to observe the modulations found in the music that he plays. In this music he may compare other methods of passing from one key to another with the particular modulation given in the Lessons, for each possible key connection. Suspensions will find frequent exemplification in all kinds of music. The instruction on more advanced types of Nonharmonic Tones should be reviewed. Finally, Harmonic Analysis has been introduced, explained, and illustrated. This is a subject that, necessarily, has no ending for the educated musician, as it is merely the exercise of his acquired harmonic knowledge in observing every musical passage. Such exercise should be deliberately cultivated, for the best results, and the instruction presented in the Lessons will need frequent review for that purpose.

The work of the *History* section makes considerable demands upon the pupil's memory, particularly on account of the great number of composers referred to.

Familiarity with the appearance of orchestral instruments will be of advantage in attending concerts, where they can be identified, and acquaintance made with their various tones.

The pianist finds in Lesson 111 a concise account of his instrument, the interior mechanism of which he should investigate, as far as convenient, and observe for himself the things of which he is told in the Lesson.

The last four Lessons of the Grade give a summary of music in America, from its earliest days. Every well-informed American student will find this matter indispensable; and, with it, the subject of *History* is brought to a close.

The *Technic* section embraces further vital matters. Each individual topic will bear much study and repeated review from time to time, as the pupil's progress at the piano throws new light on the topics presented, and illustrates their practical bearing.

In many of the Lessons will be found references to earlier instruction. Much benefit will be derived from forming the habit of looking up these references.



# GRADE ADVANCED B

	101	102	103	104	105	106	107	108	109
Harmony	Modulation (Major Second Up)	Modulation (Major Second Down)	Chromatic Harmony (Major Key)	Chromatic Harmony (Minor Key; Tierce de Picardie)	Modulation (Major Sixth Up)	Modulation (Major Sixth Down)	Suspensions (Suspensions in Upper Voices, Bass Figurings, Various Rules)	Suspensions (Upward Suspensions, Double and Triple Suspensions, Ornamental Resolutions, Suspensions in Bass, Resolution With Change of Chord)	Modulation (Major Third Up)
History	Germany and Austria (Weber, Spohr, Marschner, Kreutzer, Lortzing, Wagner, Schubert, Schumann, Mendelssohn, Brahms, Bruckner, Reinecke, Goldmark)	Germany and Austria (Bruch, Rheinberger, Klughardt, Scharwenka, Humperdinck, Moskowski, D'Albert, Richard Strauss, and others)	Italy (Pinsuti, Sgambati, Tosti, Leoncavallo, Puccini, Bossi, Mascagni, Busoni, and others)	Orential Music (Persia, China, Japan, Korea, India, Malaya)			Folk Music (France, Italy, Germany, Norway, Sweden, Finland, Denmark)	Folk Music (England, Scotland, Ireland, Wales, Switzerland, The Netherlands, Spain, Hungary, Roumania and Servia, Bohemia, Poland, Russia)	Instruments of the Orchestra (Violin, Viola, 'Cello, Double Bass, Harp, Flute, Piccolo, Oboe, English Horn, Bassoon, Double Bassoon, Clarinet, Basset Horn, Bass Clarinet)
Technic					The Playing Apparatus (Vertical, Lateral and Rotary Movements; the Technic of Skips)	Chord Playing (Rules for Fingering)			



# REFERENCE CHART

GIVING A SYNOPSIS OF THE SUBJECTS IN LESSONS 101 TO 119 INCLUSIVE

110	111	112	113	114	115	116	117	118	119
Modulation (Major Third Down)	Nonharmonic Tones (Appoggiatura, Accented Passing Tone, Auxiliary Tone Taken or Left by Leap, Melody Varied by Nonharmonic Tones)	Passing Chords	Modulation (Major Seventh Up)	Modulation (Major Seventh Down)	Nonharmonic Tones (Pedal, Sustained Tone, Anticipation, Changing Tones, Summary of Signs)	The Chorale	Modulation (Augmented Fourth Up or Down)	Harmonizing Melodic Progressions With No Key Specified	Harmonic Analysis (Classical and Modern Harmony, Ultra-modern Harmony)
Instruments of the Orchestra (French Horn, Trumpet, Cornet, Trombone, Tuba, Saxophone, Kettledrum, Xylophone, Glockenspiel, Celesta, Bass Drum, Side-Drum, Cymbals, etc.)	The Pianoforte	Eminent Pianists (First Era-- Clementi to Liszt and Rubinstein; Second Era-- Since Rubinstein)			America (The Beginnings of Music in the United States-- Pilgrims and Puritans, First Concert Hall, Oratorio and Opera Performances, etc.)	America (Eminent Musicians and Critics)	America (Folk Music, National and Patriotic Music, Popular Music, Musical Activities)	America (Summary and Outlook)	
			Octave Playing (by Stroke, by Weight; Fingering; Practice)	The Playing Apparatus (Position-- Hands, Fingers, Wrists; Résumé)					



# Grade Test Accompanying Lesson 120

## HARMONY

1. (L. 103) Harmonize the following melody. Use the chords indicated, but inversions may be introduced as convenient.

9 ---- Ans.

GT 120-1

Handwritten harmonic analysis for GT 120-1:  
 F: I Bb: V<sub>7</sub> I F: (IV) (II<sub>7</sub>) I C: V<sub>3</sub> I F: V<sub>3</sub> I G: VII<sub>7</sub> V<sub>6</sub> I V<sub>6</sub> I<sub>6</sub> F: I<sub>6</sub> (IV<sub>7</sub>) I<sub>6</sub> V<sub>7</sub> I

2. (L. 104) Harmonize the following bass. Mark the chords, and the changes of key where modulations occur.

9 ---- Ans.

GT 120-2

Handwritten harmonic analysis for GT 120-2:  
 G: I I<sub>7</sub> II<sub>7</sub> III<sub>7</sub> I C: I I F: I<sub>7</sub> I V I A: I<sub>7</sub> I G: VII<sub>7</sub> V I V I (II<sub>7</sub>) I II<sub>7</sub> V<sub>9-7</sub> I

3. (L. 104) Harmonize the following melody, modulating to the keys indicated. Mark the chords.

9 ---- Ans.

GT 120-3

Handwritten harmonic analysis for GT 120-3:  
 Bb: I III<sub>7</sub> C: I I Bb: I<sub>7</sub> I F: I<sub>7</sub> I Bb: I<sub>7</sub> I Eb: I<sub>7</sub> I Bb: I<sub>7</sub> I (II<sub>7</sub>) I<sub>7</sub> I<sub>6</sub> II<sub>7</sub> I<sub>7</sub> I



Marks  
Possible

Marks  
Obtained

## HARMONY—Continued

4. (L. 108) Harmonize the following bass. Mark the chords and indicate the suspensions with a cross (x) above the treble staff.

9 ---- Ans.

GT 120-4

5 6 9 8 5 #5 #2 3 4 5 7 7 7 8 6 5 3 #2 3 4 9 8 6 8 4 6 7 4 3

I II I I IV V I III IV V VII I IV V I IV V I

5. (L. 108) Harmonize the following melody. Use the chords given and write suspensions, single, double or triple, as indicated.

9 ---- Ans.

GT 120-5

F: I IV I<sup>6</sup> V<sub>7</sub> I VI -7 VII<sub>2</sub> d: I V F: V<sub>7</sub> I IV V I V I

t.s. t.s. d.s. s s s

6. (L. 111) In the following example, mark the passing tones (-), alternating tones (u), appoggiaturas (+) and suspensions (s).

9 ---- Ans.

GT 120-6

I 9



Marks  
PossibleMarks  
Obtained

## HARMONY—Continued

7. (L. 116) Harmonize the following chorale melody, using no unprepared discords.

9 ---- Ans.

GT 120-7

I - VI II V<sup>6</sup> I - V I III<sup>6</sup> IV<sup>6</sup> II<sup>6</sup> V I

8. (Ls. 113, 114, 117) Write the following modulations, marking the keys and the formula for each modulation.

(a) From B $\flat$  minor to A minor. (b) From D minor to E $\flat$  major. (c) From G major to C $\sharp$  minor.

9 ---- Ans.

GT 120-8

$\flat\flat$  I a II<sup>o</sup> I<sup>6</sup> II<sup>6</sup> I<sup>6</sup> IV I d I E $\flat$  V<sub>7</sub> I<sup>6</sup> II<sup>6</sup> I<sup>6</sup> IV<sub>7</sub> I y I IV C $\sharp$  V I<sup>6</sup> II<sup>6</sup> I<sup>6</sup> IV I

## HISTORY

9. (L. 101) Name the five great composers of the eighteenth century who built a firm structure upon the foundations laid by the musical pioneers of Greece, Italy, France and the Netherlands.

5 ---- Ans. Bach, Handel, Haydn, Mozart and Beethoven.

10. (Ls. 109, 110) Name the four general classes of orchestral instruments.

5 ---- Ans. Stringed instruments, wood-wind instruments, brass instruments and percussion instruments.

11. (L. 111) What is meant by the action in the pianoforte?

2 ---- Ans. The mechanism by which a single tone is sounded by the striking of a key.



Marks  
Possible

Marks  
Obtained

## HISTORY—Continued

12. (L. 112) What is the extent of the first era of great pianists?

3 ---- Ans. *From Clementi to Rubinstein, including Liszt.*

13. (L. 112) With whom does the second era of great pianists begin?

3 ---- Ans. *Leschetizky.*

14. (L. 116) Give the dates of the birth and death of William H. Sherwood.

2 ---- Ans. *1854-1911.*

## TECHNIC

15. (L. 105) What is of the utmost importance in producing a style of playing which possesses positiveness and clearness?

4 ---- Ans. *The formation of correct muscular habits in the use of the factors of the playing apparatus.*

16. (L. 114) What is necessary to attain facility of execution under all conditions of speed and dynamics?

4 ---- Ans. *Adapt the hands to the keys.*

100 ----

**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 B, 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

Teacher's Name-----

Street Address-----

City and State-----

(Please fill in)