

1931

Piano Course: Grade 8, Lessons and Tests

Sherwood Music School

Follow this and additional works at: <http://digitalcommons.colum.edu/piano>

 Part of the [Composition Commons](#), [Music Education Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), [Music Theory Commons](#), [Online and Distance Education Commons](#), [Teacher Education and Professional Development Commons](#), and the [United States History Commons](#)



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](#).

Recommended Citation

Sherwood Music School. "Piano Course: Grade 8, Lessons and Tests" (1931). Sherwood Community Music School, College Archives & Special Collectons, Columbia College Chicago.

This Book is brought to you for free and open access by the Lesson Books at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Piano Courses by an authorized administrator of Digital Commons @ Columbia College Chicago.

Sherwood Music School Courses

PIANO



LESSON 141

GRADE—GRADUATE B

Subjects of this Lesson · APPRECIATION OF MUSIC · COUNTERPOINT

APPRECIATION OF MUSIC

The Symphony

(This subject is resumed in Lesson 142)

The crowning achievement of the Classical Period was the invention of the sonata form. Although this term refers specifically to the form of the first movement of sonatas, symphonies, concertos, etc., it applies in a more general way to the constructive design of the entire cyclical work. (See LESSON 70, FORM AND ANALYSIS.) A symphony, therefore, may be thought of as a sonata for orchestra.

The exploitation of two themes, in related tonalities, differentiates the sonata form from the many varieties of composition having only one theme, or, on the other hand, several themes, but each practically independent of the others.

Another characteristic of the sonata form is that the second movement known as the Development section. The composer there has the opportunity of exercising to the full his ingenuity in developing the latent possibilities of his themes. All his knowledge of the devices used in polyphonic music may be utilized to the attainment of variety and freedom of treatment.

The sonata form has been called the "Gothic Cathedral of Music." It predominates, with modifications, in all

the larger works of the classic, romantic, and more modern composers.

As we are about to take up the study of the symphony, we repeat here the outline of the first movement form, already given in LESSON 70, FORM AND ANALYSIS, referred to above:

I. Exposition

- (a) First theme in the tonic.
- (b) Second theme in a related key.

II. Development

III. Recapitulation

- (a) First theme in the tonic.
- (b) Second theme in the tonic, or some key other than that in which it first appeared.

IV. Coda

SYMPHONY No. 5—BEETHOVEN

The famous and ever-popular Fifth Symphony of Beethoven, in C minor, will now be analyzed, from the standpoint of the appreciative listener.

Primarily, this work interests the student because of the conciseness and perfection of its form. Then, also, what lies "between the lines"—the emotional content—is of universal appeal. Like the majority of symphonies, this one has four movements.

First Movement

The first movement is a wonderful example of unity, variety and symmetry. In the opening two measures appears a motive which forms the basic element of the whole first theme; indeed, its rhythmic and melodic pattern permeates the whole movement.

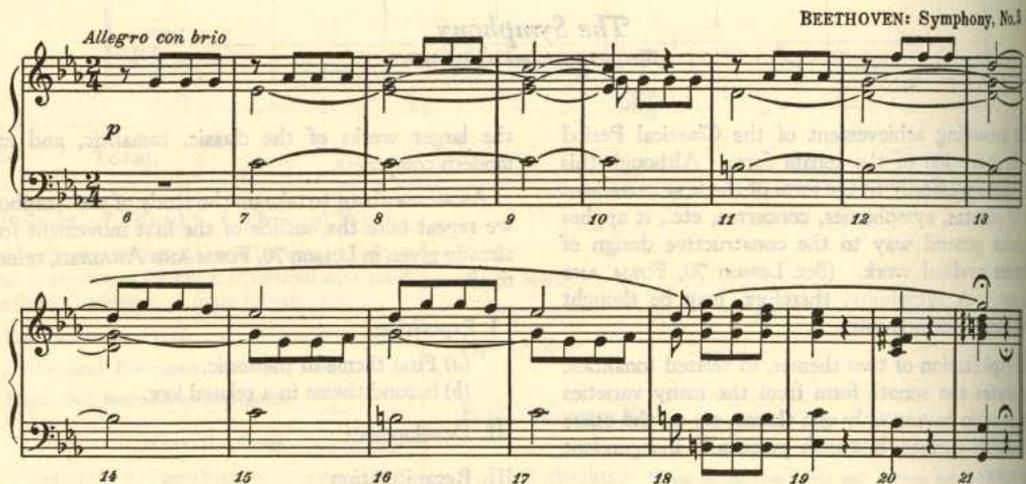
After the brief but commanding Introduction of five measures, announcing and repeating this motive (see

Illustration 1
Celebrated Motive of the First Theme



Illustration 1), the strings bring forward the principal theme, *piano*. This is sixteen measures in length, and closes in the dominant key, as shown in Illustration

Illustration 2
Principal Theme of the First Movement



In the first twenty-one measures quoted in these two illustrations, the restless opening motive appears thirteen times, transposed, or slightly altered, but, after the sixth measure, always in rapid and unbroken tempo.

The three succeeding measures introduce the unison passage of the third and fourth measures of the Introduction, at another pitch, thus:



The tied notes and the hold serve to temporarily suspend the onrushing theme, which is at once resumed, and continues for some thirty-three measures. The variations are swiftly introduced, and the theme reappears in different registers, being finally brought up brightly through a series of diminished chords, to the end of the dominant. In measure 59, the horns lustily play out the beginning of the second theme, the first notes of which follow the rhythmic pattern of the first motive. (See Illustration 3.)

Illustration 3

Beginning of the Second Theme



This is immediately followed by another four-measure phrase. The second theme is in the key of E_b, the

relative major of C minor, and its second phrase is lyric in character. (See Illustration 4.)

Illustration 4

Continuation of the Second Theme



The gentle mood of this second phrase holds but for a momentary sway, however, for the restless rhythm of the first theme breaks in at measure 65, in the bass. The four-measure phrase is then repeated, with the bass again interrupting in the same manner. In the modulatory passage following the third statement of this

Illustration 5

A Modulatory Passage Derived from the Second Theme



is immediately followed by another four-measure phrase (see Illustration 5, measures 75-78), supported by changing harmonies, forms

the subject material leading into the codetta of the Exposition.

Illustration 6

Conclusion of the Exposition

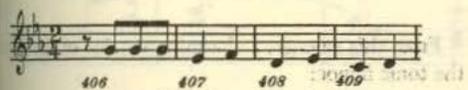


The basses constantly interpolate the rhythmic pattern of the first theme, as indicated in the illustration. At the close of the flowing codetta, this same figure is given out by the full orchestra, and the rhythm of the first theme concludes the Exposition. (See Illustration 6.)

The Development runs through one hundred and twenty-two measures. Impetuosity prevails in this whole section. Some interesting passages are worthy of quotation. Notice the empty fifths (measures 127-128) in the opening phrase:

the first half note is reduced from a fifth to a third. The first four notes are, in this form, identical with the opening motive of the first theme; but the continuation to the second and third half-notes identifies the passage with the second theme.

The device of diminution is employed in the succeeding measures, thus:



In measures 478-482 there is a *fortissimo* repetition of the introduction, in chord formation. This is followed

by the first four measures of the first theme, *pianissimo* and repeated; after which, up to the close of the movement, the chords of the dominant and tonic vigorously and crisply alternate.

Second Movement

The composer has chosen to mould the romantic mood of the second movement into Variation form. The divisions are not clearly marked and are irregular. The theme has two parts, the first part being twenty-two measures in length. It is in reality an extended eight-measure sentence, with expansions and repetitions. (See Illustration 10.)

Illustration 10

Opening Theme of the Second Movement

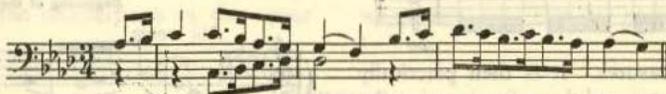


Beethoven's habit of jotting down his themes in a sketch-book, and altering and polishing them until they

satisfied him, is here well exemplified. The original theme, according to Daniel Gregory Mason, is as follows:

Illustration 11

Beethoven's Early Sketch of First Theme



By comparing this early sketch with Illustration 10, it will be seen that Beethoven retained the chief characteristics of the melody, but improved its presentation.

The theme closes with a short sentence in $A\flat$, *dolce* and *piano*, which is repeated nine measures later, *forte*, and in the key of C. (See Illustration 12.)

Illustration 12

An Important Episode Theme



Illustration 16

Concluding Measures of the Second Movement

COUNTERPOINT

Three-Part

(This subject is continued from Lesson 139, and is resumed in Lesson 142)

FOURTH SPECIES
(Composition)

COUNTERPOINT IN AN UPPER VOICE (MAJOR KEY)

Fourth Species counterpoint in three parts may have complete chords, but otherwise presents the same problems as fourth species in two parts. (See Lessons 141, 142, COUNTERPOINT.)

Illustration 17 has the counterpoint in the upper

voice and the C.F. in the bass. The movement of the C.F. makes the tied note at the beginning of every measure a suspension, requiring resolution by step downwards. That is, there is no place in the first five measures where a tied note may be left by leap, to vary the continual downward progression of the soprano. Therefore the syncopation is broken at (a).

Compare Illustration 7 of Lesson 128, COUNTERPOINT, where leaps are frequently possible.

Illustration 17

Fourth Species, With the Counterpoint in the Soprano (Major Key)

SHERWOOD MUSIC SCHOOL COURSES—PIANO
GRADE GRADUATE B

Test on Lesson 141

APPRECIATION OF MUSIC

1. Compare the symphony with the sonata.

Ans. *The symphony has the same general form as the sonata, but is for orchestra.*

2. What is an essential feature of the form of the symphony?

Ans. *The introduction and development of two themes having definite relations as to tonality.*

3. Mention another marked characteristic of its form.

Ans. *That portion of the movement known as the Development Section.*

4. As Beethoven is considered a connecting link between the classical and romantic periods, how does his Fifth Symphony represent

(a) the classical period? Ans. *By the conciseness and perfection of its form.*

(b) the romantic period? Ans. *By its emotional content.*

5. Where is the basic motive of the entire first theme of the first movement in this symphony to be found?

Ans. *In the first two measures.*

6. In what form is the romantic mood of the second movement expressed?

Ans. *In free Variation Form.*

Marks Possible
Mars Obtained

COUNTERPOINT

7. What result has the addition of another voice in three-part counterpoint, fourth species, as compared with two-part?

9 ---- Ans. It permits the use of complete chords.

8. Write counterpoint to the following major canto fermo, with fourth species in the soprano. Mark chords.

30 ---- Ans.

Fourth Species

T 141-8

C.F.

I V VI VII I IV II VI -6 VII I

100 ---- Total.

Pupil's Name.....

Pupil's Address.....

Pupil's Registration No.....

Teacher's Name.....

Sherwood Music School Courses

PIANO

LESSON 142



GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC · COUNTERPOINT

APPRECIATION OF MUSIC

The Symphony

(This subject is continued from Lesson 141)

SYMPHONY No. 5—BEETHOVEN

(Continued from Lesson 141)

Third Movement (Scherzo)

The third movement of Beethoven's Fifth Symphony is a Scherzo. This is in the ternary form, having the form A B A. (See Lesson 37, FORM AND ANALYSIS.) The Scherzo leads without pause into the Finale, which is in sonata form.

The opening sentence of the Scherzo is eight measures in length, being composed of two four-measure phrases, the first in the lower register, and the second in the upper register. The tonality is again C minor, that of the first movement. (See Illustration 1.)

Illustration 1

Introductory Theme of the Scherzo

BEETHOVEN: Symphony, No. 5



This mysterious theme, given out by the cellos and basses, is restated, and several measures added, closing

on the chord of the dominant. It serves to give the atmosphere for the movement, and after the Introduction of eighteen measures, the main theme sets in, with the same rhythmic idea as the main theme of the first movement—that of three repeated notes preceding an accented and held note. (See Illustration 2.)

Illustration 2

Main Theme of the Scherzo



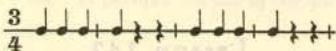
This theme is carried through some modulations and expansions until measure 52, when the Introduction reappears in the key of B minor. In measure 71, a forte is attained, and some counterpoint is added to the main theme. (See Illustration 3.)

Illustration 3

Main Theme With Added Melody



In measure 97, there is a *pianissimo* entry of the introductory measures, the second phrase of which is accompanied by a persistent rhythm of



The codetta employs a combination of these ideas with the following interesting figure:



It closes with an extended cadence—subdominant, dominant, tonic.

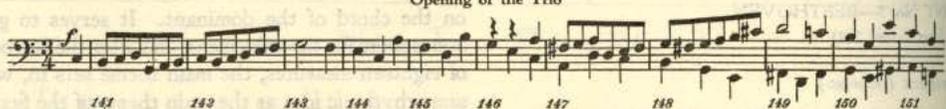
The Trio opens with a rapid passage for the double basses and cellos, written in fugato style, and resembling the exposition of a four-voiced fugue. (See Illustration 4.) Beethoven, by the way, was not inclined to the writing

of fugues, although fond of introducing a fugato-like passage.

In the second portion of the Trio, Beethoven's of orchestral humor displays itself in amusing fashion. The cellos and double-basses begin the repetition of the passage above referred to, but are apparently unsuccessful; a second attempt is made with the same result; the third effort is successful, and this portion of the Trio proceeds joyfully until a satisfactory measure point is apparently attained. The humorous effort of the heavy strings to get under headway, appealed so to Beethoven's fancy that he repeats the passage. Beethoven compared it to the gambol of a delighted elephant. See Illustration 3 of Lesson 144, APPRECIATION OF MUSIC.

In measure 237 the Recapitulation begins, and we have again the eight-measure Introduction, at the

Illustration 4
Opening of the Trio



repeated by the strings, pizzicato. Then the main theme reappears in somewhat hesitating fashion. In measure 325, the kettledrum begins to sound a succession of C's, which it continues to reiterate for fifty measures. Above these repeated C's is heard the mysterious Introduction in abbreviated form, leading without pause and with constantly increasing force, into the Finale. This approach to a climax produces a thrilling effect, and is one of the most notable passages in symphonic literature.

Fourth Movement (Finale)

Three trombones, a double-bassoon, and a piano now reinforce the instrumental body, and the orchestra bursts out in an exultant cry of triumph, though victory were won over an impending catastrophe. In the first twenty-five measures, several ideas are presented in addition to the main theme. Illustration 5 shows, at (a) the main theme, and at (b), (c) and (d) subsidiary ideas.

Illustration 5
Main Theme and Subsidiary Ideas of the Fourth Movement

BEETHOVEN: Symphony, No. 3



SHERWOOD MUSIC SCHOOL COURSES—PIANO
GRADE GRADUATE B

Test on Lesson 142

APPRECIATION OF MUSIC

1. What musical forms did Beethoven choose for the third and fourth movements of his Fifth Symphony?

Ans. *The ternary form for the third, and the sonata form for the fourth.*

2. What rhythmic idea is used in the Scherzo that was also used in the main theme of the first movement?

Ans. *The rhythm of three repeated notes preceding an accented and held note.*

3. What additional instruments are used to reinforce the orchestration of the fourth movement?

Ans. *Three trombones, a double-bassoon and a piccolo.*

4. Mention a rule connected with sonata form that Beethoven disregarded.

Ans. *The rule which restricted the composer to the dominant key for the second theme.*

5. What reason is given for Beethoven's innovations?

Ans. *That previously made rules prevented him from adequately expressing his thoughts and emotions.*

6. Name three or more marked characteristics of Beethoven's symphonic utterances.

Ans. *[Any three or more of the following.] Displaced accents, syncopations, rhythmic vitality, massive harmonies, contrapuntal independence of voices, abrupt changes and dissonances, recognition of the tone-color of the various orchestral instruments.*

Marks Possible
Marks Obtained

COUNTERPOINT

7. Why may the minor key cause additional difficulties with the suspensions of fourth species counterpoint?

9 ---- Ans. Because of the augmented intervals.

8. Name one suspension that is now impossible.

9 ---- Ans. The suspension of the seventh of the scale for the sixth.

9. Write counterpoint to the following minor canto fermo, with fourth species in the alto. Mark the cadences.

30 ---- Ans.

100 ---- Total.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

PIANO



LESSON 143

GRADE—GRADUATE B

Subjects of this Lesson: INTERPRETATION · COUNTERPOINT

INTERPRETATION

The Pedals

(This subject is continued from Lesson 133 and is resumed in Lesson 145)

THE SOSTENUTO PEDAL

Many pianos are now equipped with a Sostenuto pedal (see Lesson 19, GENERAL THEORY, and Lesson 111, THEORY), by means of which novel and interesting effects that were formerly impossible can be obtained. The pedal operates by simply engaging the dampers which are raised at the moment of its use, and holding them up on the strings. All other dampers are free to rise and fall, or to be under the control of the damper pedal, as usual.

To obtain the sustaining effect of the sostenuto pedal, depress it after striking and while still holding down the

respective key or keys, and while no other dampers are raised. The damper pedal must not, of course, be down at the time.

ORGAN POINT

The use of the damper pedal for Organ Point was explained and illustrated in Lesson 131, INTERPRETATION. Almost all organ points may, however, be better produced by means of the sostenuto pedal, and many can be produced in no other way. The following is an example of one of these, where the low F# is sustained by the sostenuto pedal, while the damper pedal may be used, *ad libitum*, for the upper chords. (See Illustration 1.)

Illustration 1

The Sostenuto Pedal for Simple Organ Point

In Rachmaninoff's "Prelude in C# minor," the third tone of the oft-repeated motive may be very much more effectively held with the sostenuto pedal than with the damper pedal, which has to be raised to prevent unpleas-

ant blurring in the chromatic progressions of the upper chords. In Illustration 2, showing extracts from this and another work, definite notation for the use of both pedals is given, and each has its individual effective

Illustration 2
Sostenuto and Damper Pedals Indicated in Combination

A composition in which the use of both sostenuto and damper pedals is of great advantage, is Debussy's "The Sunken Cathedral." See the extract in Illustration 3 of Lesson 153, APPRECIATION OF MUSIC.

Illustration 3, below, gives a very pure example of organ point by means of the sostenuto pedal alone. No approach to this effect could be made with the damper pedal as a substitute.

Illustration 3
Organ Point With the Sostenuto Pedal Alone

THE SUSTAINING OF WHOLE CHORDS

The holding of single bass tones is the commonest function of the sostenuto pedal; but sometimes it is

desirable to hold a complete chord while independent passages are being played. Illustration 4 shows an unusual passage of this nature.

Illustration 4

Sustained Chords With Independent Parts

GRIEG: Wedding Day at Troldhaugen

The result of the pedaling indicated in Illustration 4 is the holding of the tonic chord (second inversion) while the soprano and tenor voices conduct a little dialogue, with perfect clearness and freedom—an effect possible with the damper pedal alone.

The uppermost G of the first chord must not be held the moment of taking the sostenuto pedal. It can

be slightly shortened, or the pedal can be depressed before it is struck (but after the B below it is played) in arpeggiating the chord.

The following example (see Illustration 5) has the chords in the upper registers.

Usually, this is a less favorable position in which to sustain tones, because the short strings cease their vibrations quickly, even with the dampers raised. In the present case, however, the tones are constantly renewed by sympathetic vibration (see LESSON 121, INTERPRETATION) from the long arpeggios in the low and middle registers.

A peculiarly ethereal and quite orchestral effect is produced by the sustained chords passing, legato, from one to the other, with the evanescent harp passages below them.

Illustration 5

Sustained Chords in the Higher Registers

WAGNER-BRASSIN: Fire Magic

It may occasionally be effective to hold a chord during the playing of a cadenza, as in Illustration 6. Remember that the sostenuto pedal will sustain only those tones of keys for which are being held at the moment of its

depression. Therefore, the chord on the first beat of measure 2, with the exception of B, must be held until the eighth note, A, is played, and the sostenuto pedal depressed.

Illustration 6

Chord Sustained Through Cadenza Passage

CHOPIN - LISZT: The Maiden's Wish

OTHER PRACTICAL USES

Occasionally other practical uses of the sostenuto pedal will suggest themselves. For example, when keys are out of reach of the hand, the sostenuto pedal may conveniently be used to sustain the tones for their necessary duration. The upper C of the octave in measure 2 of Illustration 7, could not be held for its full duration by a small hand, and the use of the sostenuto pedal will prevent its tone from being cut off on the second beat of the measure.

To sum up, the sostenuto pedal should always be used with the intention of carrying out more perfectly the composer's musical idea, and by no means for the mere reason that some tone can be sustained without discordant effect. In short, this pedal is only an added means of enhancing musical interpretation.

Illustration 7

A Practical Use of the Sostenuto Pedal



Indication of the sostenuto pedal in printed music is rather rare. Instances will be found in Compositions 401 and 652 of this Course, where it is indicated by a star followed by a dotted line, and a star for its release.

COUNTERPOINT

Three-Part

(This subject is continued from Lesson 142, and is resumed in Lesson 144)

FOURTH SPECIES (Continued from Lesson 142)

THE COUNTERPOINT IN THE BASS

We shall now place the counterpoint in the bass, the C.F. in the highest part, and the added third voice in the middle. (See Illustration 8.)

Observe the upward resolution at (a) in measure 5. An upward resolution is usually found only in a 7-8

suspension on the tonic, but is sometimes allowed when the movement is that of some other half step, as here. At (b) the counterpoint descends from the fifth of the chord to the third, a possible variation of the descending motion given in Lesson 129. The syncopation was broken in measure 4 to add melodic variety to the counterpoint and in measure 9 to avoid the covered octaves with the C.F., which would have resulted had the C been sustained over and resolved downwards to B.

Illustration 8

Fourth Species, With the Counterpoint in the Bass (Minor Key)



SHERWOOD MUSIC SCHOOL COURSES—PIANO
GRADE GRADUATE B

Test on Lesson 143

INTERPRETATION

1. How does the sostenuto pedal operate?

Ans. *By engaging dampers already raised at the time of its use, and holding them until it is released.*

2. How may the sustaining effect of the sostenuto pedal be obtained for a certain tone or chord?

Ans. *By depressing it while still holding down the respective key or keys, and while no other dampers are raised.*

3. Is the damper pedal or the sostenuto pedal the more useful for organ point?

Ans. *The sostenuto pedal.*

4. Why is the sostenuto pedal preferable to the damper pedal in cases where there are changing chords above an organ point?

Ans. *Because the damper pedal would need to be raised to prevent unpleasant blurring in the progressions of the upper voices, and so the organ point would be broken off.*

5. Why is the sostenuto pedal less practical for chords in the higher registers?

Ans. *Because the short strings cease vibrating quickly.*

6. Name another case in which the sostenuto pedal is useful in sustaining tones.

Ans. *When a small hand cannot conveniently hold the keys for the tones required by the notation.*

Marks Possible
Marks Obtained

COUNTERPOINT

7. What upward suspension or "retardation" is the only one generally used?

9 ---- Ans. *The seven to eight suspension on the tonic.*

8. Under what other circumstances is an upward resolution sometimes permissible?

9 ---- Ans. *When the movement is that of a half-step.*

9. Write counterpoint to the following major canto fermo, with fourth species in the bass. Mark the

30 ---- Ans.

C.F.

T 143-9

Fourth Species

I V₆ VI IV VII₆ I V₆ V I V₆ I

100 ---- Total.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

PIANO



LESSON 144

GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC · COUNTERPOINT

APPRECIATION OF MUSIC

The Tone Color of the Orchestral Instruments

In the Lessons on the Instruments of the Orchestra (Lessons 109-110, HISTORY), the instruments of the various sections—string, woodwind, brass and percussion—were described and illustrated. The use of these instruments by the great composers of orchestral literature is a subject for unlimited observation and study.

The Violin is the leading instrument of the orchestra. It may be used for brilliant technical display, or to express deep emotion. Interesting and varied effects may be made by the use of the tremolo, harmonics, the *pizzicato* (plucking the string with the finger), and *col legno* (striking the strings with the wood part of the bow).

A particularly notable use of artificial harmonics is shown in Wagner's Prelude to *Lohengrin*, in the opening measures of which, four solo violins play complete chords in these ethereal tones. (See Illustration 1.)

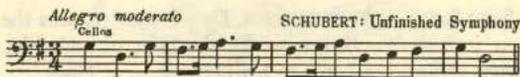
The Viola has a somewhat reedy tone, and is especially well suited for expressing brooding melancholy, or dreamy sadness; although in the early classical symphonies we find it used merely to strengthen the lower harmonies, and without individuality. Berlioz, in his symphony, *Harold*, makes the sombre quality of the viola express admirably the mental state of Byron's gloomy hero.

Illustration 1
Violins Playing in Harmonics



The Violoncello might be said to stand in the same relation to the violin as the baritone voice does to the soprano. Its peculiarly rich, full tone, especially that of its *chanterelle*, or A string, makes it an excellent solo instrument. How unforgettable is the lovely second theme of the first movement of Schubert's *Unfinished Symphony* "sung" by the 'cellos against a throbbing accompaniment of the violas and clarinets! (See Illustration 2.)

Illustration 2
Melody Played by 'Cellos



The Double-Bass came into its own in the time of Beethoven. In the older scores, it was chiefly used to furnish the foundation, or fundamental tone, of the orchestra. Beethoven, in the last movement of the Fourth Symphony, causes the double-basses to play a passage as rapid and intricate as a violin figure. In the Scherzo of the Fifth Symphony and in the last movement of the Eighth Symphony, he uses them in a somewhat humorous manner (see Illustration 3); and in his "Pastoral" Symphony, they suggest the rumblings of thunder.

Before the time of Beethoven, Gluck, in his opera, *Orpheus*, had used sliding effects on the double-basses

to imitate the barking of the three-headed dog, Cerberus. Berlioz, in his *Fantastic Symphony*, employs the double basses in a four-part pizzicato harmony to suggest a march to execution.

In general, we may describe the tone-color of the instrument as dignified and ponderous. But if used in bold skips or explosively, it may become comical and grotesque.

The Harp, from Scriptural times, has always been associated with celestial harmonies. Schumann and Berlioz, in their settings of *Faust*, have followed this commonly accepted idea of the tone-color of the harp.

Illustration 3
Double-Basses Used with Humorous Effect



Wagner, however, characteristically introduced a larger and richer treatment for the instrument. In his *Rhinegold*, there are six separate harp parts, interlacing in different arpeggios, representing the rainbow bridge over which the gods cross to their heaven, Valhalla.

The glissando is of very frequent use on the harp, as it is effective, and easy of execution. See Illustration 4, in which the wavy line indicates the continued slide over all the intermediate strings.

Illustration 4
Harp Glissando



Saint-Saëns, in his tone-poem, *Danse macabre*, uses the harp, instead of a bell, to strike the hour of midnight. Berlioz utilizes ten harps in his *Damnation of Faust*.

Guitars, Mandolins and Zithers are rarely found in the orchestra, although the guitar is used by Weber in his opera, *Oberon*; by Rossini, in *The Barber of Seville*, and by Mozart in his *Don Giovanni*.

The Piano has been used as a purely orchestral instrument by Berlioz and Saint-Saens, and other, later, writers.

The Flute is the most agile instrument in the orchestra, executing, with great facility, all kinds of diatonic and chromatic passages, arpeggios and skips.

The tone-color of the flute, in its lower register, is rather somber and weak; in the higher registers, brilliant and often piercing. Mendelssohn used the flute with incomparable felicity. In the filmy scherzo of his *Midsummer Night's Dream* (see Illustration 5), the flute plays a rapid figure; beginning in its "woody" lower register (a), it gradually climbs up into bright regions (b).

Illustration 5
The Flute in Different Registers



The Piccolo is simply a little flute. It is about half the length of the flute, and therefore plays in the higher octave. Its tone-color is of a wild, feverish brilliancy. It may well be called the "imp" of the orchestra. It is used to depict bacchanalian revelry, drinking songs, the infernal storms, storm scenes, etc.

Beethoven employs the piccolo in painting the storm in his "Pastoral" Symphony; and in his overture to *Egmont*

it appears to give out shrill cries of triumph. Weber uses it in a drinking song in *Der Freischütz*. Meyerbeer, in the first act of his opera, *Les Hugenots*, pictures, by means of this instrument, the shrieks of the wounded.

The piccolo often merely adds a higher octave to the flute part, but may have an individual melodic line, as in the passage from the Finale of Beethoven's Fifth Symphony shown in Illustration 6.

Illustration 6
The Piccolo in an Obbligato Part



Illustration 7
The Oboe in a Characteristic Cantilena



The Oboe has a tone-color which is thin, nasal and penetrating. It can picture pathos or poignant grief; on the other hand, its kinship to the droning of the bagpipe causes it to be effective in picturing rustic merriment, or naive simplicity. In the lower register, it is somewhat gruff and hoarse; in the middle register, it is smooth and effective; and, in the upper register, piercing and strident. Illustration 7 of Lesson 141, APPRECIATION OF MUSIC, shows a short cadenza-like passage from Beethoven's Fifth Symphony. The plaintive accents of the oboe in this passage attract instant attention.

Handel, Bach and Schumann were extraordinarily fond of the oboe. Berlioz, in his *Fantastic Symphony*, uses it to depict the simplicity of a shepherdess; Beethoven uses it in the Scherzo of his "Pastoral" Symphony to suggest rustic merriment; in the Funeral March of the "Egmont" Symphony, he employs it effectively to picture grief.

A remarkably imaginative treatment of the oboe is found in the slow movement of Schubert's *Unfinished Symphony*. The accompaniment is provided by gently moving chords in the strings. (See Illustration 7.)

The English Horn, as already mentioned in Lesson 109, is not a horn at all, but a large-sized oboe. Its

tone-color is brooding and melancholy, something like that of the viola. It sounds best in the middle and lower registers. The tones of the upper register may be better produced by the oboe.

Dvořák's use of the English Horn, in the Largo of his "New World" Symphony (see Illustration 8) is a conspicuous example of the plaintive character of the instru-

Illustration 8
A Melody for English Horn



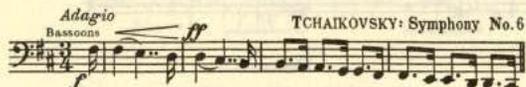
ment. Its use in the Allegretto of the D minor Symphony by César Franck is particularly ingratiating. (See Illustration 4, Lesson 152, APPRECIATION OF MUSIC.)

The Bassoon can be exceedingly grave and earnest, or very grotesque and comical. It is so often used in the latter fashion, that it has been called the clown of the orchestra. Haydn first used it in this way.

Berlioz wrote a duet for bassoons in his *Fantastic Symphony*, to describe the footsteps of the crowd as they accompany the tumbril to the guillotine. He calls for seven bassoons in his *Damnation of Faust*. An instance of the instrument's solemn gravity of tone, with a certain emotional intensity, may be seen in Illustration 9, from Tchaikovsky's Sixth Symphony:

Illustration 9

The Bassoon in a Serious and Earnest Aspect



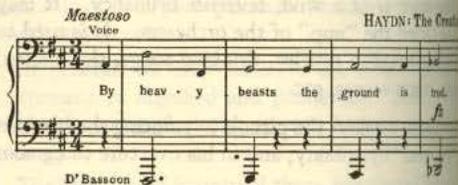
The humorous qualities of the bassoons are brought out by Beethoven in the Scherzo of his "Pastoral" Symphony, where we find, as an intermittent accompaniment to a dance, a bassoon part consisting of but three notes, F, C, F, as though the player were capable of producing these tones only. In Mendelssohn's *Midsummer Night's Dream*, the bassoon bursts out in wild braying when the enchanted weaver, Bottom, is transformed into an ass.

The construction of the bassoon makes the middle register dull and lifeless. Meyerbeer utilizes this dull tone-color, in the opera, *Robert the Devil*, in depicting the scene "The Resurrection of the Nuns." The passage may be referred to in Illustration 1, of Lesson 89, HISTORY.

The Double Bassoon, with a very much longer tube than the bassoon, has a deep, grave and powerful tone. Haydn used it in his *Creation*, to accompany the words "by heavy beasts the ground is trod." (See Illustration 10.) Beethoven introduced it in the grave-digging scene, in his single opera, *Fidelio*. He uses it also in the Fifth and Ninth Symphonies. Most modern composers employ it to add weight and solidity to the basses of their scores.

Illustration 10

The Double Bassoon Used Descriptively



The Clarinet is comparatively modern in its orchestral use, although it was invented in 1690, by Johann Christoph Denner, of Nuremberg. It was much improved by a Viennese musician named Stadler (1747-1833).

Handel and Bach did not fully realize the instrument's possibilities. Mozart was the first to use it in the symphony orchestra, and added effective clarinet passages to Handel's *Messiah*. Beethoven makes it represent the call of the yellow-hammer in the second movement of the "Pastoral" Symphony.

The wide usefulness of the clarinet was fully understood by Weber and Mendelssohn. Its deepest register is called the *chalumeau*, and it has a peculiar, grave, ominous, character. Mendelssohn, in his "Scottish" Symphony, employs this register of the clarinet in picturing the lonely and gloomy character of the Scottish Highlands.

Tchaikovsky opens his Fifth Symphony with a mournful theme allotted to two clarinets in unison, in the *chalumeau* register referred to above, accompanied by the low strings. (See Illustration 11.)

Illustration 11

Clarinets in Their Lowest Register



The Bass Clarinet has a very solemn and sonorous tone, similar to the *chalumeau* of the other clarinet.

employed it effectively in his "Dante" Symphony for unaccompanied monologue. (See Illustration 12.)

Illustration 12

The Bass Clarinet in a Solo Passage



The French Horn is the most important of the brass instruments. In the full-sized orchestra, four French horns are generally used, making complete harmony possible by means of the horns alone.

The horns are often compared to the damper pedal of the piano, due to their use in blending the harmonies of the various sections of the orchestra. Their tone-color is mellow and romantic, and they have an almost unlimited variety of uses. Horns may sustain harmonies, form an unaccompanied quartet or trio, double other instruments, or provide effective solos. In Illustration 13 some interesting passages for horns are shown. That in (a) shows them used in chords; while in (b) the instrument is used for solo purposes:

Illustration 13

Uses of the French Horn



The muted tones of the horn are very sinister and strong in effect. Wagner and Strauss, as well as practically all of the modern composers for orchestra, have made frequent use of these "stopped" tones.

The Trumpet was a favorite instrument of both Bach and Handel. A conspicuous use of it is found in the

bass aria, "The Trumpet Shall Sound," in Handel's *Messiah*.

Wagner employed the trumpet with great skill, and showed its possibilities in modern orchestration. Fine examples of fanfares (flourishes) occur in the pages of *Tannhäuser* and *Lohengrin*.

The Cornet is inferior to the trumpet in tone-color, but frequently takes its place in small orchestras. Franck uses both trumpets and cornets. The flexibility of the cornet makes the playing of florid passages easy, and it has been used for such passages by Halévy, in his opera, *The Jewess*, and by Meyerbeer, in *The Huguenots*.

The Trombone is a very important instrument, the tone of which Mozart fully appreciated, as is shown by his commanding use of it in his *Requiem*, written in 1791.

The three trombones and tuba, forming what may be called, for convenience, the trombone choir, constitute the most powerfully sonorous group of the entire orchestra, capable of dominating everything else.

The bombastic qualities of the trombones are well known; but the organ-like effects in extreme *pianissimo*, extremely rich in character, are not so familiar. In the finale of Tchaikovsky's Sixth Symphony is a passage using trombones and tuba very effectively. (See Illustration 14.)

Illustration 14

The Trombone Choir, *Pianissimo*



Berlioz made extravagant use of the instrument, calling for sixteen tenor trombones in the portrayal of the "Day of Judgment" in his *Requiem*, in one place introducing their rarely-used pedal, or fundamental, tones.

The Bass Tuba in its deepest register is brutal and ponderous in character. Wagner uses four tubas to picture the relentless character of Hunding, in *The Valkyrie*.

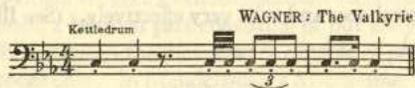
The tuba is the natural bass of the trombone family, and is so used in the foregoing passage shown in Illustration 14.

The Kettledrum, formerly a humble instrument, was given prominence by Beethoven, who employed it conspicuously in several of his symphonies, notably in the great Ninth Symphony.

Berlioz, in his *Requiem*, uses fifteen kettledrums in the "Day of Judgment" section—an extraordinary increase from the usual two, or three. In Haydn's "Surprise" Symphony, a sudden, explosive stroke of the kettledrum startles the audience, which has been previously lulled to a reposeful state of mind.

Wagner pictured suspense and anxiety by causing kettledrums to give out soft tones in an irregular rhythm, the rest of the orchestra remaining silent. Such passages occur in *Lohengrin* at the death of Telramund, and in *The Twilight of the Gods* at the stabbing of Siegfried. In *The Valkyrie*, the rhythm of the Hunding motive is announced by one kettledrum almost unaccompanied, as shown in Illustration 15:

Illustration 15
The Kettledrum Carrying a Motive in Rhythm



Bells are often used by orchestral composers. Verdi uses a funeral bell in the "Miserere" in *Il Trovatore*, and Wagner uses one in the Grail scene in *Parsifal*.

Glockenspiel, Tambourine, Castanets, Snare Drums, Bass Drum, etc., are frequently used in the orchestra for special effects, and are easily recognizable when heard. The tinkling tones of the glockenspiel give a peculiar quality to the tonal web of the slumber scene at the close of Wagner's *The Valkyrie*. Tambourine and castanets naturally suggest Gipsy or Spanish music. The bass drum is used by composers of today to assist in producing an overwhelming tidal wave of tone.

The Celesta, a Glockenspiel equipped with a keyboard, produces a very picturesque sound effect. Tchaikovsky used it in the famous *Nutcracker Suite*.

Illustration 16
The Full Orchestral Score

Allegro BEETHOVEN: Symphony No. 9

The Xylophone is introduced by Saint-Saëns in his *Danse macabre*, to suggest the rattling of the bones of the skeletons in a gruesome dance.

The Triangle commonly produces mere rhythmic effects, but Schumann utilizes it, in his B-flat Symphony, to picture tinkling sheep bells upon the plain.

The Cymbals are used by Wagner to picture feverish gaiety in the "Venus" scenes of *Tannhäuser*; and to accentuate great *sforzandi*; as, for example, in the Prelude to *Lohengrin*.

The Gong, or Tam-Tam, is an instrument of Chinese origin. In its fortissimo, it is successfully used to portray a cataclysm or great catastrophe. It is thus used by Wagner to portray the plunge of Faust with Mephistopheles into the infernal pit. Its soft effects may be used for anything weird or supernatural, or a great emotional climax, as in the last movement of Tchaikovsky's Fourth Symphony.

* * *

As has been stated in this Lesson, to show how wide are the possibilities of tone-color within the grasp of the orchestral composer. An infinite variety of effects may be produced; and by skillful use of this wonderful palette of colors, composers may paint musical pictures of limitless variety. In the modern orchestra, we have truly reached an enormous development of the ancient Chinese theory that the eight sound-giving

bodies are skin, stone, metal, wood, bamboo, silk, gourd and clay.

Illustration 16 is a short extract from a full score (German, *Partitur*), showing how the instruments are used all together in the orchestra. It is taken from Beethoven's Symphony No. 5, which was analyzed in Lessons 141-142, APPRECIATION OF MUSIC, and is the opening of the fourth movement. More of the theme may be seen in Illustration 5 (a) of Lesson 142.

Although in a passage such as this, there is a certain tone quality, resulting from the blending of all the instruments, it is when they are used a few at a time, that color, as explained in this Lesson, is best in evidence. Most of the illustrations given, therefore, have been of passages in which the instrument under discussion is distinctly prominent.

COUNTERPOINT

Three-Part

(This subject is continued from Lesson 143, and is resumed in Lesson 145)

FIFTH SPECIES

COUNTERPOINT IN AN UPPER VOICE (MAJOR KEY)

Flourid counterpoint will be found easier to write than that of the fourth species, and it possesses much greater

musical possibilities. The same rules are in force as apply in two-part counterpoint. (See Lessons 130-131, COUNTERPOINT.) Illustration 17 has a major C.F. in the soprano, and the fifth species counterpoint in the middle voice.

Illustration 17

Fifth Species, With the Counterpoint in the Middle Voice (Major Key)

C.F.

I II⁶ I V⁶ VII² VI⁶ V⁶ I

Test on Lesson 144

APPRECIATION OF MUSIC

1. Name three or more uses of the violin for special effects.

Ans. [Any three or more of the following:] *Pizzicato, col' legno, mute, tremolo, harmonics.*

2. Which stringed instrument, in addition to the violin, is frequently assigned an obbligato part?

Ans. *The violoncello.*

3. What was the function of the double-bass in the older scores?

Ans. *It was used chiefly to furnish the foundation, or fundamental tones of the orchestra.*

4. In what work does Wagner use six separate harp parts?

Ans. *In "The Rhinegold."*

5. What difference in tone-color is there in the lower and higher registers of the flute?

Ans. *The tone-color is sombre and weak in the lower register, but brilliant and piercing in the higher.*

6. In what way does the tone-color of the English horn resemble that of the viola?

Ans. *In its brooding and melancholy quality.*

7. Which instrument is frequently called the clown of the orchestra, and why?

Ans. *The bassoon, because it may be very grotesque and comical.*

8. What composer was the first to use the clarinet in the symphony orchestra?

Ans. *Mozart.*

Marks Possible
Marks Obtained

APPRECIATION OF MUSIC—Continued

9. Name two contrasting characteristics of the "trombone choir."

9 --- Ans. *Sonorous and dominating in fortissimo, organ-like and rich in pianissimo.*

10. When is orchestral tone-color best manifested?

9 --- Ans. *In passages where only a few instruments are used at a time.*

COUNTERPOINT

11. Write counterpoint to the following major canto fermo, with fifth species in the alto. Mark the chords.

30 --- Ans.

100 --- Total.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

PIANO



LESSON 145

GRADE—GRADUATE B

Subjects of this Lesson: INTERPRETATION · COUNTERPOINT

INTERPRETATION

The Pedals

(This subject is continued from Lesson 143)

UNA CORDA PEDAL

The *Una Corda* or Shift Pedal—commonly called the *una corda* pedal—was briefly explained in Lesson 19, INTERPRETATION. Its use is indicated by the term *una corda*, and its release by the term *tre corde*, or sometimes simply *t.c.*

The depression of the *una corda* pedal shifts the entire hammer mechanism, so that the hammers do not strike all of the strings where there are more than one to a single tone.

THE QUALITY AFFECTED BY THE UNA CORDA PEDAL

The *una corda* pedal is the only mechanical device on the piano which in any way changes the quality of the tone. When the hammers do not strike all the strings for a given key, the untouched strings vibrate sympathetically, and cause a veiled and soft tone. The difference in quality between the tone with the hammers in normal position, and the tone with the hammers in shifted position, may be compared to the difference between bright and dull finish on metal or wood.

The *una corda* pedal is seldom used except in connection with the damper pedal. In soft passages it lends a

peculiarly distinctive tone quality not obtainable by softness of touch alone. In fact it should not be used merely for the production of *pianissimo*. The student is again reminded that tone volume is most properly effected through the medium of the keyboard, and not by means of any other mechanism.

It occasionally may happen that the veiled tone produced by the *una corda* pedal is desired without the sustaining effect of the damper pedal.

The purposes for which the *una corda* pedal may be employed are as follows:

1. For contrasts in tone quality.
2. For extreme diminuendo, beyond the scope of finger action alone.
3. To vary a literal repetition.
4. For echo effects.

CONTRASTS

The principal function of the *una corda* pedal is found in providing contrasts, of which some examples are shown in Illustration 1.

Illustration 1

Una Corda Pedal for Contrasts

(a) *Allegro* MOZART: Fantasia
mf *pp una corda* *p tre corde* *pp una corda*

(b) *Adagio* BEETHOVEN: Sonata, Op. 31, No. 2
pp una corda *mf tre corde* *pp una corda* *p tre corde* *pp una corda*

(c) *Moderato poco agitato* SCHUMANN: Fantasia, Op. 7
mf *una corda* *p tre corde*

Whenever a melody is sharply contrasted with a running figure, the *una corda* pedal may be effectively used. In Illustration 2, the melody may be brought out

by suitable accents, and the sixteenth note accompaniment kept properly subdued by the use of the *una corda* pedal.

Illustration 2

Running Accompaniment

Andante HANDEL: Aria
mf *pp una corda*

FOR EXTREME DIMINUENDO

For the final attenuation of a diminuendo, the *una corda* pedal may be utilized with good effect, as in Illustration 3. Here the arpeggios are to be played with the

utmost possible softness and delicacy, so that further reduction of tone can only be made by means of the pedal. As already stated, the *una corda* pedal should not be used to produce a *piano* which is obtainable by the fingers.

Illustration 3

Diminuendo Extended in Range

BEETHOVEN: Sonata, Op. 31, No. 2

Musical score for Illustration 3, showing a piano piece by Beethoven. The score is in G major, 3/4 time, and marked *Largo*. It features a series of descending sixteenth-note passages in the right hand. Dynamic markings include *pp*, *ppp*, *p*, and *pp*. The *una corda* pedal is used throughout the piece. The tempo is *Largo*.

LITERAL REPETITIONS

When a phrase, or passage, is literally repeated, it is commonly played with the *una corda* pedal the

second time, possibly in conjunction with the damper pedal. (See Illustration 4.) The object of this treatment is not reduced tone volume alone, but, again, contrast. It also borders on the echo effect. (See below.)

Illustration 4

Literal Repetitions

MENDELSSOHN: Song Without Words, No. 1

Musical score for Illustration 4, showing a piano piece by Mendelssohn. The score is in G major, 4/4 time, and marked *p*. It features a series of ascending sixteenth-note passages in the right hand. Dynamic markings include *p* and *una corda*. The tempo is *Andante*.

ECHO EFFECTS

A literal repetition has something of the effect of an echo, but there are often passages which are definitely

intended as echoes, and the *una corda* pedal is then especially effective. (See Illustration 5.)

Illustration 5

Echo Effects

CHOPIN: Mazurka, Op. 33

Musical score for Illustration 5, showing a piano piece by Chopin. The score is in G major, 3/4 time, and marked *quasi eco*. It features a series of ascending sixteenth-note passages in the right hand. Dynamic markings include *pp*, *mf*, and *una corda*. The tempo is *Andante*.

BENDEL: On Lake Geneva

Echo

Musical score for Illustration 5, showing a piano piece by Bendel. The score is in G major, 6/8 time, and marked *p*. It features a series of ascending sixteenth-note passages in the right hand. Dynamic markings include *p*, *mf*, and *una corda*. The tempo is *Andante*.

CONCLUDING REMARKS ON THE PEDALS

In this and foregoing Lessons, many examples illustrating the uses of the pedals of the piano have been shown and discussed. Pedaling may occasionally be indicated in detail, in a printed composition, and can then be implicitly followed. The habit of observing such things is, however, but a secondary matter in the student's education. The principles of pedaling should have been so well understood and assimilated that, in a composition without a single indication for the pedals, the student will be able to apply them to the enhancement of his musical interpretation.

The relative importance of the Damper pedal, compared to the other two, is to be inferred from the number of Lessons which were given to its discussion. The Sostenuuto and *Una Corda* pedals may be regarded as adjuncts, invaluable for special effects, but to be used sparingly.

On some pianos, the left hand pedal reduces the tone without the operation of a shift mechanism, and bears the name, *una corda*, does not, strictly speaking, apply to it. The terms *una corda* and *tre corde*, however, are employed equally for this pedal, and all the comments made in this Lesson, except those on quality of tone, are also applicable to it.

COUNTERPOINT

Three-Part

(This subject is continued from Lesson 144, and is resumed in Lesson 146)

FIFTH SPECIES (Continued from Lesson 144)

THE COUNTERPOINT IN AN UPPER VOICE (MINOR KEY)

The minor key is always a little less flexible than the major key, yet in fifth species counterpoint we have so many alternatives of progress that there is less difficulty than in other species.

In Illustration 6, the C.F. is placed in the bass, and the counterpoint in the soprano.

At (b), the minor seventh of the scale, B \flat , is convenient as a passing tone (nonharmonic) to the sixth, A. It should be remembered that where four eighth notes are used in the first half of a measure, the first one is tied, as at (a) and (c). The group at (a) illustrates the use of changing tones in fifth species, and at (c) there is ornamental resolution of a 9-8 suspension on the dominant. (See Lesson 130, COUNTERPOINT.)

Illustration 6

Fifth Species, With the Counterpoint in the Soprano (Minor Key)

Test on Lesson 145

INTERPRETATION

1. What does the term *una corda* indicate to the player?

Ans. The depression of the left-hand, or "soft," pedal of the piano.

2. What does the term *tre corde* indicate to the player?

Ans. The release of the left hand, or "soft," pedal.

3. Explain how the *una corda* pedal affects the tone quality of the piano.

Ans. When this pedal is used, the hammers do not strike on all the strings, and the untouched strings vibrate sympathetically, causing a veiled and soft tone.

4. Through what medium is tone volume most properly controlled?

Ans. Through the medium of the keyboard, not through the pedals.

5. What is the principal object of the use of the *una corda* pedal?

Ans. To provide contrasts.

6. In literal repetitions, what effect does the *una corda* pedal produce?

Ans. Contrast, and sometimes an echo effect.

Marks Possible
Marks Obtained

COUNTERPOINT

7. How may the minor seventh of the minor key be introduced?

10 ---- Ans. As a passing tone.

8. Write counterpoint to the following minor canto fermo, with fifth species in the soprano. Mark chords.

30 ---- Ans.

Fifth Species

T 145-8

C.F.

I VII⁶ I⁶ V⁶ VI⁶ II⁶ VII⁶ 2

100 ---- Total.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

PIANO



LESSON 146

GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC · COUNTERPOINT

APPRECIATION OF MUSIC

Program Music

(This subject is resumed in Lesson 147)

All instrumental music is divided into two general classes: (1) Absolute Music; (2) Music with a poetic basis.

Absolute Music is that which is not connected by any title, motto, text or description with definite mental conceptions, whether pictorial, historical, or fanciful, but depends for its value and effect solely on its melodic material, form and procedure.

Music with a poetic basis may again be subdivided into Romantic Music and Program Music. The former is, to a large extent, concerned with the projection of general emotions or impulses; while Program Music depicts the emotions connected with certain definite conditions or events. That is, it follows an underlying program. It may go further, and attempt to simulate the actual sounds connected with the events depicted, in which case it becomes realistic and imitative.

A few instances of extreme realism are cited below. Realism, however, is not necessarily an essential feature of Program Music. A basis of concrete ideas is sufficient to make the name applicable.

The tendency, today, among composers in the larger world is distinctly toward this class of music, with a

greater or less admixture of realism. Program Music naturally becomes impressionistic, and is descriptive and pictorial in so far as it employs realism.

Berlioz, the great French romanticist of the nineteenth century, is frequently designated as the founder of program music. This is not altogether the case, for research proves that long before the classic era, the pictorial possibilities of tone had found use by composers. The earlier efforts to paint musical pictures by the most primitive means, and to tell a story in tones with the very limited and crude musical language then available, seem feeble and merely amusing to our ears, accustomed as we are, to the complexity of structure and the wealth of tone-color found in our present-day program music.

The purely sensuous effect of sound is earliest illustrated in the savage's delight in mere noise and rhythm. Next followed the desire to reproduce, in tone, certain sounds of nature, such as the calls of animals, the episodes of life, industrial and martial.

Later came the intellectual pleasure of arranging music into phrases and sentences—an architectural task, and a phase of musical culture culminating in the finished forms of the classicists.

The romantic rejuvenation of the intellectual formulas of the classicists followed; and these finally led, again, into the more imitative art of Program Music.

It is interesting to recall some of the early attempts to suggest moods, events and pictures through the medium of musical sounds, realistically.

An Englishman living in the thirteenth century wrote a Fantasy on the weather. In a two-part canon, written in 1540, the cuckoo's call was used as a theme. A composer named Scandelli, who lived in Dresden in 1560, attempted to suggest the cackling of a hen. Johann Krieger (1652) wrote a four-part fugue as an imitation of cats.

Jannequin and Jombert, masters of the old Netherlands School, both wrote compositions with the title "Songs of the Birds." In one of these, the song of the nightingale is imitated. Jannequin also wrote a composition called "The Cries of Paris." (See Lesson 63, HISTORY.) Couperin attempted to depict an alarm-clock. Rameau, a great French contemporary of Bach, wrote pieces called, "The Hen," "The Three Hands," and "The Scolding Voice."

Purcell, one of England's greatest composers, attempted in his *King Arthur* to suggest, in a frost scene, the chattering of teeth. Kuhnau, a predecessor of Bach at the Thomas' School in Leipsic, wrote six Bible Songs based on the stories of Gideon, David and Goliath, and others; and Haydn attempted to depict "Chaos" in the introduction of his oratorio, *The Creation*, although it seems now a very mild and orderly kind of chaos.

Indeed, there are innumerable examples of the attempt of various early composers to suggest and relate stories or paint pictures, by means of tone.

In examining the technical details of pictorial or descriptive music, it appears that various composers have used similar patterns for Spinning Songs, Cradle Songs, Hunting Songs, etc.; not by reason of copying or borrowing ideas, but on account of the effects produced upon the sensibilities by certain groupings of rhythms, figures, passages, or tonalities.

Spinning Songs, for instance, seem to be always associated with chromatic passages, weaving about a central point of tone. (See Illustration 1.)

Illustration 1
Spinning Songs

(a) *Presto*

MENDELSSOHN: Spinning Song
(Song Without Words, No. 10)

(b) *Allegretto*

la melodia marcato

WAGNER: Spinning Song
(The Flying Dutchman)

demned to death—this being called “The March to the Scaffold.” In Part V is portrayed the “Witches’ Sabbath,” in which the “Fixed Idea” motive, associated with his beloved, is transformed into a trivial, grotesque dance-tune.

While Berlioz, as before stated, emphasized the use of the guiding motive, earlier composers employed the idea in a lesser way. For example, there are suggestions of it in Bach’s *Passion Music*, in Mozart’s opera *Don Giovanni*, and in Mendelssohn’s *Elijah*. Weber’s use of it, in many of his works, is fairly conspicuous.

It is with the name of Wagner, however, that the use of guiding motives on a large scale is chiefly associated. In all but his earliest works, his music is a perfect web of *Leitmotif* themes, each one of which is definitely connected with a certain idea or person in the story. Some of these will be illustrated in the next Lesson, as well as

other notable examples of the *Leitmotif* in orchestral literature.

To sum up the principles of program music, we may say that the system is built largely upon the law of association of ideas. A most careful study has been made of the exact effects produced upon the mind, the ear, and the imagination of the hearer, by the varied employment of dynamics, rhythm, themes and harmonies, as well as by the many tone colors of instruments; and thus a highly varied musical vocabulary has been evolved.

With the use of this vocabulary, and the further exercise of his musical imagination in the invention of themes, the composer may write music that suggests images and events, that paints pictures, or that relates complete stories or dramas.

The form in program music is entirely determined by the poetic subject, and is governed by none of the rules that prevail in the realm of classicism.

COUNTERPOINT

Three-Part

(This subject is continued from Lesson 145)

FIFTH SPECIES *(Continued from Lesson 145)*

THE COUNTERPOINT IN THE BASS

In fifth species counterpoint, very little added difficulty of manipulation is found when the counterpoint is in the bass, because there are so many possible progressions. (See Illustration 4.) As before, the fifth of the chord is

not admitted unless it fulfills the conditions of a normal harmonic tone, or occurs in an arpeggio, between the third and the root (or root and third).

The first of the four eighth notes at (a) does not require to be tied because the group is in the second half of the measure.

Illustration 4

Fifth Species, With the Counterpoint in the Bass (Major Key)

The illustration shows a musical score for Fifth Species counterpoint in the bass. It is in G major and 4/4 time. The score consists of three staves, all labeled 'C.F.' (Clef F). The top staff is Treble Clef, the middle staff is Bass Clef, and the bottom staff is Bass Clef. The bass line contains a sequence of chords: I, vii°2, V6, I6, vii°2, IV, V9, I. A specific eighth note in the bass line is marked with '(a)'. The treble staff contains whole notes corresponding to the bass line.

SHERWOOD MUSIC SCHOOL COURSES—PIANO
GRADE GRADUATE B

Test on Lesson 146

APPRECIATION OF MUSIC

1. What is absolute music?

Ans. *That which is not connected with definite mental conceptions by means of a title, motto, text or description, but depends, for its effect, solely on its tonal material, form and procedure.*

2. Explain the distinction between Romantic music and Program music.

Ans. *Romantic music concerns itself with the projection of general emotions or impulses, while program music depicts the emotions or impulses connected with certain definite conditions or events.*

3. Why have different composers used similar musical patterns for Spinning Songs, Cradle Songs, Hunting Songs, etc.?

Ans. *Because of the effects produced upon the sensibilities by certain groupings of rhythms and figures.*

4. What is a *Leitmotif*?

Ans. *A guiding theme, consisting of figures or short phrases, employed to indicate certain personages, situations, events, or ideas.*

5. What composer, sometimes called the father of Program music, was one of the earliest users of the *Leitmotif*?

Ans. *Berlioz.*

6. With what composer's name is the use of guiding motives on a large scale chiefly associated?

Ans. *Wagner.*

Marks
Possible
Marks
Obtained

COUNTERPOINT

7. When the fifth species counterpoint is in the bass, how may the fifth of a chord occur in it as a harmonic tone?

10 ---- Ans. When it occurs in an arpeggio.

8. When is it not necessary to tie the first of a group of four eighth notes?

10 ---- Ans. When the group is in the second half of the measure.

9. Write counterpoint to the following major canto fermo, with fifth species in the bass. Mark the chords.

30 ---- Ans.

100 ---- Total.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

PIANO

LESSON 147



GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC - COUNTERPOINT

APPRECIATION OF MUSIC

Program Music

(This subject is continued from Lesson 146)

LEITMOTIF (Continued from Lesson 146)

In Lesson 146, APPRECIATION OF MUSIC, one of the chief characteristics of Program Music was introduced—a guiding theme, called a *Leitmotif*, which, throughout composition, stands for and suggests to the mind of the listener some particular idea, emotion, personage, or image. It is a kind of label, designed to bring ever to the imagination the same picture at each recurrence of the theme.

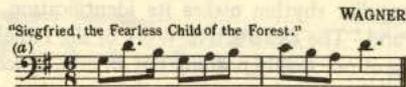
Richard Wagner developed the use of this characterizing system to a very high degree. In his great tetralogy, drama in four parts, *The Ring of the Nibelungs*, there are nearly ninety well-defined guiding motives, most of which preserve their form and texture throughout the work, while a few develop or change as the characters or scenes they represent develop or change.

Themes standing for related ideas will often have a musical relationship. Observe, in Illustration 1 (a), the motive of "Siegfried, the Fearless Child of the Forest," taken from *Siegfried*, the third division of the above tetralogy. The later appearing motive, "Siegfried the Hero," shown at (b) in the same illustration, is obviously

a glorified development of the simpler theme at (a), which is merely the hunting call of the youthful hero.

Illustration 1

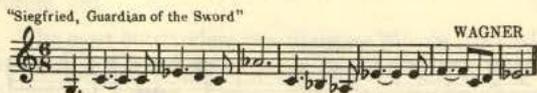
Related Siegfried Motives



As an example of a motive which preserves its identity, practically without change, through the greater part of the tetralogy, that of "Siegfried, Guardian of the Sword," may be quoted (see Illustration 2):

Illustration 2

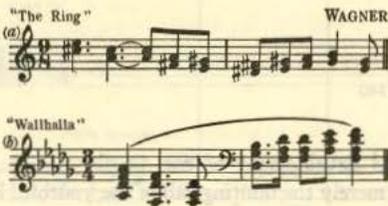
A Frequently Recurring Motive



This motive appears first in the third act of *The Valkyrie* (the second division of the tetralogy), when Brünnhilde foretells the birth of Siegfried; and reappears frequently both in *Siegfried* and in *The Twilight of the Gods*, as a highly important element.

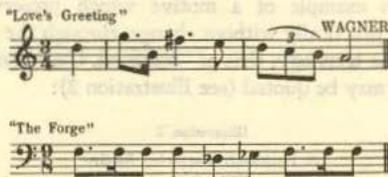
Another instance of motive development, similar to that in Illustration 1, is shown in Illustration 3 below. There, "The Ring" motive (in *The Rheingold*, the first division of the tetralogy) shows an obvious kinship with the magnificent "Wallhalla" motive that occurs first in the same work, but plays its most important part in the final division, *The Twilight of the Gods*. (See Illustration 3.)

Illustration 3
Related Motives



Some other motives are, "Love's Greeting," a theme with a most expressive melodic lilt; the "Forge" motive, whose peculiar rhythm makes its identification unmistakable; and "The Destructive Work of the Nibelungs," consisting of practically nothing but an odd, syncopated, rhythmical figure, pulsating in the lower registers. (See Illustration 4.)

Illustration 4
Other Motives From "The Ring of the Nibelungs"



These quotations show the general purpose of Wagner and the means he employed to carry out that purpose.

It is evident that a thorough study of the motives and their specific signification is essential to a full appreciation and enjoyment of complex works of this nature.

Some of the purely orchestral tone-painting (see Lesson 146, APPRECIATION OF MUSIC) found in the pages of Wagner's music dramas, calls for special mention. The remarkable examples of orchestral picturization are: the prelude to *The Rheingold*, the ebb and flow of the waters of the Rhine; in the same opera, the thunderstorm invoked by Donner, and the rainbow bridge leading to the majestic Walhalla, the abode of the Gods; in *The Valkyrie*, the barbaric splendor of the Ride of the Valkyries, and the flickering flames of the Magic Fire Music in the opening of the third act of *Tristan and Isolde*, the wonderful suggestion of the desolate mood of a "pitiless expanse of empty sea."

Indeed, winds and waters, clouds and tempests, anger, love, hope, despair, and every mood and passion known to the human soul, speak through the medium of the tones marvelously manipulated by Wagner's master hand, and the influence exerted by his style and principles upon succeeding generations is well-nigh incalculable. Gilman the historian, says: "It has tinged, when it has not colored and saturated, every phase and form of creative music from the opera to the sonata and the string quartet."

THE SYMPHONIC POEM

Liszt, an ardent admirer and supporter of Wagner's principles, carried the same vivid presentation of musical ideas, by means of tone-painting and the *Leitmotif* system, into the realm of purely instrumental music. It was he who developed from these means the new form known thenceforth as the Symphonic Poem. His innovations upon the subject of descriptive music were identical with those of Berlioz, but his musical feeling was more spontaneous and emotional.

The Symphonic Poem may be defined as an orchestral work in a single movement, in which a continuous series of ideas, or events, is illustrated.

The form depends entirely upon the poetic basis forming the program of the composition. It has little, if anything, in common with the conventional patterns

classic symphony. The themes change and are transformed instead of being developed, and there is complete freedom in key succession, tempo and style.

Liszt wrote twelve Symphonic Poems, such as *Les préludes*, *Orpheo*, *Tasso*, *Mazeppa*, etc. *Les préludes* perhaps the most popular one of the twelve. It was inspired by a poem of Lamartine, suggesting that Life is a series of preludes to what we call Death.

The leading motive is variously transformed and woven into the structure, with endless changes of rhythm, harmony, and orchestration. In Illustration 5, the chief motive is shown at (a) and two metamorphoses—the same at (b) and (c). The spiritual transformation—change of feeling, emotional content—is very marked.

Camille Saint-Saëns wrote a number of Symphonic Poems, such as *Phaëton*, *Danse macabre*, *Le rouet d'Omphale*, etc. *Phaëton*, according to Greek tradition, was

Illustration 5
Leading Motive of "Les préludes"

LISZT



an ambitious youth who prevailed upon his father, Helios, to allow him to guide the fire-breathing steeds of the shining sun-chariot through the sphere of heaven. The opening theme, depicting Phaëton's setting out upon his mad and fatal ride, and a secondary theme, are given in Illustration 6:

Illustration 6
Themes From "Phaëton"

SAINT-SAËNS



Richard Strauss has written a *Domestic Symphony*, which, though consisting of three movements as if to follow the classic symphony form, is frankly programmatic in character. In this amusing work, he reviews the events of a day in his home life, even to the crying of the

baby in its bathtub, the discussion as to the baby's future, etc.

The most outstanding contributions Strauss has made to music, however, are his monumental examples of the Symphonic Poem. Among these may be mentioned

Death and Transfiguration, Thus Spake Zarathustra, Till Eulenspiegel and Ein Heldenleben. Illustration 7 presents two themes, or motives, from the last-named work.

The list of writers devoted to the production of program music might be indefinitely extended. Composers of every nation seem less and less inclined to the writing of abstract music, and more attracted to the composition of "music with a poetic basis."

Illustration 7
Themes From "Ein Heldenleben"



COUNTERPOINT

Four-Part

(This subject is resumed in Lesson 148)

FIRST SPECIES

THE MAJOR KEY

Counterpoint in four parts necessitates the doubling of one tone, as only triads are available. In this matter of doubling, the same rules apply as in Harmony. (See Lesson 41, HARMONY.) C clefs for both alto and tenor will now be used in every exercise.

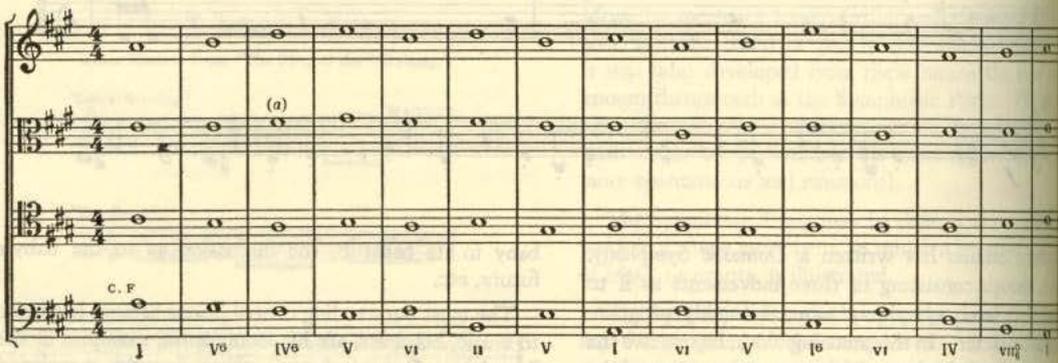
It will be well to remember that the outer voices are subject to the rules and conditions in force in two-part counterpoint. Covered fifths and octaves are allowed between an inner voice and either of the outer voices.

Both inner voices may have repeated notes, but more than two repetitions; and occasional unisons are allowed. Melodic interest in each voice is the first consideration, although harmonic requirements must not be overlooked.

Illustration 8, in major, shows the C.F. in the bass.

At (a) there is a doubled major third, in a first inversion. This is only justified by the step-wise and contrary motion of the two parts having the third, alto and bass: that is to say, there is a good contrapuntal reason which compensates for the harmonic weakness.

Illustration 8
First Species, With the C. F. in the Bass (Major Key)



SHERWOOD MUSIC SCHOOL COURSES—PIANO
GRADE GRADUATE B

Test on Lesson 147

APPRECIATION OF MUSIC

1. In what great work did Wagner preserve unity and continuity by the continued use of guiding motives?

Ans. The "Ring of the Nibelungs" [Other correct answers possible.]

2. Who contributed a new form, the "Symphonic Poem," to purely instrumental music?

Ans. Franz Liszt.

3. How may the Symphonic Poem be defined?

Ans. As an orchestral work in a single movement, in which a continuous series of ideas, or events, is illustrated.

4. Name the composers of the following Symphonic Poems:

(a) *Les préludes* Ans. Liszt

(b) *Danse macabre* Ans. Saint-Saens

(c) *Ein Heldenleben* Ans. Richard Strauss

5. What seems to be the trend of modern composers of every nation?

Ans. The composition of "music with a poetic basis," rather than abstract or absolute music.

COUNTERPOINT

6. What is always necessary in each chord in four-part strict counterpoint?

Ans. The doubling of one chord tone.

COUNTERPOINT—Continued

Marks Possible
Marks Obtained

7. What rule applies to covered fifths and octaves?

8 ---- Ans. They are allowed between an inner voice and either of the outer voices.

8. Give the rule as to the repeated notes allowable in inner voices.

8 ---- Ans. There may be not more than two repetitions.

9. Write counterpoint, four parts, first species, to the following major canto fermo. Mark the chords.

40 ---- Ans.

I III IV VI, I -6 III, II I VI III, VI, I, VII, I

100 ---- Total.

Pupil's Name.....

Pupil's Address.....

Pupil's Registration No.

Teacher's Name.....

Sherwood Music School Courses

PIANO



LESSON 148

GRADE—GRADUATE B

Subjects of this Lesson: TECHNIC · COUNTERPOINT

TECHNIC

The Glissando

Glissando (meaning "sliding") is, in piano playing, an effect produced by running the fingers, or the flat hand, rapidly over the keys, without individually fingering them. Various examples of glissando are encountered throughout piano literature, particularly where great brilliancy and virtuosity are required.

Schumann and Chopin never prescribed the glissando in their works, considering it mechanical and inartistic; but what might once have been a cheap and tawdry device, has now become an altogether charming and fascinating adjunct to higher technic.

The several kinds of glissando may be classified as follows:

- Glissando on white keys, single notes
- Glissando on white keys, double notes
- Glissando on black keys
- Glissando on mixed keys, white and black

EXECUTION AND FINGERING

The glissando is almost invariably given to the right hand, either in single-tone successions, or in intervals, such as thirds, sixths and octaves. In the early instruments, with small key dip and but slight key resistance, it was possible to execute the glissando in chords. This

form has little or no musical value, and has now become obsolete.

The single-note glissando, and that in thirds, may be executed by all types of hands, whether small or large; but the glissando in octaves requires a large and elastic hand. All types of glissando may, of course, be dynamically varied.

ON WHITE KEYS, SINGLE NOTES

The third finger and thumb are the most practical and convenient in executing the ascending and descending forms respectively, the backs of these fingers being used. Some artists reverse this procedure, using the thumb in ascending, and the third finger in descending. Experimentation will enable the student to make his own particular choice. Nevertheless, whatever fingers are employed, it is imperative that only the nail should touch the keys in gliding from one key to another. The gliding movement on the white keys must be in a straight line, close up to the black keys—not near the edge of the white keys.

Any stiffening of the fingers is sure to impede the steady and smooth flow of sound. It will be found that if the fingers are held at an acute angle to the keys, smoothness and control will be facilitated.

With the fingers and all parts of the playing mechanism relaxed, experiment by letting the third finger glide over any succession of white keys with just enough energy to depress them, without producing any sound. With a little added pressure the strings may be caused to vibrate

softly. Further experimentation will show how crescendo and decrescendo may be produced in both ascending and descending passages.

Illustration 1 gives three examples of the single-note glissando on successions of white keys.

Illustration 1
Glissando on White Keys, Single Notes

(a) CAMILLE ZECKWER: In a Boat

(b) CAMILLE ZECKWER: In a Boat

(c) GOUNOD-LISZT: Faust Waltz

ON WHITE KEYS, DOUBLE NOTES

The intervals most frequently used for the double-note glissando are the third and the octave. These are played with the thumb and third finger if the intervals are thirds, and with the thumb and fifth finger, if octaves. The nail is used when the finger leads, and the fleshy part when it follows.

In ascending, the third finger (or the fifth) leads, and the thumb follows with the fleshy part on the keys, the joint turned slightly inward. In descending, the process

is reversed, the thumb leads, with the nail on the keys, and the third finger (extended) follows, playing the upper key with the fleshy part of the tip.

Another way to play descending thirds in the right hand is with the second and fourth fingers, the nail on both on the keys.

Illustration 2 shows examples of glissando in double notes. Occasionally two hands are employed in executing glissando thirds, as indicated at (c).

Illustration 2

Glissando on White Keys, Double Notes

(a) *8va*
glissando
LISZT: Rakoczy March

(b) *8va*
glissando
PAGANINI - BRAHMS: Variations (No.13)

(c) *8va*
glissando
LESCHETIZKY: Barcarolle

BLACK KEYS

There is a great variety of means employed in executing glissando on black keys. Some artists use but one

finger, others two, still others four, gliding over the keys with the flat hand, using either the back or front of the fingers, as most convenient.

Illustration 3

Glissando on Black Keys

8va
glissando
CYRIL SCOTT: Lotus Land

MIXED KEYS, BLACK AND WHITE

A glissando on the chromatic scale best exemplifies this. Two fingers may glide very swiftly over the

white and black keys, with the fingers so placed that the effect of a smooth chromatic scale is heard. The illusion can be skillfully produced only through diligent practice.

An actual chromatic scale, with glissando, is possible by using both hands, in the following way: Play the ascending glissando on the white keys with the second finger of the right hand, nail downward, and, with the fingers of the left hand touch the black keys in passing. After sufficient practice, this may be done with surprising accuracy.

MODE OF PRACTICE

In beginning the practice of a glissando, it is advisable to first rehearse the movements, before attempting to produce the tones. Hold the right arm suspended above the keys, with the nail of the third finger merely touching the white keys, closely in front of the black keys as

already directed. Then, after deciding on definite points of beginning and ending, draw the nail loosely over the keys, in a perfectly straight line, but without depressing them. When this movement has become quite easy and under control, proceed to the partial depression of the keys, the subsequent production of a soft tone, and still later, the dynamic variation mentioned on page of this Lesson.

The different fingerings recommended should each be practiced in this way. The movements of the right hand, upwards, are duplicated in the left hand, downwards, and vice versa. That is, the two hands are used similarly outwards, and similarly inwards.

COUNTERPOINT

Four-Part

(This subject is continued from Lesson 147, and is resumed in Lesson 149)

FIRST SPECIES (Continued from Lesson 147)

THE MINOR KEY

The addition of three first species counterpoints to a minor C.F. presents little difficulty. (See Illustration 4.) First species counterpoint in four parts resembles simple four-part harmony, except in the restrictions as to the chords available, and the limited repetition of tones in

any one voice. No repetition at all is allowed in either of the outer voices.

A major third in a first inversion is again doubled (a), and again the alto and bass move by step in opposite directions over the offending note. (See Lesson 147 COUNTERPOINT.) It should never be forgotten that the harmonic effect of such a chord is weak, and can only be excused in the interests of melodic progression.

Illustration 4
First Species With the C. F. in the Bass (Minor Key)

Test on Lesson 148

TECHNIC

1. How is glissando produced?

Ans. *By running the fingers, or the flat hand, rapidly over the keys, without fingering them individually.*

2. Into what four groups may the kinds of glissando be divided?

Ans. 1. *On white keys, single notes.*

2. *On white keys, double notes.*

3. *On black keys.*

4. *On mixed white and black keys.*

3. What fingers are most practicable for executing the glissando in single notes?

Ans. *The third finger and the thumb, touching the keys with the nail only.*

4. What intervals are most frequently used in a glissando of double notes, on white keys only?

Ans. *The intervals of the third and the octave.*

5. What two methods of executing glissando thirds are illustrated in this Lesson?

Ans. (1) *With the first and the third fingers, the nail of the leading finger, and the fleshy part of the following finger, on the keys.*

(2) *With the second and the fourth fingers, the nails of both on the keys.*

6. When is the flat hand sometimes used in a glissando?

Ans. *When it is on black keys.*

7. What scale best exemplifies the glissando using both white and black keys?

Ans. *The chromatic scale.*

Marks Possible
Marks Obtained

COUNTERPOINT

8. When is a harmonically weak chord permissible?

8 ---- Ans. When it makes possible a better melodic progression than would otherwise be obtained.

9. Write counterpoint, four parts, first species, to the following minor canto fermo. Mark the chords.

40 ---- Ans.

I I₆ I II^o I II IV -6 V VI I VII^o I₆ I I

100 ---- Total.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

PIANO



LESSON 149

GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC · COUNTERPOINT

APPRECIATION OF MUSIC

The Overture

THE EARLY OVERTURE

The early Overture, or Introductory Piece, was a very significant affair, and was called a "sinfonia" or "symphony." (See Lesson 78, FORM AND ANALYSIS.)

In Illustration 1 is quoted a Sinfonia from the second act of *Orfeo*, a music drama written by Monteverde, in 1608. Above the score are the words, "To be played softly by viole da braccio, organo di legno, and contrabasso de viola da gamba"—all instruments in use at that day.

Illustration 1
An Early Overture, or Sinfonia

MONTEVERDE

Sinfonia

This hymn-like piece, with its archaic flavor, is far removed from our ideas of an overture today.

By the time of Mozart, these small beginnings had developed very considerably, and his overture to the

opera, *The Magic Flute*, still holds a firm place on central programs everywhere. It is admired for its spaciousness and the skillful manipulation of its leading theme, which is here presented. (See Illustration 2.)

Illustration 2
Chief Theme of "The Magic Flute" Overture



This vivacious theme forms the subject of a four-part fugue, and by means of transposition and canonic imitation is constantly kept in evidence. The overture is a remarkable example of ingenuity combined with spontaneity.

THE DRAMATIC OVERTURE

The later Dramatic Overture, which, in Lesson 78, FORM AND ANALYSIS, is described as a "forecast of the opera which is to follow," was used by Beethoven in

his "Leonora No. 3" Overture to *Fidelio*, but more elaborately by Wagner and his contemporaries. These writers inclined toward the use of the title "Prelude;" and such a Prelude, or *Vorspiel*, invariably employs some of the main themes appearing in the succeeding opera. Humperdinck, for example, in his Prelude to the fairy opera, *Hänsel and Gretel*, introduces a number of themes occurring in the opera. These characters, Gretel, the Witch, etc. In Illustration 3, two of these themes are quoted, (a) representing "The Children," and (b) "The Witch."

Illustration 3
Themes From "Hänsel and Gretel"



In Wagner's *Tannhäuser*, the chief idea is a struggle between religion, as represented by the saintly Elizabeth,

and sin, represented by Venus. These two forces are at war in the soul of Tannhäuser, and the climax of the

ture suggests the triumph of good over evil, by bringing forward, in superbly broad fashion, the "Pilgrim's Chorus." At the opening of the overture, the theme had only a quietly religious style. This fine example of augmentation of a melody was alluded to in Lesson 132, APPRECIATION OF MUSIC, and the "Pilgrim's Chorus" theme shown in Illustration 5 of that Lesson. Another important theme, in both overture and opera, that shown in Illustration 4 below—the "Venusberg" theme:

Illustration 4

The "Venusberg" Theme, From "Tannhäuser"



The Prelude, or Vorspiel, of modern composers is represented in all the later works of Wagner. The

Prelude to *Lohengrin* is almost entirely evolved from "The Grail" motive. (See Illustration 5.)

Illustration 5

"The Grail" Motive, From "Lohengrin"



In the Prelude to *Parsifal*, various motives, such as "The Eucharist," "Faith," and "The Grail," (the last an entirely different theme from that bearing the same name in *Lohengrin*), are treated in a manner which creates an ecclesiastical atmosphere before the curtain rises on the first scene. The motive associated with the chief character, Parsifal, is shown in Illustration 6.

Illustration 6

The "Parsifal" Motive



THE CONCERT OVERTURE

The Concert Overture, as originated by Mendelssohn, illustrated by many brilliant examples in modern orchestral literature. They are, in a sense, Program Music, which means that they follow certain definite themes inspired by nature, fiction or fact. The first of these prompted Mendelssohn's *Hebrides* overture. The composer visited the island of Staffa, Scotland, in 1829, and was strongly impressed with the basaltic cavern there, called "Fingal's Cave." He wrote the overture as a musical commemoration of the visit, and it sometimes is by the title of the *Fingal's Cave* overture. The

opening theme is said to have arisen spontaneously to his fancy while in the cave. Its tonality, B minor, suggests gloom, and the rhythmic pattern may easily be thought to represent the rising and falling of the waters. (See Illustration 7.)

Illustration 7

First Theme of "The Hebrides" Overture

MENDELSSOHN

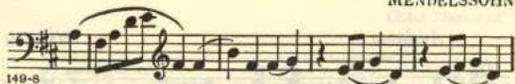


He completed the work in the regular classical form, with a second theme in the relative major, D. (See Illustration 8.)

Illustration 8

Second Theme of "The Hebrides" Overture

MENDELSSOHN

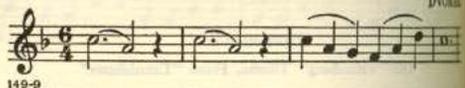


Three Concert Overtures by Dvořák deserve especial mention: *Nature*, *Carnival*, and *Otello*. A particularly interesting feature of these overtures is their close

connection by means of one theme called the "Nature" theme, which appears in the *Nature* overture as the chief theme, receives brief mention in the second, *Carnival*, and figures prominently in the third, *Otello*. This theme is quoted in Illustration 9. Its placid and pastoral character is well set forth by the clarinet.

Illustration 9

The "Nature" Theme



COUNTERPOINT

Four-Part

(This subject is continued from Lesson 148, and is resumed in Lesson 150)

SECOND SPECIES (Continued from Lesson 148)

THE COUNTERPOINT IN AN UPPER VOICE

We now come to the use of second species counterpoint in four parts. Illustration 10 has the counterpoint in the tenor. The conjunct movement in the first five measures of this part makes a good contrast with the progressions of the other three voices, which skip more or less.

In the fifth measure, a doubled major third is again permitted under circumstances similar to those noted in Lessons 147 and 148, COUNTERPOINT.

In the seventh measure an auxiliary note is left by leap of a third downwards. This device, explained in Lesson 111, HARMONY, is sometimes employed in second species counterpoint.

Illustration 10

Second Species, With the Counterpoint in an Upper Voice (Major Key)

SHERWOOD MUSIC SCHOOL COURSES—PIANO
GRADE GRADUATE B

Test on Lesson 149

APPRECIATION OF MUSIC

1. What was the early overture called?

Ans. A "sinfonia" or "symphony."

2. Name an early classical overture that is still played on orchestral programs?

Ans. The overture to "The Magic Flute" by Mozart.

3. Give another name for the overture, used by Beethoven, Wagner and others.

Ans. The Prelude or Vorspiel.

4. State briefly the difference between the Dramatic Overture and the Concert Overture.

Ans. The Dramatic Overture employs some of the main themes appearing in the opera which it precedes, while the Concert Overture is usually program music, in that it follows certain definite ideas inspired by nature, fiction or fact.

5. Mention two themes used by Humperdinck in the Prelude to his opera, *Hänsel and Gretel*.

Ans. One representing the children, and one representing the witch.

6. What overture by Mendelssohn was inspired by his visit to Scotland?

Ans. "Fingal's Cave" overture.

7. Name three concert overtures by Dvořák in which there is a close connection by means of one theme.

Ans. The "Nature," "Carnival" and "Otello" overtures.

Marks Possible
Marks Obtained

COUNTERPOINT

8. What melodic device, explained in HARMONY, may be used in second species counterpoint?

8 --- Ans. The auxiliary note left by leap of a third downwards.

9. Write counterpoint, four parts, to the following major canto fermo, with second species in the alto. Mark the chords.

40 --- Ans.

Second Species

T 149 - 9

C.F.

I IV IV VII V III VII I IV VII

100 --- Total.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

PIANO



LESSON 150

GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC - COUNTERPOINT

APPRECIATION OF MUSIC

The Concerto

The modern concerto, that is, the style of concerto known since the time of Mozart, resembles structurally a sonata or a symphony. (See Lesson 141, APPRECIATION OF MUSIC, and Lesson 77, FORM AND ANALYSIS.) It is a type of composition that has attained great popularity, and it exploits a solo instrument, at its utmost virtuosity, in connection with the orchestra. The solo instrument may be piano, violin, 'cello, or occasionally one that is less usual. Very exceptionally a concerto may be written for two or three solo instruments, and it is then called a double concerto, or a triple concerto.

In the concerto, greatest demands are made upon the soloist. He must have a technic which will enable him to coordinate his playing with that of the orchestra, and, in addition, a musical perception which will lift the emotional content of the work to the highest plane.

While the concerto is designed primarily to exploit the art of the player, the orchestral part is of great significance. Often the theme is voiced by some orchestral instrument or group of instruments, while the solo part merely supplies a modest background. Again, there may be antiphonal passages between solo instrument and orchestra—interesting dialogues.

In the cadenza, the solo instrument temporarily reigns alone, and every opportunity is there afforded the artist to display his technical and interpretative resources.

The orchestral parts of a concerto are nearly always arranged for the piano (or, in the case of a piano concerto, for a second piano), so that the works may be performed with ensemble effect when an orchestra is not available.

CONCERTO IN B \flat MINOR—TCHAIKOVSKY

The famous and frequently played B \flat minor piano concerto by Tchaikovsky is selected for some detailed comment and analysis.

Introduction

Perhaps no concerto has a more thrilling Introduction. This Introduction is, in fact, an elaborate movement in itself. Four measures played by the orchestra serve to announce its chief motive, which is as follows, and three times the horns give it out:



After this impressive passage, the theme in full, as shown in Illustration 1, is announced. This, it will be seen, is in the relative major key.

The massive chords interpolated by the piano, in accompaniment to the orchestral setting of this theme are at once commanding and exciting.

Illustration 1
Theme of the Introduction



When the piano repeats the theme, it is rhythmically altered and adorned with technical ornamentation.

This Introduction is mostly in the relative major key (D \flat), and leads to the first movement proper, in B \flat minor, *Allegro con spirito*.

First Movement

The first theme, given out by the piano, is a restless, broken triplet, which is tossed back and forth between the orchestra and the solo instrument in brilliant style, with abundant ornamentation, until the second theme

is reached. The latter, in the key of A \flat , is shown in Illustration 2, and is in two sections, (a) and (b). The second section has so marked an individuality that it appears almost as a third theme.

Section (a) of the second theme is given out by the woodwinds and horns, and section (b) by the muted strings. There is an elaborate development, and the cadenza, one of unusual difficulty and brilliance, is a free fantasia, largely made up by a welding together of the themes quoted. A recapitulation and coda bring the first movement to a most brilliant close.

Illustration 2
Second Theme of the First Movement



Second Movement

The second movement is simple in form, the outline resembling that of a scherzo. The opening and closing portions are in slow tempo, but the Trio section is lively. The principal theme is quoted in Illustration 3. It is

given out first by the flute, with a pizzicato string accompaniment, and then taken up by the piano.

Oboe, horn, bassoon, and solo 'cello alternately bring forward this beautiful melody, the piano accompaniment

Illustration 3

Principal Theme of the Second Movement

Andante semplice

TCHAIKOVSKY: Concerto in B \flat minor

with delightful passages and figuration. The close of the second movement is of the utmost tranquillity.

themes, are quoted in Illustration 4 at (a), (b) and (c).

Third Movement

Theme (a) is stated by the solo instrument, after a brief orchestral introduction which serves to foreshadow the melodic and rhythmic pattern of the theme. The second theme (b) is given out by the orchestra, *fortissimo*; then the strings, in octaves, begin the expressive third

The Finale, in B \flat minor, is in Rondo form. The first theme, together with two important subordinate

Illustration 4

Themes of the Third Movement

Allegro con fuoco

TCHAIKOVSKY: Concerto in B \flat minor

Meno mosso

theme (c), as the piano finishes a figured solo passage, and the horns take up the accompaniment with syncopated chords. This theme is worked over in brilliant style by the solo instrument, and is used with overwhelmingly thrilling effect for the Coda.

movement, is quoted in Illustration 5:

Illustration 5

Figure Used in Accompaniment During the Third Movement

A very interesting incidental passage, which leaps from the piano to the strings of the orchestra during this

The Coda, as just mentioned, utilizes theme (c) of Illustration 4 in a broad *fortissimo* statement; and a few measures of the theme at (a) bring this remarkable work to an imposing climax and conclusion.

* * *

Many modifications have been made in concertos since the classic masters held sway. In the Mozart concertos, for instance, the orchestra always announces the subject

before the solo instrument, but otherwise the orchestra is not a prominent feature of the work as a whole. Beethoven began to give greater prominence to the accompaniment, until at the present day there is a tendency to write "symphonies with piano accompaniment," in which the soloist is merely a unit in the whole scheme. However, the general public still clings to the famous works in concerto form, which provide ample opportunity for the display of a soloist's prowess.

COUNTERPOINT

Four-Part

(This subject is continued from Lesson 149, and resumed in Lesson 151)

SECOND SPECIES (Continued from Lesson 149)

THE COUNTERPOINT IN THE BASS

The following example, in the minor key, has the C.F. in the alto, and the counterpoint in the bass. (See Illustration 6.) With the second species counterpoint in the bass, there is a little more restriction as to the note on the second half of the measure than there is when it is

in an upper voice. To be considered harmonic and taken or left by leap, the second note must now be either the root or the third of the chord, not the fifth.

The octave at (a) is preceded by notes outside the octave, contrary to the recommendation in Lesson 9. COUNTERPOINT. As this is not an actual error, it is permitted here as the best available method of approaching the final D.

Illustration 6

Second Species, With the Counterpoint in the Bass (Minor Key)

The musical score for Illustration 6 is written in 4/4 time and one flat (B-flat) minor key. It consists of four staves. The top staff is the vocal line, the second staff is the counterpoint (C.P.) in the alto, the third staff is the counterpoint in the bass, and the bottom staff is the bass line. The bass line includes Roman numerals: I, V, vi, vii², V⁶, V, vi, V, and I. A note in the bass line is marked with (a).

SHERWOOD MUSIC SCHOOL COURSES—PIANO
GRADE GRADUATE B

Test on Lesson 150

APPRECIATION OF MUSIC

1. Why is the concerto a popular type of composition?

Ans. *Because it exploits a solo instrument at its utmost virtuosity, in connection with the orchestra.*

2. For what instrument may the solo part in a concerto be written?

Ans. *Piano, violin, cello, or other less usual instrument.*

3. What qualification should the solo player of a concerto possess?

Ans. *A technic that will enable him to coordinate his playing with that of the orchestra, and a musical perception which will lift the emotional content of the composition to the highest plane.*

4. Mention two ways in which the orchestral part participates intimately in the general performance of a concerto.

Ans. *By the voicing of the themes by some instrument or group of instruments, and by antiphonal passages between the orchestra and the solo instrument.*

5. In what portion of the concerto is the soloist given a special opportunity to display his skill without the orchestra?

Ans. *In the Cadenza.*

6. Contrast briefly the treatment of the orchestra, in concertos, by early composers and by later composers.

Ans. *With the early composers the orchestra was of very secondary importance, while the soloist was playing; but with the later composers the tendency is towards the reverse, their concertos being almost symphonies with piano accompaniment.*

Marks Possible
Marks Obtained

COUNTERPOINT

7. Write counterpoint to the following minor canto fermo with second species in the bass. Mark the chords.

40 --- Ans.

C.F.

T 150-7

Second Species

I IV Ib I IVb V Ib Ib I

100 --- Total.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Mid-Grade Test following Lesson 150

TECHNIC

1. (L. 148) What experiment should precede the practice of glissando?

Ans. *That of letting the selected finger glide over any succession of white keys, with just enough energy to depress the keys without producing any sound.*

INTERPRETATION

2. (L. 143) Explain the difference in the action of the sostenuto and the damper pedals.

Ans. *The sostenuto pedal engages and holds only the dampers which are raised at the moment of its use, while the damper pedal raises all of the dampers of the piano at one and the same time.*

3. (L. 145) Explain the effect of the *una corda* or shift pedal as regards

(a) the quantity of tone. Ans. *When the una corda pedal is depressed, the hammers do not strike on all the strings, and the tone is therefore softer.*

(b) the quality of tone. Ans. *The untouched strings vibrate sympathetically, and give a veiled quality to the tone.*

APPRECIATION OF MUSIC

4. (L. 141) What is said to have been the crowning achievement of the classical period?

Ans. *The invention of the sonata form.*

5. (L. 141) What is a symphony?

Ans. *A work for orchestra, constructed like a sonata.*

6. (L. 142) What rhythmic pattern is found conspicuously in three movements of Beethoven's Fifth Symphony?

Ans. *The rhythm of three short notes followed by a long note.*

COUNTERPOINT—Continued

13. (Ls. 143, 144) Write three-part counterpoint, fourth and fifth species, respectively, as indicated, to the following major canti fermi. Mark the chords.

Ans.

Exercise 13 consists of two systems of musical notation. The first system is for a major canti fermi (C major) in 4/4 time, labeled 'C.F.' and 'Fourth Species'. The second system is for a minor canti fermi (C minor) in 4/4 time, labeled '(b) Fifth Species' and 'C.F.'. Below each system, the Roman numerals for the chords are written on a dotted line.

Major C.F. Chords: I, V, VI, I, II, V, I

Minor C.F. Chords: I, V^b, IV^b, I, VI^b, I

14. (Ls. 145, 146) Write three-part counterpoint, fifth species, as indicated to the following minor canti fermi. Mark the chords.

Ans.

Exercise 14 consists of two systems of musical notation. The first system is for a major canti fermi (C major) in 4/4 time, labeled 'C.F.' and 'Fifth Species'. The second system is for a minor canti fermi (C minor) in 4/4 time, labeled '(b) C.F.' and 'Fifth Species'. Below each system, the Roman numerals for the chords are written on a dotted line.

Major C.F. Chords: I, V^b, V, I

Minor C.F. Chords: I, I, II^b, I^b, II^b, I

15. (Ls. 147, 148) Write four-part counterpoint, first species, to the following major and minor canti fermi. Mark the chords.

Ans.

Exercise 15 consists of two systems of musical notation. The first system is for a major canti fermi (C major) in 4/4 time, labeled 'C.F.' and 'First Species'. The second system is for a minor canti fermi (C minor) in 4/4 time, labeled '(b) C.F.' and 'First Species'. Below each system, the Roman numerals for the chords are written on a dotted line.

Major C.F. Chords: I, II^b, I^b, II, II, I, I

Minor C.F. Chords: I, V^b, VI^b, I^b, II^b, III^b, I

COUNTERPOINT—Continued

Marks Possible
Marks Obtained

16. (Ls. 149, 150) Write four-part counterpoint, second species, as indicated, to the following major and minor cantus fermi. Mark the chords.

16 ---- Ans.

100 ---- Total.

Pupil's Name

Pupil's Address

Pupil's Registration 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
Registration Number

(Please fill in)

Teacher's Name

Street Address

City and State

Sherwood Music School Courses

PIANO



LESSON 151

GRADE—GRADUATE B

Subjects of this Lesson: **TECHNIC · COUNTERPOINT**

TECHNIC

Fingering

AIMS AND OBJECTS

For the practically limitless possibilities of keyboard passages in general, no definite system of fingering can be formulated, such as we have for scales, arpeggios, and other conventional figures. It is possible, however, to examine and to tabulate the principal objects considered in scientifically selecting a suitable fingering for any given passage.

The third finger and the thumb are the strongest and most reliable fingers of the hand, although in the well-trained hand all fingers are reliable, within natural limitations. The fifth finger is generally strong, as it has considerable freedom of movement. The fourth finger, when curved and bound by the holding down of the third and fifth fingers on adjacent keys, is at a disadvantage; but when free to act, and particularly when attacking the keys in a perpendicular position, it is quite capable.

A great number of inequalities and inaccuracies evident in passage work, may be traced to the second finger, which, until properly controlled and disciplined, is the most unreliable and unresponsive finger of the

hand. The sideward sweep of this finger is the cause of its lack of coordination with the other fingers.

These things must be taken into consideration in prescribing fingerings, the principal aims and objects of which may be tabulated as follows:

1. A fingering may be chosen because it is convenient and natural. This is by far the most usual aim and object.
2. A fingering may be adopted for some special purpose, without regard to convenience. For example, it may be designed to bring out very distinctly the tonal effect of the composer's idea, to improve the smooth flow of a passage, or to promote speed.
3. A certain fingering may very decidedly impress the musical figure upon the player's mentality.
4. Various fingerings may be assigned for practice purposes only.

1. CONVENIENT AND NATURAL FINGERING

In the great majority of cases, the fingering of a passage is selected because it is convenient and natural

to the hand trained to the keyboard; but occasionally the most natural fingering is, for some reason, not the best under the circumstances.

The fingerings given for scales exemplify the utmost convenience and naturalness obtainable. Take, for example, the fingering of a scale passage such as is given in Illustration 1 below:

Illustration 1
Natural Fingering



One of the commonest instances of fingering for convenience is the use of two hands to play an extended

unison passage, such as a cadenza, written for only one hand.

In Illustration 2, are two passages from well-known piano works, showing the application of this method of making a passage convenient to play. In (a), from Liszt's "La campanella" (Composition 851 of this Course), the great virtuoso has given the long chromatic cadenza to the right hand alone; but for the average player the assistance of the left hand as indicated is almost necessary.

The extract from Paderewski's "Minuet" at (b) shows a purely diatonic passage facilitated by this method of fingering.

Greater clearness and speed are, naturally, attainable by the coöperation of the two hands, even though the assisting hand takes only a few notes, here and there, as in Illustration 2.

Illustration 2
Passages Divided Between the Hands

FINGERING FOR A SPECIAL PURPOSE

The object of some fingering that at first sight may appear awkward, becomes evident only after diligent practice has brought the passage up to the proper tempo.

For instance, tones which are to be brought out prominently should be produced by strong fingers, or fingers in such positions that strength may be exerted to the best advantage.

In Illustration 3, below, the peculiar fingering is suggested for the tonal effect which it necessarily produces:

Illustration 3
Fingering for Accent



The strong accent on the last note is here brought out much more decidedly and certainly than it would be by the more natural fingerings, such as 1 2 3 4 5.

In certain cases, smoothness and speed are better obtained by crossing one finger over another than by

the usual crossing of the thumb under the fingers. This is especially the case in going from a white key to a black key, as in the second group of sixteenth notes, in Illustration 4, where marked by a bracket.

Illustration 4
Fingering for Smoothness and Speed

CHOPIN: Polonaise in F# Minor



3. MENTALLY IMPRESSIVE FINGERING

Some modern pedagogues are particularly interested and active in advocating what is termed "positional technic." By this is meant the application of the same fingering to the same kind of passage, regardless of changes of tonality, and black and white key arrangement. (See Illustration 5.)

Illustration 5
Uniform Fingering on Black and White Keys



The uniformity and simplicity of such a fingering makes it easy to remember—that is, the mental picture of the fingering becomes so strong, that the playing of the sequences of musical figures is helped thereby. This is the fingering of all major and minor scales with the ordinary fingering of the C major scale.

The extreme application of such uniformity is not recommended, since it creates unnecessary difficulties, the study of which has no relation to art expression, but is merely a feat, and may even be detrimental to interpretation.

4. PRACTICE FINGERINGS

The use of many possible fingerings for a certain passage, termed practice fingerings, is recommended in some cases. The object of these fingerings is to develop strength, independence and endurance.

In Illustration 6 will be seen a good example of practice fingerings found in the Clementi study quoted in Illustration 5 (Study 551 of this Course). Practice Fingerings differ from Alternative Fingerings (see next paragraph), inasmuch as they are devised for practice only, and not to supply fingerings equally good for some hands.

Test on Lesson 151

TECHNIC

1. When is the fourth finger at its greatest disadvantage?

Ans. *When the adjacent fingers are in use, and so restrict its action.*

2. Why does the second finger need special training and discipline?

Ans. *Because of its freedom in a lateral direction.*

3. Give an instance of convenient and natural fingering.

Ans. *The fingering of the B major scale [or almost any scale].*

4. When may there be good reason for a seemingly awkward fingering?

Ans. *When some special object, such as accentuation, would be better attained.*

5. What is meant by "positional technic"?

Ans. *The use of the same fingering for passages transposed into other black and white key relationships.*

6. What is an advantage of this uniform fingering?

Ans. *It automatically becomes impressed on the mind.*

7. Why is not the extreme application of such fingering recommended?

Ans. *Because unnecessary difficulties may be involved, detrimental to art expression.*

8. What is the object of practice fingerings?

Ans. *To develop strength, independence and endurance of the fingers.*

Marks Possible
Mars Obtained

COUNTERPOINT

9. Write counterpoint to the following major canto fermo, with third species in the soprano. Mark the chords.

20 --- Ans.

Third Species

T151-9

C.F.

I IV⁶ V⁶ I VII⁶ VI VII⁶ I

10. Write counterpoint to the following minor canto fermo with third species in the alto. Mark the chords.

20 --- Ans.

C.F.

Third Species

T151-10

I VII⁶ I IV⁶ V VI II⁶ V I

100 --- Total.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

PIANO



LESSON 152

GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC · COUNTERPOINT

APPRECIATION OF MUSIC

Modern Tendencies

(This subject is resumed in Lesson 153)

FRANCE

Music is, to be sure, a universal language, but each nation speaks this language in its own characteristic fashion; and a striking fact in connection with modern music is the nationalism of its expression. This imparts a quality of local color, without infringing upon the universality of music's appeal.

One of the interesting features of present-day music is the steady enlargement of the territory producing it.

Europe is no longer the sole center of music production, for not only English-speaking America, but Latin-America as well (Mexico and Chile, for example), contribute promising young composers.

In Europe itself, new racial qualities are finding expression. There was a time when serious music was considered to be the product of Germans, Frenchmen and Russians only. Today there are Italian, Polish, Spanish, English and Hungarian schools of composers.

The modern French School may be said to include several groups. One of these consists of César Franck

and his pupils and followers—D'Indy, Chausson, Duparc, Rousseau, Ropartz, Lekeu, De Bréville, Augusta Holmés, and others. Another is made up of impressionistic writers, such as Debussy, Ravel, Dukas, Florent Schmitt, whose works have a close affinity with that school of painters known as impressionists—Manet, Monet, Whistler. Then there is a third group, called Realists. This group includes such men as Eric Satie and the so-called "Group of Six"—Milhaud, Poulenc, Honegger, Tailleferre, Durey and Auric.

The quantity of material for discussion is so vast, that it is manifestly impossible to do more than touch upon some of the works produced by these groups.

SYMPHONY IN D MINOR—CÉSAR FRANCK

César Franck's music, like the poetry and prose writings of his fellow-countryman, Maeterlinck, breathes haunting indefiniteness and symbolic aspiration. His masterpiece, the D minor Symphony, is one of the loftiest utterances in all musical literature.

A study of this great score arouses admiration both for its marvelous themes and their masterly development.

... to be a third theme, simple in construction, so plastic that the composer uses it throughout first and last movements, with a significance which is commanding, exultant, hesitant, thoughtful, etc.

Illustration 3 gives, at (a) and (b), two versions of the theme, in different moods. The theme is repeated successively in the keys of D and B. The statement

in the latter key is scored *dolcissimo*, and has the addition of "holds" in the second and fourth measures.

The whole development section is a masterly working out of themes, fragments of themes and episodes, in a bewildering maze of combinations and tonalities, clothed in the richest harmonies. The movement closes with some superb canonic imitation in the brilliant key of D major.

Illustration 3
Subsidiary Theme



... movement
... movement, as already stated, combines the usual movement with the Scherzo. The first sixteen measures consist of a series of pizzicato chords, played

by strings and harp. These chords establish a contemplative mood, and really generate the haunting melody given out by the English horn, later strengthened by the clarinet and flute. (See Illustration 4.)

Illustration 4
First Theme, Second Movement



... glance at the opening of this theme reveals its kinship to the generating motive. Compare the first three notes with Illustration 1.

The second theme is in B \flat . (See Illustration 5.) Its opening is reminiscent of the subsidiary theme in the first movement, shown in Illustration 4.

Illustration 5
Second Theme, Second Movement



The theme of the Scherzo section (see Illustration 6) is in triplets, in the key of G minor. It is scored for muted strings.

After the Trio, the English horn theme and this triplet figure are combined in delightful fashion.

The Trio is in E \flat , and contains an excellent example of Franck's "sliding" modulations. We quote several

Illustration 6
Scherzo Theme



measures of the Trio to illustrate this characteristic (See Illustration 7.)

Illustration 7
Trio Theme



In the closing measures of this movement, the listener is kept in suspense as to the resolution of the chords, which pass through a series of unusual and evasive harmonies, finally settling down peacefully into the key of B \flat .

Third movement

In Illustration 8 are shown parts of the two themes of the last movement. The Development section brings forward these two themes, together with the themes of the first movement, the English horn melody

Illustration 8
Themes of the Third Movement



of the second movement (see Illustration 4), and much episodic material before introduced.

Toward the close of a brilliant chord presentation of the beautiful English horn melody, a *basso ostinato*

appears, supporting the generating motive of the first movement, while the closing measures shout forth tumultantly, in canonic form and with both contrapuntal and chord support, the theme at (a) in Illustration 8.

critic, F. Baldensperger, compared Franck's work out of Puvis de Chavannes, the great painter, "whose creation, indifferent to all worldly solicitations, flowed naturally . . . into the paths of reverie, and pursued its way like a beautiful river of quiet waters . . . bringing the eternal calm of the sky."

Francis d'Indy, the most distinguished of Franck's pupils, is noted for his masterpieces, the Second Symphony (in B \flat), and the symphonic poem, *Istar*. The latter is a set of variations, employing a novel scheme—of delaying the simple statement of the principal theme until the close.

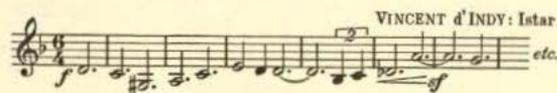
VARIATIONS—D'INDY

The story of the work is an Assyrian epic, relating the story of Istar, daughter of Sin, bent her steps towards the immutable land, towards the abode of the dead, to visit the seven-gated abode where He entered, to-

wards the abode whence there is no return." The gorgeously attired Istar is gradually stripped of her jewels and raiment as she passes the successive gates.

In keeping with this story, the composer, in his music, proceeds by gradual degrees from complexity and elaborateness to simplicity, until, finally, only the theme itself is heard. (See Illustration 9.)

Illustration 9
Principal Theme, "Istar" Variations



Each variation (there are seven) contains a modulation to a key higher, and the atmosphere is one of picturesque suggestiveness and oriental color.

COUNTERPOINT

Four-Part

(This subject is continued from Lesson 151, and is resumed in Lesson 153)

THIRD SPECIES (Continued from Lesson 151)

COUNTERPOINT IN THE BASS

The example with the third species counterpoint in the bass will now be given. (See Illustration 10.) The key is major, and in the alto. No repeated notes are used, and this enhances the melodic interest of each

voice. At (a) the fifth of the chord appears in the bass, used as a harmonic tone. It conforms to the rule that, as a harmonic tone, it can only occur between the third and the root. The last chord is without the fifth. This could have been placed in the tenor, but the latter's tendency to move to the keynote when it has the leading note is given the preference.

Illustration 10

Third Species, With the Counterpoint in the Bass (Major Key)

SHERWOOD MUSIC SCHOOL COURSES—PIANO
GRADE GRADUATE B

Test on Lesson 152

APPRECIATION OF MUSIC

1. Explain how music may be a language that is universal, yet nationalistic.

Ans. *Each nation speaks the same music language in its own characteristic way.*

2. Name some European countries, other than Germany, France and Russia, which have modern schools of composers.

Ans. *Italy, Poland, Spain, England and Hungary.*

3. In which group of modern French composers do we classify

(a) Ravel? Ans. *With the impressionists.*

(b) Honegger? Ans. *With the realists.*

4. Which work by Franck has been called "one of the loftiest utterances in all musical literature"?

Ans. *The D minor symphony.*

5. What novel scheme was employed by D'Indy in his symphonic poem, *Istar*?

Ans. *He places the simple statement of the principal theme at the end, instead of at the beginning.*

Marks Possible
Marks Obtained

COUNTERPOINT

6. Write counterpoint to the following major canto fermo, with third species in the bass. Mark the chords.

25 ---- Ans.

I II₆ VII₆ VI II₆ VI II V₆ I

7. Write counterpoint to the following minor canto fermo, with third species in the bass. Mark the chords.

25 ---- Ans.

I VII₆ VI I IV II₆ V I

100 ---- Total.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

PIANO



LESSON 153

GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC · COUNTERPOINT

APPRECIATION OF MUSIC

Modern Tendencies

(This subject is continued from Lesson 152, and is resumed in Lesson 155)

FRANCE (Continued from Lesson 152)

The work of Claude Debussy (1862-1918), well illustrates Walter Pater's saying, "Romanticism is the addition of strangeness to beauty;" for when we listen to his music, we are made aware of the use of new material, and forms of treatment which, hitherto, had not been used.

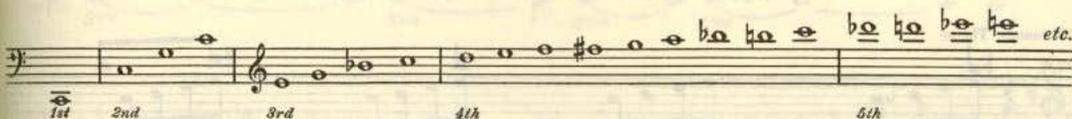
Walter Spalding, in speaking of the basis of Debussy's writing, calls attention to the so-called Chord of Nature.

He says that this chord, "consisting of the overtones struck off by any sounding body, contains in epitome, the basic material of music; and the several octaves represent in a remarkable manner, the harmonic combinations used at different periods of development."

In order to make clear this reference, which is singularly applicable, the diagram of overtones or harmonics is reproduced here from Lesson 59, GENERAL THEORY, and divided into octaves by bars. (See Illustration 1.)

Illustration 1

The Harmonic Series, Divided Into Octaves



In the early days, music consisted of Plain-Song—one tone at a time. (See Lessons 55 and 57, HISTORY.) Later, fourths and fifths were used in combination. (See "Organum," Lessons 57 and 61, HISTORY.) Then, later still, when the dominant seventh chord and its inversions came into use, major and minor thirds and major seconds were heard.

These facts are exemplified in the first, second and third octaves, respectively, of the Harmonic Series. (See Illustration 1.) The inference is that we should next progress to the use, simultaneously in chords, of all the tones shown in the fourth octave; and indeed, some of the ultra-modern composers practically fulfill this deduction. The music of Henry Cowell, for instance (see

Lesson, 158, APPRECIATION OF MUSIC), requires keys to be struck *en bloc*, without any pretense at articulated chords. This forms a singular fulfillment of the analogy, and the coincidence is sufficiently striking.

In his effort to transmute into sound the "melting outlines, shadowy vistas, and subtle rhythms" of Nature, Debussy has become the poet of the indefinite and the suggestive. He has introduced novel effects and colors, and expressed moods thereby, never before attempted.

Most of his piano pieces have descriptive titles,

such as "Gardens in the Rain," "Goldfish," "The Wind on the Plain," "Reflections in the Water." His "Afternoon of a Faun" is an extraordinary tonal translation of "veiled visions and shadowy beings," full of vagueness and elusiveness.

For purposes of illustration, we give a few excerpts from Debussy's works.

In the lyric drama, *Péleas and Mélisande*, the three following themes occur (see Illustration 2):

Illustration 2
Themes From "Péleas and Mélisande"

DEBUSSY

Forest Theme
(a)

Fate Theme
(b)

Mélisande Theme
(c)

The tonality of (a) in Illustration 2, hovers between D minor and F. In (b), the tonality approaches most nearly that of C, with the first chord as the French

augmented sixth. Various added discords, as for instance, the B in the second chord, may be regarded as unessential tones, lending "color."

The fleeting arpeggios characterizing the "Mélisande" time, (c), would appear to be based on a dominant ninth chord in E_b , and the E_b 's which they contain give a peculiarly foreign effect.

Illustration 3 shows some other peculiarities of the "atmospheric" style of harmony. We have here continuous successions of parallel fifths and six-four chords.

The logical explanation appears to be that the harmonic or overtone elements, present in every individual basic tone—more especially deep tones (see Lesson 121, INTERPRETATION)—are accentuated and brought into prominence. Thus, the passage is not one in four-part

harmony, or any other kind of pure part-writing, but a procession of single tones (those given out in the melody and in two lower octaves), with harmonic and resultant tones strengthened to an equality with the fundamental tones. Such being the case, the six-four positions of the chords would have no significance, the fifths in the bass being merely some of these resultant tones, or tones below the fundamental, submerged in the tonal texture as was the cathedral in the sea. The tonality of the passage is perfectly simple—beginning and ending in C, but with measures 6-11 in F. Here, the tonic pedal point (C), sounding throughout, becomes a dominant pedal.

Illustration 3

Theme From "The Sunken Cathedral"

DEBUSSY

The image shows two systems of musical notation for piano accompaniment. Each system consists of a treble and bass clef staff. The music is characterized by dense, vertical chords and arpeggios. The first system begins with a fortissimo (ff) dynamic marking. Below the bass staff, there are markings for 'sva' (sustained vibration) with arrows pointing to specific notes. The second system continues this texture, with 'sva' markings under the bass staff and various accidentals (sharps and flats) appearing in the chords. The notation is dense and complex, typical of Debussy's style.

Illustration 4 gives a further demonstration of Debussy's habitual use of the augmented triad—a mannerism followed by other composers of the modern French School. It will be seen that all the right-hand chords in the passage quoted, are augmented triads, with variable notation. The left-hand notes are sometimes part of these triads, but frequently are not.

It might be claimed that in these cases—or some of them—certain seventh and ninth chords are formed;

yet this appears to be so entirely accidental, that the use of terms connected with systematized harmony is pointless terminology. We can only say that all sound combinations, whether familiar or not, are used for their sensuous effect alone, and without any hampering limitations of intellectual method.

The student is referred to Lesson 119, HARMONY, for further comments on the subject of ultra-modern writing.

Illustration 4
Theme From "Minstrels"



The orchestral technic of Maurice Ravel has been developed from that of Rimsky-Korsakov. Unlike Debussy, he makes comparatively little use of the whole-tone scale, or the chord of the ninth, but the chord of the seventh plays a leading role. Outstanding characteristics are bold harmonies, unresolved dissonances, constantly changing rhythms. His art is at its finest in the smaller forms.

The composition called "Le gibet" is a most realistic piece of musical description. A fragment is found in Lesson 129, INTERPRETATION. A String Quartet and a Trio for Piano, Violin and Violoncello are brilliant works remarkable for tonal and rhythmic freedom. An excerpt from the Trio is shown in Illustration 5.

Illustration 5
Theme From First Movement of Trio for Piano, Violin and Violoncello



A later orchestral work of Ravel, entitled *Bolero*, shows his genius for attaining delightful effects with slight melodic material, adorned with amazing colors and rhythm. His orchestral tone-poem, *The Birth of the Waltz*, is also a noteworthy composition.

Eric Satie commenced as a sort of clown of music, burlesquing the oriental as well as the descriptive elements which filled the works of Debussy and Ravel. Probably his daring uses of popular musical ideas will cause his more ambitious compositions—particularly the "realistic" ballet, *Parade*—to be remembered. In this work, he demonstrated the possibilities latent in the polyrhythms and the instrumental effects of jazz. Also he opened the way for Stravinsky, Milhaud, Hindemith and a few American moderns to evolve real artistic values from this product of the musical underworld.

Some of the compositions of Milhaud, Poulenc and Honegger represent the best work of the "Group of Six" French radicals. (See Lesson 152, APPRECIATION OF MUSIC.) Incidentally, Durey, one of the original group, revealed himself as an impressionist, and was expelled. Of the productions of this group, however, the author, Paul Rosenfeld, has said: "Their music is a startling mixture of archaism and hard, bright modernity. Some of it includes pastorals and eighteenth century airs; some, jazz, ragtime, military signals, dance-tunes of negro and South American orchestras, and even the absurdly dehumanized products of gramophones, orchestrelles and steam-calliopes."

Milhaud's music includes sonatinas, classic in intention; the *Shimmy* for jazz-band, *Romance and Caprice*, a collection of Brazilian dances, etc.

Debussy is a little more conventional than his contemporaries. In his *Pacific 231*, he depicts the clatter and rumbling of a locomotive. Perhaps his greatest works are *Pelléas et Mélisande*, a striking opera, and *King David*, an equally striking oratorio. Both contain pages of classic tradition and clashing polytonalities.

Poulenc has written a set of piano pieces, called *Promenades*, in which the traveler proceeds in turn "On Foot," "In an Auto," "On Horseback," etc. The "Promenade à bicyclette" ends with a smooth run down hill, interrupted by an evident catastrophe. (See Illustration 6.)

Illustration 6
Extract From "Promenade à bicyclette"

COUNTERPOINT

Four-Part

(This subject is continued from Lesson 152, and is resumed in Lesson 154)

FOURTH SPECIES

COUNTERPOINT IN AN UPPER VOICE

The following example of fourth species counterpoint in the minor C.F. in the soprano, and the fourth species

counterpoint in the alto. The syncopation is not broken at any point, nor is any note repeated. (See Illustration 7.)

Illustration 7
Fourth Species, With the Counterpoint in the Alto (Minor Key)

SHERWOOD MUSIC SCHOOL COURSES--PIANO
GRADE GRADUATE B

Test on Lesson 153

APPRECIATION OF MUSIC

1. How has Romanticism been described by Walter Pater?

Ans. As "the addition of strangeness to beauty."

2. How do the tonal combinations, used at different stages of music development, appear to be related to the Harmonic Series?

Ans. In corresponding to the tones contained in each octave of the Harmonic Series—one in the first, two in the second, four in the third, etc.

3. What composer has been called the poet of the indefinite and the suggestive?

Ans. Debussy.

4. Name another composer of the Impressionistic School whose orchestral piece, "Bolero," has remarkable effects in color and rhythm?

Ans. Ravel.

5. What three composers represent the best work of the so-called "group of Six" French radicals?

Ans. Milhaud, Poulenc and Honegger.

COUNTERPOINT

Marks Possible
Marks Obtained

6. Write counterpoint to the following major canto fermo, with fourth species in the soprano. Mark the chords.

25 ----- Ans.

Fourth Species

I VII I IV VII II I VII I

7. Write counterpoint to the following major canto fermo, with fourth species in the tenor. Mark the chords.

25 ----- Ans.

C.F.

I V II III I -6 II VI I

100 ----- Total.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

PIANO



LESSON 154

GRADE—GRADUATE B

Subjects of this Lesson: INTERPRETATION - COUNTERPOINT

INTERPRETATION

Melody Playing

It is now a familiar fact to the student that great variety may be imparted to the tones produced on the piano. The study of technic has shown how the fingers, hand and arm, all controlled and dominated by the mind, may be used independently or collectively to produce tones that are soft or loud, tones that are bound together or separated in crisp fashion, and tones that vary in quantity and quality, in order to express the different ideas, emotions and moods of a composition.

The study of form has shown that there is usually a principal idea, which must be presented with clearness and variety. To recognize this idea in a composition, and to bring it into the prominence that will impress it upon the hearer, should be one of the first objects of interpretation. A fine distinction between the rendering of melody tones and accompaniment tones is very necessary for such a result.

Sometimes, the melody lies exclusively in the right hand; at other times it is in the left hand, or it may change from one hand to the other. It may even be found in the inner notes of the chords. Wherever it is, it must be brought into prominence from its background, so that the ear quickly catches it; and this naturally requires more care from the fingers playing the melody.

It is a simple matter for a violinist or a singer to set forth prominently his melodic line; because the accompaniment, whether played by a pianist or an orchestra, is properly subordinated to the work of the soloist.

The task of creating foreground and background in piano playing, however, demands the utmost skill. The fingers must be so highly trained that each can perform its task independently of the others. The tones presenting the melodic idea must be singing tones, produced by a clinging pressure with the fleshy part of the finger tip.

In flowing melodies, the melody tones of each phrase should be closely bound together, as if sung in one breath by a singer. The more intense the touch, the longer and fuller is the tone produced. Each tone must pass imperceptibly into the next. This clinging melody touch is frequently indicated by the term *legatissimo* (bound together in the utmost degree). Other words used to indicate that the melody is to be played in singing style, with full sustained tones, are *cantabile*, *cantando*, *sostenuto*, *marcato il canto*, etc.

The accompaniment tones may be *legato*, *staccato*, or *mezzo staccato*; but whatever their nature, the point of importance is that they must be subordinated to the melody.

RULES FOR MELODY PLAYING

The following general rules as to melody playing, will prove helpful to the student:

1. Long notes should be played with greater strength than short notes, for the simple reason that they are meant to sound longer. (See Illustration 1.)

Illustration 1

Longer Notes Receiving More Accent

BEETHOVEN: Sonata, Op. 10, No. 2

legato *pp*

2. Notes rank in importance not only according to duration, but also as to position in the measure; that is, according to whether they appear on strong or weak beats. Notes sounded on strong beats are given more strength than those sounded on weak beats. For example, in $\frac{4}{4}$ measure, the first and third quarters are played more strongly than the

second and fourth quarters. This may be graphically stated as follows:

In $\frac{3}{4}$ measure, the comparative strength will be as follows:

In $\frac{6}{8}$ measure, it will be thus:

Here, the expression marks indicate the general dynamic relationship that exists between the different parts of the measure. These dynamic relationships are not positive or definite, but may be approximately represented by numbers, as shown, standing for the *f*, or loudest point of the measure.

3. Ascending melodies are usually played with increasing strength; descending melodies, the reverse. When a melody rises or falls by skip, the respective *crescendo* and *diminuendo* are more marked than in scale passages. (See Illustration 2.)

Illustration 2

Descending and Ascending Melodies Respectively, Diminishing and Increasing in Tone

SCHUMANN: At Evening, Op. 12, No. 1

p *legatissimo sempre*

The works of standard composers, notably Beethoven, almost invariably contain definite directions regarding

proper accentuation, and especially all departures from, and exceptions to, ordinary procedure.

CONFLICTING CONDITIONS

should more than one of these rules apply to one and the same tone in a passage, and cause contradictory conditions, then the majority, or the more important, has precedence. For example, let us consider a melodic progression like the following (see Illustration 3), which descends (F to C) to a long note falling on a strong beat:

Illustration 3

A Passage Subject to Conflicting Rules

LESCHETIZKY: Canzonetta toscana



Concerning the second melody note, C—

Rule 1 prescribes that long notes are to be played strongly.

Rule 2 also says that as its position is on a comparatively strong beat (although not the strongest of the measure), it must be played strongly.

Rule 3, however, says that as it is a lower note, it is to be played weaker.

As there are two reasons for the C to be played strongly and only one for it to be played softly, the majority decides the matter. The lower note here is, moreover, a very long note, lasting all through the next measure. This is its most salient feature, and requires that it be brought out very decidedly, as indicated by the *sf*. The effect of the Exceptions which follow has a bearing on this point.

EXCEPTIONS TO ABOVE RULES

A short note on a weak beat, syncopated—that is, tied to the following one—becomes a long note, and is to be played strongly. While applying somewhat to Illustration 3, it has more special reference to a decidedly short note, as the third note of the

second measure in Illustration 4, taken from Study 560 of this Course. It will be observed that in this case, the increase of tone on the tied F also conforms to the requirements of Rule 3, as it is the highest note in an ascending passage.

Illustration 4

A Short Note Tied to the Following Long Note

BACH: Three-Part Invention, No. 9



2. In case the highest note in an ascending passage falls on a weak beat, it follows the positional accent (weak), rather than the pitch accent (strong). See Illustration 5 (from Composition 651 of this Course), in which the high F receives no strong accent.

Illustration 5

A High Note on a Weak Beat

CHOPIN: Impromptu in A♭



3. When a long note in a melodic descent falls on a weak beat, it should be stronger than the preceding note. See the G in the second measure of Illustration 6.

Illustration 6

A Long Note Accented, Although in a Descending Passage

BEETHOVEN: C Minor Variations



4. A short note concluding a phrase is to be played *piano*, whether ascending or descending. Observe the final G in the right hand of Illustration 7, which is played softly, although it is the highest note. The final notes of the first two groups in Illustration 4, are also *piano*, but illustrate no departure from the rule.

From the foregoing Exceptions may be deduced (1) that the length of a note is more important than its position as a determining factor in deciding upon the amount of accent to give it (see Illustrations 3, 4 and 6); and (2) that its measure position (on a strong or weak beat) is more important than its ascending or descending position.

It must be remembered that rules for such an intangible quality as expressiveness—the predominating factor in

Illustration 7

A Concluding Short Note Unaccented



melody playing—can be formulated only in a very general way. However, study of the illustrations and instructive deductions presented in this Lesson should be of much value.

COUNTERPOINT

Four-Part

(This subject is continued from Lesson 153, and is resumed in Lesson 155)

FOURTH SPECIES (Continued from Lesson 153)

THE COUNTERPOINT IN THE BASS

The C.F. is now placed in the soprano, and a fourth species counterpoint in the bass.

It is well to bear in mind that when the counterpoint is

in the bass, the tied note may become the fifth of the chord of the new measure, if it can descend to the root. (See Lesson 129, COUNTERPOINT.) The fifth of the subdominant chord is so treated in Illustration 8, at (a). In two places the syncopation has been unavoidably broken. No more than one tie may be omitted, consecutively, however.

Illustration 8

Fourth Species, With the Counterpoint in the Bass (Minor)

C.F.

(a)

I IV II^o I^o IV I

Test on Lesson 154

INTERPRETATION

1. What should be one of the first objects of interpretation?

Ans. *To recognize and bring into prominence the idea of principal importance.*

2. What is essential for the creating of foreground (the melodic line) and background (the accompaniment) in piano playing?

Ans. *The fingers must be trained so that each can perform its task independently of the others.*

3. Name the general rule as to melody playing governing

(a) long and short notes.

Ans. *Long notes should be played with greater strength than short notes.*

(b) notes on strong and weak beats.

Ans. *Notes appearing on strong beats are produced with more strength than those appearing on weak beats.*

(c) ascending and descending melodies.

Ans. *Ascending melodies are usually played with increasing strength; descending melodies, the reverse.*

4. What policy governs the following exceptions to the general rules:

(a) a short note tied to the following note.

Ans. *It becomes a long note and is to be played strongly.*

(b) the highest note in an ascending passage falling on a weak beat.

Ans. *It follows the positional accent rather than the pitch accent.*

(c) a long note in a descending passage falling on a weak beat.

Ans. *It is played strongly, according to the rule for long notes.*

Marks
Possible
Marks
Obtained

COUNTERPOINT

5. Write counterpoint to the following major canto fermo, with fourth species in the bass. Mark the chords.

25 ---- Ans.

6. Write counterpoint to the following minor canto fermo, with fourth species in the bass. Mark the chords.

25 ---- Ans.

100 ---- Total.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

PIANO



LESSON 155

GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC · COUNTERPOINT

APPRECIATION OF MUSIC

Modern Tendencies

(This subject is continued from Lesson 153, and is resumed in Lesson 156)

RUSSIA

Early in the twentieth century both of the Russian schools—the elegant salon school once headed by Rubinstein and Tchaikovsky, then by Arensky and Rachmaninoff; and the nationalistic school of the Five (see Lesson 91, HISTORY), headed by Moussorgsky and Borodin,—bore important new shoots.

Igor Stravinsky was the most promising pupil of Rimsky-Korsakov, and the successor of the Five in his love of popular, unpretentious and even primitive themes. Like Moussorgsky, he incorporated Slavic folk-melodies in his works. "The Dance of the Nurse-Maiden," in his ballet *Petrushka*, is built on the celebrated folk-

tune "Down St. Peter's Road;" and "The Little Organ-Grinder" and "Carousal" waltzes appear in the score. In his *Le sacre du printemps* (The Rites of Spring), he has written music which comes from sources in the human being where humanity, as we know it, scarcely exists. This extraordinary music, with its impersonal, machine-like, frantic rhythms, and its savagely roaring brass, is essentially the expression of the most primitive strata in human consciousness.

Observe, in the following example from *Le sacre du printemps*, how two conflicting chord progressions, against a repeated bass, are "remorselessly driven without the slightest apparent regard for traditional euphony." (See Illustration 1.)

Illustration 1

Extract From "Le sacre du printemps"

IGOR STRAVINSKY

Alexander Scriabin began his career as a coolly aristocratic pianoforte composer of decidedly Chopinesque imprint, and then evolved an intensely concentrated tragic style of his own. It is customary to distinguish three periods in his work, the last phase being the most important. His compositions of this period are built upon the duodecuple or twelve-tone scale. The tones are a half-step apart, and as all except one (the tonic) are treated as of equal importance, a veritable revolution in music results. It involves the great modern principle of atonality (absence of tonality or key), which is met with in the work of all the radicals.

The Divine Poem, which is scored for a large orchestra, has three "themes," or motives, which Dr. A. Eaglefield Hull, the eminent critic, entitles (a) "Divine Grandeur, (b) "The Summons to Man," (c) "Fear to Approach—Suggestion of Flight." They are frequently used in development and combination during the work. Illus-

tration 2 is an extract from the Introduction, and shows the three motives in immediate juxtaposition:

Illustration 2
Motives Used in "The Divine Poem"



Serge Prokofieff, are shown in a piano composition Moscow Conservatory, is one of the followers of Scriabin. He is a prolific writer of symphonies. Illustration 3 gives the first and second themes of the first movement of the Sixth Symphony, Op. 23. The first theme (a) is

Illustration 3
Two Themes From the First Movement of the Sixth Symphony



for the violins in unison, and is described by Lawrence Gilman in his program notes for the Philadelphia Symphony Orchestra (November 1926), as Lisztian in character. The second theme, (b), he calls "a dirge-like passage." It is scored for the strings, clarinets and bassoons; the first violins use their G strings for the lower notes in the example quoted, to better express the emotional tension.

The tendencies of that exponent of the ultramodern, Nicolas Miaskowsky, professor of composition at the written as far back as 1913. The opening measures may be seen in Illustration 4. The right hand plays in F# minor, and the left hand in F minor. The title "Sarcasm," may be a partial explanation of such a novel device. Its effect as music is distinctly modern.

Illustration 4
Excerpt From "Sarcasm"



considering the English modern school of composition, the name of **R. Vaughan Williams** is at once suggested. This composer has made the English folk-music the basis of much of his work. His symphonies, *The Sea* and *London*, easily hold their own with any recent symphonic music from other lands. The "London" Symphony has appeared on orchestral programs in America,

and has awakened vivid interest. In it, he has attempted, and with success, to depict the life of London—something of the same task that Gustave Charpentier accomplished in his realistic opera, *Louise*, wherein he translates Parisian life into tone. (See Lesson 96, HISTORY.)

Two themes, quoted from the first movement, are given in Illustration 5.

Illustration 5
Themes From the First Movement of the "London" Symphony

R. VAUGHAN WILLIAMS

(a) *Lento*
ppp

(b)

The work of **Arnold Bax** has been called "the musical counterpart of the 'Celtic twilight' school of poetry." His tone-poem for orchestra, *November Woods*, is a picture of storms and driving leaves and the serene and dark atmosphere of autumn. Mingled with this is a mood

of human loneliness and regret, which is finally absorbed in the restlessness and turmoil of nature. The picturesque and descriptive character of his music is illustrated in two extracts from a song, "The Fairies." (See Illustration 6.)

Illustration 6
Extracts From a Song, "The Fairies"

ARNOLD BAX

(a) *Allegretto scherzando*
pp

(b) *staccato possibile*

Eugène Goossens is ultra-modern in tendency, and has attained prominence by reason of the novel quality of his work. His *Kaleidoscope*, a set of twelve short piano

pieces, is decidedly unique. An excerpt from one of the pieces, "The Hurdy-Gurdy Man," appears in Illustration 7.

Illustration 7
Extract From "The Hurdy-Gurdy Man"

COUNTERPOINT

Four-Part

(This subject is continued from Lesson 154, and is resumed in Lesson 156)

FIFTH SPECIES

THE COUNTERPOINT IN AN UPPER VOICE

In the following example of fifth species counterpoint

(see Illustration 8), the counterpoint is in an upper voice (the tenor), and the C.F. in the bass. No repetition occurs in any voice.

Illustration 8
Fifth Species, With the Counterpoint in the Tenor (Major Key)

SHERWOOD MUSIC SCHOOL COURSES—PIANO
GRADE GRADUATE B

Test on Lesson 155

APPRECIATION OF MUSIC

1. What school of modern Russian composers is represented by Stravinsky?

Ans. *The nationalistic school.*

2. In which of his works is to be found the expression of the most primitive strata in man?

Ans. *"Le sacre du printemps."*

3. In what way does the duodecuple scale, as used by Scriabin and other modern composers, differ from the ordinary chromatic scale?

Ans. *In the duodecuple scale, all the tones, except the tonic, are of equal importance.*

4. How does Miaskowsky express the emotional tension of the second theme of the first movement of his sixth symphony?

Ans. *By having the first violins play the lower tones on the G strings.*

5. What novel device does Prokofieff employ in his piano composition, "Sarcasm?"

Ans. *The right hand plays in F# minor and the left hand in F minor.*

6. Name two compositions wherein the composers attempted to translate life into tone by utilizing the ancient street-cries of the city.

Ans. *The "London" symphony, by R. Vaughan Williams; and the opera, "Louise," by Gustave Charpentier.*

Marks
Possible
Marks
Obtained

COUNTERPOINT

7. Write counterpoint to the following major canto fermo, with fifth species in the soprano. Mark the chords.

25 --- Ans.

Fifth Species

T155-7

C.F.

I - IV⁶ V VI II⁶ I⁶ VII⁶ I

8. Write counterpoint to the following minor canto fermo, with fifth species in the alto. Mark the chords.

25 --- Ans.

Fifth Species

T155-8

C.F.

I VII⁶ V⁶ I IV I⁶ VII⁶ I

100 --- Total.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

PIANO

LESSON 156



GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC · COUNTERPOINT

APPRECIATION OF MUSIC

Modern Tendencies

(This subject is continued from Lesson 155, and is resumed in Lesson 158)

GERMANY

The influence of the Wagnerian ideals and theories upon the musical art of the past fifty years in Germany has been practically incalculable.

The modern masters who are Wagner's successors have, to a large extent, adopted his formulæ and followed in the path blazed by him; but it has remained for Arnold Schoenberg, of Vienna, to throw overboard all traditions, to build up his chord structure on a basis of fourths, rather than upon the time-honored thirds, and to free his voice-leading from all laws.

In his "Chamber" Symphony in E minor, belonging to his "second period," Schoenberg takes his first steps into the new realms of tone. A chord of five fourths, superimposed one upon the other, is presented in the opening measures, and there is extensive use of the whole-tone scale. His *Six Little Piano Pieces*, Op. 19, are described as "fleeting, cinematographic pen sketches, or tone aphorisms, for the keyboard."

Illustration 1 is an extract from one of these. The seventh interval is featured no less than five times in this short passage, three of them being major sevenths.

Illustration 1
Extract From "Six Little Piano Pieces"

Rasch, aber leicht SCHOENBERG: Op. 19, No. 4

p *pp*

Paul Hindemith is one of the post-war German composers. While his music is full of willful harshness and non-sentimentality, it is manly and logical, and promises much for the future.

Three extracts from his "1922" Suite for Piano are given in Illustration 2; one from "March" (a), and two from "Ragtime" (b) and (c). Preceding "Ragtime," we find some "Directions for Use," including the follow-

ing: "Take no thought of what you have learned in your music lessons; do not ponder long on whether to use the fourth or the sixth finger. Play wildly, yet in strict time, like a machine. Regard the piano as an interesting variety of the percussions (*Schlagezeug*), and act accordingly." A quite notable example of modernism is the extract at (c). It is followed by a brilliant octave passage, which concludes the composition.

Illustration 2
Extracts From "1922" Suite for Piano

The illustration shows three musical extracts from Paul Hindemith's "1922" Suite for Piano. Each extract is written for piano in 2/4 time.

- (a) Vorspiel:** The first extract is in G major. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment of eighth notes. Dynamics include *f* and *mf*. The section is labeled "Marsch".
- (b) March:** The second extract is in G major. It features a more complex rhythmic pattern with sixteenth notes in the right hand and eighth notes in the left hand. Dynamics include *ff*.
- (c) Ragtime:** The third extract is in G major. It is characterized by a highly syncopated, percussive style. The right hand has a complex, syncopated melody, and the left hand has a rhythmic accompaniment. Dynamics include *breit* and *etc.*

The name "PAUL HINDEMITH" is printed in the upper right corner of the first extract.

ITALY

Within the past few years, Italy has attracted widespread attention by the novelty and freshness of her instrumental music. Italian music no longer means merely the operas of Verdi, Puccini, Montemezzi. Of the "new Italians," Pizzetti, Malipiero, Respighi and

Casella are distinguished by the seriousness of their work. In Illustration 3 is given an excerpt from a Sonata for the piano by Alfredo Casella. It is in three movements, or in *tre tempi*, according to the printed heading. The measure signatures constantly change, and are printed above the upper staff, instead of on it.

Illustration 3
Extract From Sonatina

ALFREDO CASELLA

un poco animato

marcato, con vivacità

p leggiero

sf

Until the twentieth century was well advanced, Spain was almost ignored as a nation of creative musical power, but in recent years, there has been an amazing development of music. The outstanding composers of modern Spain are Nin, Turina, Albeniz, Granados, and Kaplan, who turned to the folk-music of eastern Spain, Courado del Ampo, spoken of as "a Spanish Strauss," and—of special

prominence—Manuel de Falla whose motto is "God, Art and Country."

De Falla's ballet, *Love, the Magician*, his piano concerto, *Night in the Gardens of Spain*, and his *Master Peter's Puppet Show*, bid fair to make Spain's musical glory match that of her art, in her great artists, Murillo and Velasquez. Illustration 4 gives a few measures of a Spanish Dance from De Falla's opera, *La vida breve*.

Illustration 4
Extract From "La vida breve"

Allegro ritmico e con brío

M. DE FALLA

f

3

OTHER NEW VOICES IN EUROPE
Mela Bartok, a modern Magyar, is one of the great

original talents in contemporary Europe; Poland seems to have produced a modern little Chopin in the person of

Szymanowski; Allan Berg is a brilliantly gifted pupil of Schoenberg; Anton Webern and Egon Wellesz have both begun in Schoenberg's idiom, much as Schoenberg him-

self began in the later idiom of Wagner. Ernest Krueck, an exceedingly erudite German, has written a jazz opera called *Johnny spielt auf*.

COUNTERPOINT

Four-Part

(Continued from Lesson 155)

FIFTH SPECIES (Continued from Lesson 155)

THE COUNTERPOINT IN THE BASS

In Illustration 5, a minor C.F. is placed in the soprano and the counterpoint in the bass.

Observe, in measure 4, the use of the descending form of the melodic minor scale in an ascending passage. B \flat is

here necessary, as it is a part of the chord on IV, and as the following note is a passing note, C is used instead of C \sharp , in order to avoid the augmented second. In measure 6, the ascending form is used in a descending passage for a like reason. C \sharp is here a chord tone of vii $^{\circ}$, and the B following, instead of B \flat is again used to avoid the augmented second.

Illustration 5

Fifth Species, With the Counterpoint in the Bass (Minor Key)

It should be noted that the C \sharp could not form a real bass to vii $^{\circ}$, being the root of that diminished triad, and diminished triads are never used in root position, in strict counterpoint. As a passing tone, the C \sharp is per-

fectly correct. Yet, although it is used as a passing tone, it must be C \sharp and not C \natural , because the latter would form a false relation to the chord in use, and, in this case, to the C \sharp actually present in the soprano.

Test on Lesson 156

APPRECIATION OF MUSIC

1. In what manner does Schoenberg prove his disregard of traditions of former composers?

Ans. By building up his chord structure on a basis of fourths rather than of thirds, and by freeing his voice-leading from all laws.

2. Of what modern composer is it said that "his music is full of willful harshness and nonsentimentality, yet it is manly and logical?"

Ans. Paul Hindemith.

3. What country has produced the composers Nin, Turina and Granados?

Ans. Spain.

4. Name the composer of the opera *La vida breve*.

Ans. Manuel de Falla.

COUNTERPOINT

5. Write counterpoint to the following major canto fermo, with fifth species in the bass. Mark the chords.

Ans.

C.F.

T 156-5

Fifth Species

I IV₆ IV₆ I II₆ I V I

Marks Possible
Marks Obtained

COUNTERPOINT—Continued

6. Write counterpoint to the following minor canto fermo, with fifth species in the bass. Mark the chords.

30 --- Ans.

C.F.

T 156-6

Fifth Species

I V I IV₆ VII₆ I V₆ I

100 --- Total.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

PIANO



LESSON 157

GRADE—GRADUATE B

Subjects of this Lesson: INTERPRETATION · COUNTERPOINT

INTERPRETATION

Playing Polyphonic Music

The playing of polyphonic music presents features that are somewhat different from those of homophonic music. On the one hand, the interpreter must have some acquaintance with contrapuntal devices (see Lesson 132, APPRECIATION OF MUSIC), to enable him to analyze and thus understand their application; and on the other hand, his physical playing mechanism must be trained to function so that the use of such devices by the composer may be, at all times, fully revealed to the listener.

Polyphonic music is quite difficult to interpret because of the independence of all voices; and because of the interweaving of these voices, which are not always simultaneous or coincident as to beginnings and endings; and, finally, because it is almost exclusively melodic in character.

We realize, then, that various degrees of tonal prominence must be available and under control, in order to properly present polyphonic music.

The student has learned that the contrapuntal art reached its very apex and culmination in the works of Johann Sebastian Bach. (See Lesson 73, HISTORY.) While Bach wrote homophonic music for many instruments and combinations of instruments, there is no doubt that his greatest creations are in the polyphonic style.

Since the piano as we know it today was not in use in Bach's time, it is evident that his "piano music" was originally written for the clavichord and harpsichord. These instruments, on account of their method of attack, and comparative absence of overtones, were particularly adapted for music with several voices, each of which should stand out clearly.

Bach's great polyphonic works, however, such as the Preludes and Fugues of the *Well-Tempered Clavichord*, are the more effective on the modern piano on account of its greater sonority and plasticity; and the student must merely learn how to utilize these advantages without sacrificing the simplicity and charm of the original intention of the compositions.

The best models to keep in mind, when presenting polyphonic music through the medium of the piano, are the orchestra, the mixed chorus, and the organ.

In the first two, we have collections of individuals, either playing or singing with voices of diverse character and tone quality. They may, thus, express themselves freely and independently under the guiding supervision and control of the conductor, whose principal office is to correlate them one with another, and weld them into a harmonious whole.

In the organ, there is the possibility of presenting various voices, or melodies, with different degrees of loudness or softness, as well as with different qualities of tone; and this makes the instrument very effective in polyphonic structures.

Bearing in mind the ideal presentations of polyphonic music by such vehicles as these, the pianist must, as far as possible, make his instrument emulate their example.

DISCRIMINATIVE EMPHASIS

What is known as discriminative emphasis—such means of touch as enable the player to make a voice, or melody, sound independently of other voices, or melodies—may be called the very lure of the keyboard. Indeed, the modern piano is the only musical instrument, manipulated by one individual, which responds directly to the touch of the player, with the varying degrees of loudness, softness and quality that will give the effect of several simultaneous voices. (The organ is not responsive to the nuances of *touch*, although it has enormous resources in other ways, particularly in variety of tonal quality and in dynamic power.)

The term “plastic touch” is sometimes employed, to imply all the means used to effect discriminative emphasis. Therefore, although the intellect furnishes the incentive and the impulse, the ear must be the superintendent, and the playing apparatus the trained servant, in the attainment of such plastic touch.

PEDALING IN POLYPHONIC MUSIC

Use of the damper pedal in fugues, or other polyphonic music, must always be very sparing. It is obvious, from what has been already said in this Lesson, that clearness of the musical web is of the first importance—that is, giving the individual voices distinction and continuity. As there are seldom repeated harmonies, but a perpetual flow of melodies, there will often be extended periods in which there is no place for the damper pedal. This fact probably accounts for its use being prohibited altogether by some authorities. Such an extreme of pedagogical strictness is not entirely warranted, as the damper pedal can often be utilized with good effect, and Bach himself would doubtless have welcomed and used the modern improvements of our day, had they been available in his time.

The fact remains, however, that great care and moderation are necessary in adding pedaling to this style of music.

PRACTICAL HINTS

In order to master this very important department in the student's theoretical and practical musical education, it is well to proceed as follows:

1. Study carefully the annotation preceding each Polyphony Study of this Course, beginning with canons and ending with fugues, and endeavor to carry the analysis farther by your own examination of the Study.
2. Practice each voice separately, playing it from its beginning to its close.

The first is a purely intellectual process, based upon knowledge previously imparted; the second is aural education, coupled with the physical training supplied in all the technical Exercises and Studies of this Course, and gives the student control and mastery of the playing mechanism.

While it is important to fully grasp the architectural plan of polyphonic music, that knowledge of itself is only a means to develop the interpretative powers of the player. The student must understand that no matter what the nature of the idiom, it must always be rendered in an expressive manner; and that it must possess the ingredients of artistic interpretation. All of this has been discussed in preceding Lessons.

In the playing of fugues, the theme and everything thematic must be brought out prominently and plastically, with full, round, singing tone. It may be taken as an axiom that all the rest of the counterpoint is to be subordinated to the theme itself.

When playing each voice separately, imagine the sound of the other parts with it. This will assist you to preserve their individuality when playing them together.

A fugal theme usually contains some dominant feeling, or mood, which will be expressed, more or less, throughout all of its permutations. Expressive fugue playing is subject to the same considerations which are applicable to all other forms of musical utterance. To interpret, always means to find the hidden meaning and idea, and to present it clearly. All presentation must possess, in addition,

nal charm and rhythmic variety. Without these, we are merely a collection of sounds, not music; and only when they are properly correlated with one another can a tonal mass have coherence and unity.

Considering the playing of polyphonic music, Walter Aldridge, in his excellent book entitled *Music: An Art and a Language*, says:

"The general effect of a fugue is *cumulative*: a massing and piling up of voices that lead to a carefully designed conclusion which, in some of Bach's organ fugues, is positively overwhelming. A fugue may be called a mighty *ocendo*, like the sound of many waters.

"There is a popular conception, or rather *misconception*, that a fugue is a labored, dull or even 'dry' form of composition, meant only as an exhibition of pedantic skill, and quite beyond the reach of ordinary musical appreciation. Nothing is farther from the truth, as a slight examination of musical literature will show. For we see that the fugal form has been used to express well-nigh every human emotion; the sublime, the tragic, the romantic; very often the humorous and the fantastic.

"When we recall the irresistible sparkle and dash of Mozart's *Magic Flute* overture, or the overture to *The Entered Bride* by Smetana, or the Finale of Mozart's "Symphony," and of many of the fugues of *The Well-Tempered Clavichord*, it is evident that to call a fugue 'dry' is an utter abuse of language. It is true that

there are weak, artificial and dull fugues, where the composer—frankly—had nothing to say, and merely filled out the form; but the same may be said of every type of composition, i.e., among them all are examples inspired and—less inspired. This, however, is no indictment of the fugue *per se*, against which the only thing to be said is that it requires, on the part of the listener, an exceeding concentration.

"Some of the masterpieces of the world being wholly or partially in fugal form, it is the duty of those listening to polyphonic music to train their powers to the same seriousness of attention expected, and freely given, in the appreciation of an oration, a drama, or a cathedral."

The transcriptions of Bach's magnificent organ fugues by Liszt, Tausig, D'Albert and Busoni, who also gave these transcriptions masterly performance, bear abundant proof of the contention that the modern piano is an instrument most admirably adapted to the effective and convincing presentation of polyphonic compositions.

It is obvious that before taking up the playing of fugues, the smaller forms of polyphonic music should be thoroughly studied. This Course presents complete and progressively arranged material, already referred to, for the study and practice of this kind of music, and the selections should be taken up in the order of their presentation. The earlier Studies lead naturally and gradually to the advanced polyphonic work in Studies 710, 760, etc., which are from "The Well-Tempered Clavichord."

COUNTERPOINT

Combined Counterpoint

Hitherto only first species counterpoint has been permitted in more than one voice at a time. An exercise in second species counterpoint, for instance, has one voice in second species, and all the rest in first species.

When two or more voices have counterpoint other than first species, we have Combined Counterpoint.

Many different combinations are possible, even in three-part counterpoint, for each of the two parts written with the C.F. may have any of four species.

Counterpoint in which all of the parts but the C.F. are in fifth species, is by far the most important and practical, however; and all the other varieties of combination are chiefly useful as preparation for it.

Up to this point there could, of course, be only one moving voice on the second, third or fourth beats of the measure; but in Combined Counterpoint there may be two or more, which, if entirely independent in their movement, would cause all kinds of discords; and it must be remembered that the counterpoint is still Strict.

One of the fundamental rules of Combined Counterpoint is that the lowest note sounded, in any place, must be regarded, temporarily, as a real bass; that is, no discord or perfect fourth may be sounded above it. With this restriction, passing tones, auxiliary tones, changing tones, etc., are used just as before, but they will have to be carefully considered in their relation to each other as well as to the prevailing chord of the measure.

A few slight relaxations of the strict letter of the rule are permitted. For instance, the occasional striking of a single discord, when both parts move by step and in contrary direction, is allowed.

Several illustrations in three-part counterpoint follow. The first example has two parts in second species, one above and one below the C.F. (See Illustration 1.)

Illustration 1
Second Species in Two Voices (Major Key)

At (a) in Illustration 1, consonant passing tones occur in the two moving parts, while at both (b) and (c) a passing tone in one part forms a consonance with a harmonic tone in the other. In the remaining measures, both the tones on the second half are harmonic tones, therefore taken by leap, but always forming consonances. At (d) the bass is allowed to go somewhat lower than the normal range of the voice, to get the best form of cadence.

An E at this point would be possible, making the less satisfactory inverted cadence.

Any combination including fourth species is apt to present difficulties. Illustration 2 shows one with fourth and second species, and the syncopation is only broken once. Again, the bass is low at the cadence, but in this case it could not be otherwise.

Illustration 2
Fourth and Second Species Combined (Major Key)

An example of third and fifth species combined is seen in Illustration 3. A minor C.F. forms the bass. It will be instructive to observe how the invariable consonances between the moving voices are formed, whether by two

passing tones, two harmonic tones, or by one harmonic and one nonharmonic tone. There are many possibilities in this respect, in devising the progressions, and the student should experiment with them.

Illustration 3
Fifth and Third Species Combined (Minor Key)

The diminished seventh between measures 5 and 6 of the above example is covered by a very slight extension of Rule 3, LESSON 121, COUNTERPOINT. The interval is, in fact, more melodic than that of the minor seventh and is referred to as possible.

Two examples of combined florid counterpoint are now given; that is, both the added parts are in fifth species. Illustration 4 is in the major key, and in each measure the rhythmic figures of the two counterpoints are contrasted.

Illustration 4
Fifth Species in Two Voices (Major Key)

For an example in the minor key, a tenor C.F. is made of the bass of the exercise. (See Illustration 5.) It should be observed that, as in Illustration 4, the two florid parts

never have the same rhythmic progressions simultaneously, so that individuality and contrast are constantly maintained.

Illustration 5
Fifth Species in Two Voices (Minor Key)

Combined Counterpoint may be written in four, five or more parts. The difficulty of writing it is, of course, in proportion to the number of parts; and the possible combinations of different species are very largely increased in

number with each additional voice. It may surprise the student to learn that, with a single C.F., there are possible forty-eight exercises in three-part combined counterpoint, all different as to arrangement of voices and species.

SHERWOOD MUSIC SCHOOL COURSES—PIANO
GRADE GRADUATE B

Test on Lesson 157

INTERPRETATION

1. Name two requisites for polyphonic playing.

4 --- Ans. *Acquaintance with contrapuntal devices and a well-trained playing mechanism.*

2. Name three characteristics of polyphonic music which make it difficult to interpret.

6 --- Ans. 1. *The independence of the voices.* 2. *The interweaving of these voices.* 3. *Its almost exclusively melodic character.*

3. Name three good models to keep in mind when playing polyphonic music on the piano.

6 --- Ans. *The orchestra, the mixed chorus, and the organ.*

4. What is meant by discriminative emphasis?

4 --- Ans. *The making of two or more voices, or melodies, to sound independent of each other.*

5. What does the term "plastic touch" involve?

5 --- Ans. *All the means used to effect discriminative emphasis.*

6. Give two practical hints recommended for the study of the polyphonic works of this Course.

6 --- Ans. 1. *Study carefully the annotation preceding each work.*

2. *Practice each voice separately, playing it from beginning to end.*

Marks
Possible
Marks
Obtained

INTERPRETATION—Continued

7. How is a fugue properly interpreted?

5 ---- Ans. *By finding the hidden meaning and idea and presenting it clearly.*

8. What use should be made of the damper pedal in playing polyphonic music on the piano?

4 ---- Ans. *Very sparing use.*

COUNTERPOINT

9. What is combined counterpoint?

5 ---- Ans. *Counterpoint in which two or more voices have other than first species.*

10. What is the most important combination of the species?

5 ---- Ans. *That in which all parts but the C.F. are in the fifth species.*

11. Give the fundamental rule applying to combined strict counterpoint.

5 ---- Ans. *The lowest struck note, in any place, must be regarded, temporarily, as a real bass.*

12. Mention one possible exception to this rule.

5 ---- Ans. *An occasional striking of a single discord when both parts move by step and in contrary direction.*

COUNTERPOINT—Continued

13. Write combined counterpoint to the following major canto fermo, with third species in the alto and second species in the bass. Mark the chords.

Ans.

C.F.
T 157-13
Third Species
Second Species
I II₆ VI₆ VI II₆ I₆ V I

14. Write combined counterpoint to the following major canto fermo, with fifth species in the alto and third species in the bass. Mark the chords.

Ans.

Fifth Species
T 157-14
C.F.
Third Species
I II₆ VI₆ IV₆ IV I II₆ I

15. Write combined counterpoint to the following minor canto fermo, with fourth species in the alto and fifth species in the tenor. Mark the chords.

Ans.

C.F.
T 157-15
Fourth Species
Fifth Species
I VII_b I V VI I₆ V I

Marks Possible
Marks Obtained

COUNTERPOINT—Continued

16. Write combined counterpoint to the following major canto fermo, with fifth species in both soprano and tenor. Mark the chords.

10 --- Ans.

Fifth Species

Fifth Species

T 157-16

C.F.

I II III I II I VII I

100 --- Total.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

PIANO



LESSON 158

GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC - COUNTERPOINT

APPRECIATION OF MUSIC

Modern Tendencies

(This subject is continued from Lesson 156)

AMERICA

Following the lead of European countries, America has recently begun playing an important role in the production of music which breaks away from tradition and conservatism.

Some excerpts from, or references to, representative works by Americans are quoted in this Lesson.

John Alden Carpenter has, in several of his works, incorporated what he feels to be characteristics of America as a nation. In his Concertino he has made momentary allusions to national and popular melodies, and has introduced some typical American rhythms, savoring of ragtime. The two following excerpts are from this composition. (See Illustration 1.)

Illustration 1

Two Excerpts From the Concertino

(a)

Piano

Orchestra

(b)

Flute and Picc.

Coll.

VIOLIN

CARPENTER

In (a) is found a poignant, rhythmic pattern, which prevails throughout much of the first movement.

In (b), the flutes and piccolos of the orchestra are playing a fragment of "Dixie," against a phrase of "The Old Folks at Home," given out by the 'cellos, while the solo instrument plays a chord accompaniment of novel character for either of these two well-known airs.

Carpenter's *Skyscrapers*, first produced at the New York Metropolitan Opera House, in 1926, is a ballet, which seeks to reflect some of the many rhythmic move-

ments and sounds of modern American life. It has no story, in the usual sense, but is based on the assumption that American life reduces itself eventually to violent alternations of *Work and Play*, each with its own peculiar and distinctive rhythmic character.

Edgar Stillman Kelley, in his great operatic oratorio, *The Pilgrim's Progress*, is modern in his idiom, although not inclined towards advanced radicalism. Illustration 2 shows, at (a), a passage taken from the Prologue, and, at (b), an excerpt from "The Delectable Mountains," in Part III of the work.

Illustration 2
Two Passages From "The Pilgrim's Progress"

Lento ma non troppo EDGAR STILLMAN KELLEY: *Pilgrim's Progress*

(a) *Lento ma non troppo* *ff*

(b) *Andante* *mf*

Henry Hadley was inspired by the World War to write the choral work, *The New Earth*, which exhibits radical harmonic tendencies. Illustration 3 presents an

excerpt from the second number, called "Comrades of the Cross." This number is scored for tenor solo, women's chorus, and orchestra.

Illustration 3
Excerpt From "The New Earth"

HADLEY: *The New Earth*

Mile up - on mile the cross - es rose, Shep - herd - ing sleeps su - preme re - pose

Oboe

COUNTERPOINT

Free Counterpoint

The application of the principles of counterpoint, *simultaneously with the use of all the resources of harmony*, makes Free Counterpoint, upon which all polyphony is based.

The study and practice of this kind of counterpoint should at first be conducted in much the same form as strict counterpoint; that is, with a C.F. and with the voice parts on separate clefs. Four voices may be taken as a general basis. The free counterpoint of a Bach fugue, for instance, although appearing to the piano student condensed into "short score," may be laid out in open score, just as are the illustrative examples in the Counterpoint Lessons. Each voice has its own individual line of progress, throughout the work.

When restriction to the use of triads and their inversions is removed, the possibilities of progression are enormously increased. It is no longer necessary to see that nonharmonic tones make consonances in combination, but these tones in themselves still conform strictly to the conditions that make them passing, auxiliary, alternating tones, etc., according to the definition of each.

Appoggiaturas and accented passing tones will be available. In strict counterpoint they were, of course, debarred on account of their very nature, bringing discords on the accent.

In writing free counterpoint with a C.F., a certain species may appear for a few measures in one part and then be transferred to another part, instead of remaining in one part throughout, as was the rule in strict counterpoint.

The rules of harmony and the dictates of good musical taste now take the place of many rules that have prevailed in previous counterpoint study. Yet the principles of counterpoint must always be considered, and the strict study just completed should have resulted in producing a contrapuntal style of writing. For example, repeated notes, eighth notes taken and left freely by leap, etc., while not actually forbidden, as hitherto, are non-contrapuntal in character, and therefore should be generally avoided.

Some examples of free counterpoint, principally in four parts, are given in Illustrations 5 to 9.

Illustration 5
Free Counterpoint With Second Species

In Illustration 5, first and second species, only, are used. The second species movement passes from voice to voice, and in measure 3 is in two voices at once.

Measure 2 has a $\frac{9}{4}$ chord (of the kind described in Lesson 71, HARMONY), which the soprano converts into a $\frac{9}{3}$ at the second half of the measure. In measures 6 and 9,

so, dominant seventh chords occur, but otherwise the counterpoint is practically strict.

In Illustration 6, the third species is the principal movement, but there is also some second species. The

Illustration 6
Free Counterpoint With Third Species

dominant seventh chord and two of its inversions are used in measures 4, 6 and 8, and the diminished seventh, in measure 5.

subject belongs, strictly speaking, to Canon, a more advanced branch of theoretical study, illustration of its use in the practice of free counterpoint will be comprehensible to the student. "Points of imitation," as they are called, give homogeneity to the contrapuntal texture, and draw attention to the individuality of the voice parts. It will be seen that the imitation consists of the repetition of a melodic figure, either by the same voice, or by another voice. (See Illustration 7.)

POINTS OF IMITATION

In free contrapuntal writing one of the most important elements is the use of Imitation. (See Lessons 61, HISTORY, and 132, APPRECIATION OF MUSIC.) Although this sub-

Illustration 7
Free Counterpoint With Points of Imitation

In Illustration 7 there are two figures taken for imitative treatment, marked (a) and (b), respectively. Their various appearances, either exact or with some slight variation, are indicated by the horizontal brackets.

The dominant seventh chord occurs in measures 4 and 9, and the supertonic seventh in measures 8 and 9.

To illustrate the actual use of free counterpoint in master works, a quotation is given from Bach's Fugue in

E♭, out of *The Well-Tempered Clavichord*, Book 2. (See Illustration 8.) This passage also shows how a piano composition may have a strictly contrapuntal construction that is not readily observable from the piano score arrangement in which it is usually seen. The continual

use of points of imitation is indicated in the same manner as in Illustration 7. It will be noticed that it is the rhythm, here, more than the melody, which gives the motive its character, and makes the imitative treatment easily recognizable.

Illustration 8
Free Counterpoint From a Bach Fugue With Points of Imitation

J. S. BACH

An example of the use of counterpoint by more recent composers is given in Illustration 9—an excerpt from the “Easter Hymn” in Mascagni’s *Cavalleria Rusticana*.

The free harmonic accompaniment played by the orchestra is omitted in this quotation, and thematic points are indicated by brackets, as in previous examples.

Illustration 9
Vocal Counterpoint From the Score of an Opera

MASCAGNI: Cavalleria Rusticana

Instances such as these, of the practical application of counterpoint in composition, should be an incentive to the student in his contrapuntal efforts in the strict style.

It may be said that counterpoint is the basis of the greatest musical works, and its mastery is only attained by diligent study and persevering practice.

E♭, out of *The Well-Tempered Clavichord*, Book 2. (See Illustration 8.) This passage also shows how a piano composition may have a strictly contrapuntal construction that is not readily observable from the piano score arrangement in which it is usually seen. The continual

use of points of imitation is indicated in the same manner as in Illustration 7. It will be noticed that it is the rhythm, here, more than the melody, which gives the motive its character, and makes the imitative treatment easily recognizable.

Illustration 8
Free Counterpoint From a Bach Fugue With Points of Imitation

J. S. BACH

An example of the use of counterpoint by more recent composers is given in Illustration 9—an excerpt from the "Easter Hymn" in Mascagni's *Cavalleria Rusticana*.

The free harmonic accompaniment played by the orchestra is omitted in this quotation, and thematic points are indicated by brackets, as in previous examples.

Illustration 9
Vocal Counterpoint From the Score of an Opera

MASCAGNI: Cavalleria Rusticana

The Lord has a - ris - en, a - ris - en in his glo - ry to save
 a - ris - en in his glo - ry to save
 He has burst thro' the gates of his pri - son, has ris - en in glo - ry to save
 He has a - ris - en in his glo - ry to see
 He has ris - en in his glo - ry to see
 He has ris - en in glo - ry, ris - en in glo - ry, ris - en in glo - ry, in glo - ry to

Instances such as these, of the practical application of counterpoint in composition, should be an incentive to the student in his contrapuntal efforts in the strict style.

It may be said that counterpoint is the basis of the greatest musical works, and its mastery is only attained by diligent study and persevering practice.

SHERWOOD MUSIC SCHOOL COURSES—PIANO
GRADE GRADUATE B

Test on Lesson 158

APPRECIATION OF MUSIC

1. In what respect has America followed the lead of European countries in the field of modern music?

5 ---- Ans. *In the production of music which breaks away from tradition and conservatism.*

2. What characteristics of America have been incorporated by John Alden Carpenter in his "Concertino"?

5 ---- Ans. *National and popular melodies and typical American rhythms.*

3. Name a large choral work by Edgar Stillman Kelley, mentioned in this Lesson.

5 ---- Ans. *"The Pilgrim's Progress."*

4. What choral work, mentioned in this Lesson, was inspired by the World War?

5 ---- Ans. *Henry Hadley's "The New Earth."*

5. What did Henry Bloch endeavor to express in his symphony, "America"?

5 ---- Ans. *The spirit of America, from the landing of the Pilgrims, through the reconstruction periods of the Civil War and the World War, and closing with a hymn for the "New America."*

6. Name two modern compositions by Deems Taylor.

5 ---- Ans. *The orchestral suite, "Through the Looking Glass," and an opera, "Peter Ibbetson."*

Marks
Possible
Marks
Obtained

APPRECIATION OF MUSIC—Continued

7. What is revealed in every music work that survives?

6 ---- Ans. A relation between the emotional factors and the logical presentation of those factors.

COUNTERPOINT

8. What constitutes Free Counterpoint?

6 ---- Ans. The application of the principles of counterpoint simultaneously with the use of all the resources of harmony.

9. Specify some restrictions that are removed.

6 ---- Ans. Nonharmonic tones do not need to make consonances in combination; appoggiaturas and accented passing tones are available; the moving counterpoint may be transferred from one voice to another or be in several voices simultaneously.

10. What now takes the place of the rules which have prevailed in previous study?

6 ---- Ans. The rules of harmony and the dictates of good musical taste, together with the acquired contrapuntal style of writing.

11. What is Imitation?

6 ---- Ans. The repetition of a melodic figure, either in the same voice or in another voice.

COUNTERPOINT—Continued

12. Write free counterpoint to the following major canto fermo in the bass, making second species the basis of the movement. Mark the chords.

10 ---- Ans.

T158-12
C.F.

I -6 P₂ -2 -4 I₆ V_{4/3} I

13. Write free counterpoint to the following major canto fermo, using third and second species. Mark the chords.

10 ---- Ans.

C.F.
T158-13

I V_{4/3} IV_{6/4} VI II₇ I₇ I

Marks Possible
Marks Obtained

COUNTERPOINT—Continued

14. Write free counterpoint to the following major canto fermo, using fifth species for all three parts. Mark the chords.

10 ---- Ans.

15. Write free counterpoint to the following minor canto fermo, using fifth species for all three parts. Mark the chords.

10 ---- Ans.

100 ---- Total.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

PIANO



LESSON 159

GRADE—GRADUATE B

Subject of this Lesson: INTERPRETATION

INTERPRETATION

Basic Elements of Music Reviewed

The broad principle of Interpretation involves, first, the sensing of the inner meaning of the printed symbols of music; and, second, the expression of that meaning (through the medium of technic) in living sounds.

All the elements of piano playing have been discussed fully in this Course of Lessons. For the understanding of the printed symbols and the literal expression of the same in sound, only the intellect is called into operation.

But let us now briefly reconsider those other, interpretative, phases of music-making, which transform and transmute the written symbols into art values; for, not until the individuality and personality of the interpreter are impressed upon the tonal elements can such art values be fully attained.

First, it will be instructive to review the three basic elements of which music consists—Rhythm, Melody and Harmony. (See Lesson 122, APPRECIATION OF MUSIC.)

RHYTHM

Rhythm is found everywhere in nature. The movements of the planets, the coming and going of the seasons, the regular succession of day and night—everything that lives and grows has some sort of cyclical periodicity; and what is periodicity but rhythm? The "spring,

summer, autumn, winter" of the seasons may be thought of as an enlarged form of the "one, two, three, four" of the familiar four-four measure.

Rhythm in music seems to be particularly the expression of the physical nature of mankind, for it is common to the music of all types of humanity, from that of the barbarian to that of the most highly cultured man. With the former, the mere rhythmic beating of drums, bells, or sticks of wood, may express quite a variety of basic emotions, from depression to the highest exaltation of militant heroism. Rhythm is the very life-blood, the vital element, of music.

MELODY

As man rises in the scale of civilization, he has the desire to express his emotional nature through sounds of varying pitch, as well as of varying duration; and thus melody originates. It is a higher, finer manifestation than rhythm, and is the expression of a more refined and intelligent soul life. The music of the American Indian, like that of all other races to which at least partial civilization has come, illustrates very significantly this addition of melody to the more fundamental element of rhythm.

HARMONY

The music of the highly civilized man of the western world, alone, presents the trinity of rhythm, melody and harmony. The last of this trinity is a product of

advanced intellectuality and ideality. It was worked out by the studious musicians of the Middle Ages, and is only fully applied and further developed in any age by highly-trained intellects.

The Content of Music

The fully developed art of music has a threefold content:

1. It is systematic
2. It is picturesque
3. It is poetic

The first is evidenced by all the manifold combinations which give to the art its well-ordered structure, its symmetry, balance, proportion and unity.

The second is apparent in the charm with which sounds imitate, or suggest, the phenomena of our physical environments, such as the scenes and sounds of nature. It is the basis of all realism in Program Music.

Thirdly, music is poetic in that we find in it the expression of man's spirituality, his moods and impressions, his reactions to the great waves of the highest emotion, sentiment and passion. Concerning this striving after

the ideal, Thomas Whitney Surette in his "Music and Life" says: "If there is any one historical fact, it is that from the earliest times until now, man has continually sought some escape from reality, some building up of a perfect world of ideal beauty which should still his eternal dissatisfaction with the imperfections and inconsistencies of his own life.

"Everywhere and always he has had this dream, which has saved him when all else has failed; and the noblest dreamers have been those whose imaginations have transcended the limitations of the actual and brought it into relation with the unknown. Music, obeying the great laws that underlie all life, and to which all the arts are subject, has for its means of expression the most plastic of all media, sound and rhythm, and is the one perfect medium for this dream of humanity. It builds for us an immaterial world—not made of objects, or theories, or dogmas, or philosophies, but of pure spirit—a means of escape from the thralldom of every day."

Musician, Pianist and Artist

A musician, in the best sense, is one who has developed all the faculties which, properly coordinated, enable the individual to understand and express himself in the language of music.

A pianist, in the best sense, is one who has developed all the faculties which, properly coordinated, enable him

to use the mechanics of the instrument, and cause it to respond to his every musical wish and impulse.

An artist, in the best sense, is that individual who has developed all the faculties which, properly coordinated, enable him to express his sensuous, esthetic and spiritual being through Art.

Re-Creation vs. Reproduction

The reproducer of music may be a pianist of considerable digital dexterity; but his activity can never express the highest interpretative values until he enters into the spirit of the symbols, and re-creates its expression

anew. Without this, he compares with the mechanical "player-piano," and becomes a mere reproducer; for, like the machine, his playing is set, fixed, static, devoid of impulse and inspiration—soulless.

The re-creator of music—the only true interpreter—may, on the other hand, be compared to the actor, who, while he speaks the words assigned to him, has so projected his own personality into his part, that he does not merely act, but lives that part.

The re-creator of music, then, must be closely akin to the creator of the music. He is in fact his *alter ego*, and only by the unity of spirit involved in this relationship is the music heard with its true meaning. Hence, the art of interpretation cannot be reduced to any definite mathematical or precise formula of dynamics, tempo, style and perspective. These must be evolved afresh with the reproduction of each and every composition.

DYNAMICS

The tone volume at any particular point in a composition, the variations from loud to soft, and vice versa, the special accents introduced—all these things depend on the particular character of the music, and cannot be prescribed by rule. It can, however, be definitely stated that there must not be tonal monotony, or the continuance, for more than the briefest period, of the same level of tonal volume. Art must always have evidences of vitality, or ever-varying degrees of light and shade.

TEMPO

There is no absolute tempo in music. Every musical composition conveying a variety of contrasted moods must be expressed in varying tempos. To play any composition in a rigid, uniform tempo would produce sameness, and sameness is another word for monotony which, as just stated in connection with dynamics, is antagonistic to the essential spirit of art, particularly the art of music. Metronomic indications are, at best, only guides to average rates of speed. There are only two incorrect tempos in music—that which is unduly hurried, and that which is unduly dragged; and, again, a tempo that may seem hurried or dragged when employed by one interpreter, may appear entirely appropriate when used by another. The appearance of hurry, for instance, may only proceed from the fact that the tempo is beyond the control of the player.

STYLE

The music of every great composer, being highly individual and original, as well as typical of his particular epoch, has a peculiar, inherent Style. Nevertheless, while great artists agree in general as to the vision which moved a Bach or a Beethoven, and although they may be akin to these giants in spirit, no two of them can possibly agree as to an exact and literal reconstruction of the vision, even assuming that their technical equipment and prowess could possibly be identical.

Printed music only represents a dead form, into which the interpreter must infuse life. It is a stenographic record, the plan and specifications of an aural edifice, which is reconstructed and re-created anew every time the sounds are thus brought to life.

PERSPECTIVE

A well-executed drawing or painting must have a definite foreground, middle-ground and background; and a well interpreted musical composition affords a parallel case. The artist does not draw objects absolutely as they are, so much as he depicts their appearance to himself; and music is never really interpreted when it is merely a reproduction of printed symbols.

The ear responds in the same manner as the eye. Unless there is a proper coordination of the three basic elements discussed earlier in this Lesson, the sounds will seem flat, and devoid of interest and charm.

In short, all the factors of piano playing must be well ordered and finely related to one another—rhythm, melody, harmony, dynamics and tempo. Section must be duly linked with section, phrase with phrase, tone with tone. When all of this is properly done, the musical picture will have *perspective*.

That art is the most charming and convincing which presents the greatest number of differences of all kinds, well coordinated; and for the production of style and perspective, rhythmic and dynamic variety are of paramount importance. The artist musician must reject everything which tends toward the static, the monotonous, the lifeless.

The Solution of the Problem of Interpretation

To summarize the solution of the problem of interpretation, then, it may be said that it lies in achieving the finest possible balance between the emotional and the intellectual. These two may be likened to a fiery steed and a driver who is self-reliant and certain of his route.

Too much emotionalism distorts the musical image; too much intellectuality makes the tonal mass cold and uninspired.

While it is excellent to have a clearly outlined plan for the presentation of a composition about to be interpreted, it will be found that the highly trained, and hence, highly developed, pianist will leave something to the inspiration of the moment in which he is playing, so that his work will not only elicit respect and admiration, but will charm, fascinate and thrill the listener!

Conclusion

A few final words may be said concerning the general education and culture of music students who aspire to true artistry.

As a person may be well informed without being educated, and as one may be educated without being cultured, so, in music, mere knowledge of the science of the art is not sufficient to develop the highest type of the re-creative artist.

More than any other individual, the musical artist should be well informed in fields of learning other than music; for music owes its very inspiration, its reason for being and its wide appeal from generation to generation, to all the forces which inspire our common humanity.

Besides studying what men have thought and felt, through the written or printed symbol, whether of language or music, the highest type of student will constantly read the book of Life—the greatest book of all, never completed, always in the making. He will also become a devoted and enthusiastic admirer of Nature, which is the most engrossing motion picture conceivable, though often overlooked in the hectic striving after "things that perish."

Let him emulate the example, and appropriate the moral, of Hawthorne's hero in "The Great Stone Face," which is: "By constantly keeping before us exalted ideals, we gradually grow into their likeness."

FINIS

Test on Lesson 159

INTERPRETATION

1. What does Interpretation involve?

9 ---- Ans. *Sensing the inner meaning of the printed symbols, and expressing it in sounds.*

2. Why is it essential that the interpreter express in his playing his own individuality and personality?

8 ---- Ans. *It is this which leads to the attainment of real art values.*

3. Which element in music is particularly the expression of the physical nature of mankind?

6 ---- Ans. *Rhythm.*

4. How did melody originate?

6 ---- Ans. *Through man's desire to express his emotional nature through sounds of varying pitch as well as of varying duration.*

5. Which element of music is a direct product of intellectuality and spirituality?

6 ---- Ans. *Harmony.*

6. State the threefold content of the fully developed art of music.

9 ---- Ans. *It is systematic, picturesque and poetic.*

7. What is required in order to be, in the best sense,

9 ---- (a) a musician? Ans. *To be able to understand and use the language of music.*

(b) a pianist? Ans. *To be able to use the mechanics of the instrument and make it respond to every musical wish.*

(c) an artist? Ans. *To be able to express the sensuous, the esthetic and the spiritual through art.*

Marks
Possible
Marks
Obtained

INTERPRETATION—Continued

8. State briefly the difference between one who is merely a reproducer of music and one who is a re-creator of music.

9 ---- Ans. *The reproducer plays like a machine, devoid of inspiration. The re-creator so projects his own personality into his art that he really lives the part.*

9. With regard to tempo, what rule governs the playing of a composition which presents a variety of contrasted moods?

8 ---- Ans. *It will require varying tempi.*

10. Name a fundamental principle of dynamics.

8 ---- Ans. *Monotony of tonal volume must be avoided.*

11. What is of paramount importance in the production of style and perspective?

6 ---- Ans. *Rhythmic and dynamic variety.*

12. What is the result of

8 ---- (a) too much emotionalism? Ans. *It distorts the musical image.*

(b) too much intellectuality? Ans. *It makes the tonal mass cold and uninspired.*

13. Why should the creative and re-creative artist be well informed in other fields of learning besides music?

8 ---- Ans. *Because music owes its inspiration, its reason for being and its wide appeal, to all the forces which inspire our common humanity.*

100 ---- **Total.**

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

PIANO



LESSON 160

GRADE—GRADUATE B

Grade Review

The advanced subjects covered in this Grade will require careful review in preparation for the Grade Test accompanying this Lesson. Moreover, they possess a reference value for use during the whole of the student's subsequent musical career.

For example, under the head of *Technic*, what is said about the underlying principles of Fingering and the use of the Glissando, may be reviewed and utilized by the most expert pianist.

Under *Interpretation*, the instruction on the uses of the Sostenuuto Pedal and the Una Corda Pedal should be reviewed frequently, so that the intelligent application of this knowledge may become a habit. The subjects of Melody Playing and Polyphony Playing are discussed in a manner that makes the Lessons presenting them invaluable for reference purposes at any period of the student's musical activities.

Under the head "Basic Elements of Music Reviewed," Lesson 159 sums up a number of points fundamentally related to the great subject of music interpretation. The frequent perusal and consideration of this Lesson will increase the student's enthusiasm, and impart added value to the Grade.

Perhaps no topic is of greater importance to the student schooled in routine subjects than *Appreciation of Music*, which exemplifies the practical application of all theoretical subjects. The presentation of detailed analyses of symphonies by Beethoven and César Franck and a concerto by Tchaikovsky, the explanation of the use of the *Leitmotif* by various composers, and, last but not least, the discussion of Modern Tendencies in different countries, afford broad entry into the world of Music. The many quotations can be referred to when opportunity arises to hear the works from which they are taken; but they should also be examined from time to time in connection with the Text, in order to more fully cultivate appreciative listening to music in general, and the ability to analyze other works.

In *Counterpoint*, the work in three parts has been completed, and the student has been conducted through the five species in four parts. After this, Combined Counterpoint and Free Counterpoint—the ultimate object of the whole study of Counterpoint—were introduced. Obviously, the model examples given in the Lessons, for every stage of contrapuntal instruction, should be referred to and restudied again and again. Only thus can the principles be fully assimilated.

In reviewing any of the subjects of the Grade, the Chart on pages 2 and 3 of this Lesson will facilitate immediate reference to the desired topic.

GRADE GRADUATE B

	141	142	143	144	145	146	147	148	149
Technic								Glissando (Execution and Fingering; on White Keys, on Black Keys, on Mixed Black and White Keys)	
Interpretation			Sostenuto Pedal (Organ Point, Sustaining Whole Chords, Other Practical Uses)		Una Corda Pedal (Tone Quality, Contrasts, Diminuendo, Echo Effects)				
Appreciation of Music	The Symphony (Symphony No. 5, Beethoven; First and Second Movements)	The Symphony (Symphony No. 5, Beethoven; Third and Fourth Movements)		Tone-Color of Orchestral Instruments		Program Music (Leitmotif)	Program Music (Leitmotif, Symphonic Poem)		The Overture (Early Overture, Dramatic Overture, Concert Overture)
Counterpoint	Three-Part (Fourth Species; Counterpoint in Upper Voice, Major)	Three-Part (Fourth Species; Counterpoint in Upper Voice, Minor)	Three-Part (Fourth Species; Counterpoint in Bass, Minor)	Three-Part (Fifth Species; Counterpoint in Upper Voice, Major)	Three-Part (Fifth Species; Counterpoint in Upper Voice, Minor)	Three-Part (Fifth Species; Counterpoint in Bass, Major)	Four-Part (First Species; Major)	Four-Part (First Species; Minor)	Four-Part (Second Species; Counterpoint in Upper Voice, Major)

REFERENCE CHART

GIVING A SYNOPSIS OF THE SUBJECTS IN LESSONS 141 TO 159 INCLUSIVE

150	151	152	153	154	155	156	157	158	159
	Fingering (Aims and Objects; Fingering for Convenience, for Special Purpose, for Mental Impression, for Practice; Alternative Fingerings)								
				Melody Playing (Rules and Exceptions)			Playing Polyphonic Music (Discriminative Emphasis, Pedaling, Practical Hints)		Basic Elements Reviewed — Musician, Pianist and Artist — Re-Creation vs. Reproduction Solution of the Problem of Interpretation Conclusion
The Concerto (Concerto in Bb Minor, Tchaikovsky)		Modern Tendencies (Franca: Symphony in D Minor, Franck; "Istar" Variations, D'Indy)	Modern Tendencies (France: Debussy, Ravel, Satie, Milhaud, Poulenc, Honegger, Durey)		Modern Tendencies (Russia: Stravinsky, Scriabin, Miskowsky, Prokofieff; England: Williams, Bax, Goossens)	Modern Tendencies (Germany: Schoenberg, Hindemith; Italy: Pizzetti, Malipiero, Respighi, Cosella; Spain: Nin, Turina, Albeniz, Granados, Kaplan, Del Campo, De Falla; Other Countries)		Modern Tendencies (America; Carpenter, Stillman Kelley, Hadley, Bloch, Deems Taylor, Cowell, Ruggles, Sessions, Varèse, Copland)	
Four-Part (Second Species; Counterpoint in Bass, Minor)	Four-Part (Third Species; Counterpoint in Upper Voice, Major)	Four-Part (Third Species; Counterpoint in Bass, Major)	Four-Part (Fourth Species; Counterpoint in Upper Voice, Minor)	Four-Part (Fourth Species; Counterpoint in Bass, Minor)	Four-Part (Fifth Species; Counterpoint in Upper Voice, Major)	Four-Part (Fifth Species; Counterpoint in Bass, Minor)	Combined Counterpoint (Various Examples of Combinations in Three Parts)		Free Counterpoint (Points of Imitation)

SHERWOOD MUSIC SCHOOL COURSES—PIANO
GRADE GRADUATE B

Grade Test Accompanying Lesson 160

TECHNIC

1. (L. 148) What is glissando, in piano playing?

3 ---- Ans. *An effect produced by running the fingers, or the flat hand, rapidly over the keys, without individually fingering them.*

2. (L. 151) When a passage is marked with alternative fingerings, how should a selection be made?

3 ---- Ans. *Study and practice all fingerings and find which is best for the purpose.*

INTERPRETATION

3. (Ls. 143, 145) Explain briefly the action of the damper, sostenuto and una corda pedals.

3 ---- Ans. *The damper pedal raises all the dampers at once. The sostenuto pedal holds the dampers of only such keys as have been depressed. The una corda pedal softens the tone by (usually) shifting the mechanism of the keyboard so that not all of the strings are struck.*

4. (L. 154) What is necessary in order to bring into prominence the principal theme in interpretation?

3 ---- Ans. *A fine distinction between the rendering of melody tones and accompaniment tones.*

5. (L. 159) Explain in what way the advanced art of music may be considered

3 ---- (a) systematic, Ans. *In its well-ordered structure, symmetry, balance, proportion and unity.*

 (b) picturesque, Ans. *In its suggestions of scenes and sounds of nature.*

 (c) poetic. Ans. *In its expression of man's spirituality, and his reactions to emotion, sentiment and passion.*

Marks
Possible
Marks
Obtained

APPRECIATION OF MUSIC

6. (Ls. 141, 150) What special name is given a composition, following the sonata form, when written for

3 ---- (a) piano alone, or another instrument with piano accompaniment? Ans. Sonata.

(b) piano, or other solo instrument, with orchestra accompaniment? Ans. Concerto.

(c) orchestra alone? Ans. Symphony.

7. (L. 144) What makes the great variety of tone color possible in compositions for orchestra?

2 ---- Ans. The many different instrumental combinations.

8. (L. 146) In what particular respect does Romantic music differ from Program music?

3 ---- Ans. Romantic music concerns itself with general emotions, while Program music depicts emotions or impulses connected with definite conditions or events.

9. (Ls. 146, 147) Describe briefly the *Leitmotif* and its uses.

3 ---- Ans. It is a short musical phrase, or figure (a "guiding motive"), and is used to indicate certain personages, events or ideas, as well as to give unity to the work.

10. (L. 149) Give, in brief, the distinction between the Dramatic Overture and the Concert Overture.

3 ---- Ans. The Dramatic Overture uses themes from the opera which it precedes, while the Concert Overture is generally program music, following certain definite ideas, inspired by nature, fiction or fact.

11. (L. 153) What are the outstanding characteristics of Ravel's compositions?

2 ---- Ans. Bold harmonies, unresolved dissonances, constantly changing rhythms.

Marks
Possible
Marks
Obtained

APPRECIATION OF MUSIC—Continued

12. (L. 156) What modern German composer uses fourths, rather than thirds, in building up his chord structure?

2 ---- Ans. Arnold Schoenberg.

13. (L. 158) Name at least one important work written by each of the following American composers.

- 3 ----
- (a) John Alden Carpenter Ans. "Concertino."
 - (b) Edgar Stillman Kelley Ans. "The Pilgrim's Progress."
 - (c) Henry Hadley Ans. "The New Earth."
 - (d) Henry Bloch Ans. "America."
 - (e) Deems Taylor Ans. "Through the Looking Glass."

COUNTERPOINT

14. (Ls. 149, 150) Write four-part counterpoint to the following major canto fermo with second species as indicated. Mark the chords.

8 ---- Ans.

C.F.

GT 100-14

Second Species

I III⁶ II II V I⁶ VII⁶ VI I V I

Marks
Possible
Marks
Obtained

COUNTERPOINT—Continued

15. (Ls. 151, 152) Write four-part counterpoint to the following minor canto fermo with third species as indicated. Mark the chords.

8 ---- Ans.

GT 160-15
Third Species
C.F.
I I II° I IV I II° V I

16. (Ls. 153, 154) Write four-part counterpoint to the following major canto fermo with fourth species as indicated. Mark the chords.

8 ---- Ans.

GT 160-16
Fourth Species
C.F.
I VII° VI I VII° II I V I

17. (Ls. 155, 156) Write four-part counterpoint to the following minor canto fermo with fifth species as indicated. Mark the chords.

8 ---- Ans.

GT 160-17
Fifth Species
C.F.
I VII° V I IV V I

In the space below write an essay of 200 words or less, stating just what the study of this Course has meant to you. Use this side of the sheet only.

19. (L. 127) Write three part Contrapuntal Exercise to the following *melody* (written with *stem* and *third spaces* as indicated). Mark the clefs.

Ans.

20. (L. 127) Write three part Contrapuntal Exercise to the following *melody* (written with *stem* and *third spaces* as indicated). Mark the clefs.

Ans.

21. (L. 127) Write three part Contrapuntal Exercise to the following *melody* (written with *stem* and *third spaces* as indicated). Mark the clefs.

Ans.

Name..... Age.....

Address.....

Town and State.....

Date.....

COUNTERPOINT—Continued

18. (L. 157) Write three-part Combined Counterpoint to the following major canto fermo with second and third species as indicated. Mark the chords.

8 --- Ans.

Third Species
GT 160-18
Second Species
C.F.
I VI I -6 VI VII I

19. (L. 157) Write three-part Combined Counterpoint to the following minor canto fermo with fifth species in two voices. Mark the chords.

8 --- Ans.

Fifth Species
GT 160-19
Fifth Species
C.F.
I VII I I IV I VII I

20. (L. 158) Write four-part Free Counterpoint to the following major canto fermo, featuring third species intermittently in various parts. Mark the chords.

8 --- Ans.

GT 160-20
C.F.
I # V VI V I
Q: II

Marks Possible
Marks Obtained

COUNTERPOINT—Continued

21. (L. 158) Write four-part Free Counterpoint to the following minor canto fermo, using fifth species in three voices, and introducing some points of imitation. Mark the chords.

8 ---- Ans.

100 ---- Total.

Report of Pupil's Technical Work

I hereby certify that this pupil has studied not less than 75 per cent of the keyboard material accompanying Grade Graduate B, with the following result:

Exercises, average grade.....

Studies (incl. Polyphony), average grade.....

Compositions (incl. Sonatas), average grade.....

General Average.....

... per cent of the Compositions have been memorized.
(The minimum should be 30 per cent)

Date Teacher's Signature

Pupil's Name.....

Pupil's Address.....

Pupil's Registration 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 Name.....

Street Address.....

City and State.....

Teacher's
Registration Number

(Please fill in)