


1938

Violin Course: Grade 3, Lessons and Tests

Sherwood Music School

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Sherwood Music School Courses

VIOLIN



LESSON 41

GRADE—INTERMEDIATE A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

Notation

(This subject is continued from Lesson 36, and is resumed in Lesson 50.)

VARIOUS FOREIGN WORDS AND PHRASES

In reading foreign editions of music, you will need to be familiar with the following foreign words and phrases, pertaining to music for the violin or the orchestra.

By common practice through the centuries, the Italian language has been used more than any other as a source of musical designations, because so much of our musical art was originated in Italy.

However, in recent years, there has been an increasing tendency on the part of composers and editors to make use of their native languages, whatever they may be.

As noted in Lesson 22, TECHNIC, the Italian word for bow is "arco" (ar'-koh). The French word is "archet" (ar-shay'). The German word is "Bogen" (Boh'-gen).

The French phrase, "arreter l'archet" (ar-ruh-tay' l'ar-shay'), means "stop the bow." This is often marked instead with the symbol **//** or a large comma (,). The German designation for the same thing is "absetzen" (ahp-set-sen). The French phrase, "allonger l'archet" (ahl-long-zhay' l'ar-shay'), means "prolong the stroke of the bow."

German editions use the word "abgestossen" (ahp'-gay-stohs'-sen) "abstossen" (ahp'-shtohs-sen), or "gestossen"

(gay-stohs'-sen), to indicate staccato. The German word for spiccato is "abgesondert" (ahp'-gay-sohn'-dert). As explained in Lesson 35, TECHNIC, French editions often make use of the word "staccato" either for staccato or for spiccato.

The German word, "abzug" (ahp'-tsoog), directs the player to lift the finger or the bow.

The Italian word, "lunga" (loong'-gah), is sometimes placed over or under the fermata (see Lesson 36, GENERAL THEORY), to show that a tone is to be sustained a long time, or that a rest is to be prolonged beyond its ordinary duration. You will also occasionally encounter the Italian phrase, "lunga pausa" (pow'-sah), indicating a long pause.

In orchestral music, you will find the Italian word "divisi" (de-vee'-see), which means "divided." This is used in connection with double notes or chords. For example, when it is placed over a series of double notes in a first violin part, the players seated on the outside chairs of the first violin section play the upper notes, and those on the inside chairs play the lower notes. Chords are similarly divided. German editions use the word "getheilt" (gay-tylt'), to indicate the same thing.

Some foreign words and abbreviations may lead you into technical errors, unless you are well informed, and on guard. German editions use the abbreviation "SP," and to the uninformed this might suggest "spiccato." It is, however, the abbreviation for "Spitze" (Spit'seh), which means "the point of the bow."

Therefore, when you see "SP" in a German edition, it means the same thing as "PT" in an English edition. The French word indicating the point of the bow is "pointe" (pwan'te), which is also abbreviated "PT."

"FR" in a German edition indicates the use of the frog of the bow, just as in an English edition, these letters being an abbreviation for "Frosch" (Frohsch). The French word for the frog of the bow is "talon" (tah-lohng'), which is often abbreviated "TL."

"uHB" in a German edition means *lower* half bow. It is the abbreviation for "unter Halb Bogen" (oonter hahlp Boh'-gen). "oHB" designates the use of the upper (ober) half bow. The German abbreviation "GB", for "ganzer Bogen" (gahn'tser Boh'-gen) calls for the whole bow.

Pizzicato is often called for in German editions by the word "gekniffen" (gay-kneef'-fen).

The French word, "rester" (res-tay') is one frequently encountered in violin music. It means "remain", that is to say, "remain in the same Position." The German equivalent is "in Lage bleiben" (in Lah'-geh bly'-ben).

The Italian word "simile" (see'-me-lay), or "segue" (say'-guay), means "continue in the same manner." For example, a passage which is to be played staccato may have staccato dots over the first few notes, followed by the word "simile", or "segue".

SIGNS FOR THE USE OF SPECIFIC STRINGS

Many passages in violin music might be played on any of several strings, as all four strings have many tones in common, so far as pitch is concerned.

Frequently the composer or editor designates the string which he wishes used for a certain passage, either for convenience of fingering, or for purposes of tone color.

Roman numerals are often used for such designations, I representing the E string, II the A string, III the D string, and IV the G string.

(This is an entirely different use of Roman numerals from that explained in Lesson 38, HARMONY.)

Some confusion arises from the use of Roman numerals in designating different strings, because they are also used to indicate Positions in some editions. For example, a "III" over a certain passage might mean "play it on the D string", or it might mean "play it in the Third Position." Examination of the fingering will almost always show which use of the numeral is intended.

Another device frequently used is the Italian word, "sul" (sool), meaning "upon", followed by the letter name of the string, as for example, "sul A," or "sul D."

Still another device in common use is the italic form of the Arabic numeral, followed by the equivalent of the word "string", as for example, in German editions "1 Saite" (Sy'-teh), or, in Italian editions, "2 corda" (kor'-dah).

The simplest means of indicating the use of a specific string is to put the letter name of the string in parentheses above or below the passage. This is the symbol most frequently used in the Exercises, Studies and Compositions of this Course. The use of the various Positions is indicated in this Course by Arabic numerals, followed by the abbreviation "Pos.", as for example: "3rd Pos."

The French word, "chanterelle" (shahng-tuh-rel') designates the use of the "soprano string" (the E string). The Italian equivalent is "cantino" (kahn-tee'-noh). The German word used in the same connection is "quinte" (quin'-teh).

INNER AND OUTER SLURS

Sometimes you will find groups of notes marked with two sets of slurs, one long slur mark covering two or more shorter slur marks. An example is shown in Illustration 1.

Illustration 1
An Example of Inner and Outer Slurs



In such a case, the longest slur mark governs the bowing, and shows how much is to be played with one stroke of the bow. The short slur marks indicate subdivisions of the stroke. The first note under or over each short slur mark should be given a little emphasis to make the grouping of notes evident to the ear.

The pinching movement applied to the frog of the bow, as described in Lesson 8, **TECHNIC**, is sufficient to emphasize such grouping of notes.

A slur mark with dashes above or beneath the individual notes, as in Illustration 2, is used to indicate "long staccato," in which the tones are very slightly detached from one another by momentary interruptions of the movement of the bow.

Illustration 2

The Slur Mark in Combination with Dashes



INTONATION

"Intonation" is a word used in talking or in writing about violin playing, and it is a very important word which needs to be clearly understood.

In the widest sense, it has application simply to the production of tones, but it is more commonly applied as pertaining only to the pitch of tones produced.

Thus, when we speak of the intonation of a violinist as being good or bad, true or faulty, we mean primarily that the pitch of his tones is correct or incorrect.

ARPEGGIO

The Italian word, "arpeggio" (ar-payj'-joh) is used to designate the individual tones of a chord sounded consecutively upward or downward. (See also Lesson 39, **TECHNIC**, on Arpeggio Bowing.)

TECHNIC

The Playing Apparatus

(This subject is continued from Lesson 39, and is resumed in Lesson 61.)

COMPARATIVE RELAXATION

You were told in Lesson 1, **TECHNIC**, that the playing apparatus should be in an "easy and relaxed" condition. Through the annotations to the Exercises, Studies and Compositions of this Course, you have been told repeatedly to keep your playing apparatus "as relaxed as possible."

The simplest definition of the word, "relax," is "to loosen, or slacken," and when we apply the word to the technic of violin playing, we are naturally speaking of the muscles of the playing apparatus.

A state of absolute relaxation of the arms and hands would be one in which they hang loosely and limply by our sides, completely devitalized. Obviously it is not intended to designate absolute relaxation in connection with violin playing, but rather a state of comparative relaxation.

So when we say that our hands and arms should be "as relaxed as possible," we mean "as relaxed as it is possible for them to be while meeting the physical requirements of playing."

Impulses of energy must flow from the brain to the muscles, in order that they may perform the motions necessary for bowing and stopping, and, inevitably, these impulses set up some slight degree of tension.

This tension, however, must be kept at a minimum, if we are to avoid fatigue and develop facility. If you make all the muscles of your arms as tense as you can, and hold them so, you will soon feel a sense of weariness; and you will observe immediately that there can be no movement at all so long as your muscles remain rigid.

This shows why we should put into any technical motion just as little energy as will accomplish it. Any excess energy tires the muscles, and impedes their action.

We seem to be so constituted that it is usually our tendency to throw more energy into a given task than is actually needed for it. For this reason, it is safe and effective to talk and think of relaxation as if referring to it in the absolute rather than the comparative sense. The brain will always supply energy impulses sufficient for technical requirements.

The flow of energy to specific parts of the playing apparatus is very much like the flow of water through a hose. If the hose is leaky, little water will come through the nozzle, where it is wanted, and much will be wasted through the holes in the hose.

It is a curious fact that we often find energy to be "leaking away" through muscles which have little to do with the work in hand. Students sometimes discover, for example, that they have unconsciously formed the habit of pressing hard against the floor with one foot while playing. Obviously, the muscular energy wasted in doing this belongs elsewhere.

To avoid undue tension and waste of energy, stop occasionally when practicing, and with your violin still in playing position, make a check-up of your muscles from head to foot, in an effort to discover any which are not at ease.

Take particular care to form the habit of breathing quietly and regularly all the while you are playing. If you hold your breath while playing a difficult passage, either intentionally or unintentionally, you actually make the passage harder for yourself, because you temporarily interfere with the supply of oxygen, which is vitally necessary to energy.

EAR TRAINING

Melodic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.
It may also be conducted at other times by any member of the family who has some knowledge of music.]

First, play the complete melodies below, according to previous instructions; then play them section by section, allowing the pupil time to write each section as played.

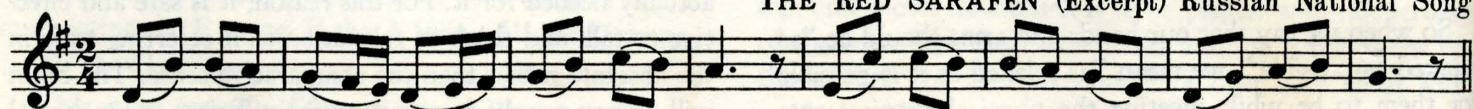
CARMAN'S WHISTLE: Old English



THE SACRIFICE: Old Slavonic



THE RED SARAFEN (Excerpt) Russian National Song



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 41

GENERAL THEORY

1. What is the meaning of "divisi," and how is it used?

18 Ans.

2. What is the meaning of the Italian word, "simile"?

18 Ans.

3. What is the simplest means of indicating the use of a specific string?

18 Ans.

4. What is the more common application of the term, intonation?

18 Ans.

TECHNIC

5. Why should tension in the muscles be kept at a minimum?

18 Ans.

EAR TRAINING

6. Melodic dictation.

10
.....

TOTAL.

100

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 42

GRADE—INTERMEDIATE A

Subjects of this Lesson: HARMONY · INTERPRETATION · EAR TRAINING

HARMONY

Related Major Keys

A succession of four tones that was used in early Greek music was called a Tetrachord. Such groups of tones, or tetrachords, were combined in different ways to form various scales. (See Lesson 52, HISTORY.)

Now that we have become acquainted with all the major scales, it will be shown how they, also, are made up by the combining of tone groups, or tetrachords; and that each tetrachord is common to two different scales.

The lower tetrachord, or first four tones, of the scale of C (C D E F), forms the upper tetrachord of the scale of F (C D E F); the tonic of C becoming the dominant of F.

These two scales are, by reason of the common tetrachord, closely related; and in the same way any scale or

key is related to that other scale or key, of which its tonic is the dominant. (See Illustration 1.)

In like manner, the upper tetrachord, or the last four tones, in the scale of C (G A B C), forms the lower tetrachord, or the first four tones, in the scale of G (G A B C), the dominant of C becoming the tonic of G.

These two scales are, therefore, also closely related; and in the same way, any scale or key is related to that other scale or key of which its dominant is the tonic. (See Illustration 2.)

Illustration 1
Relationship of the Scales C and F

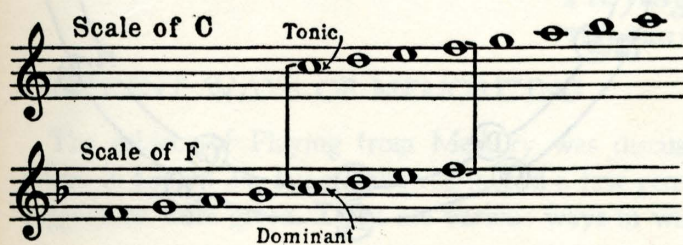
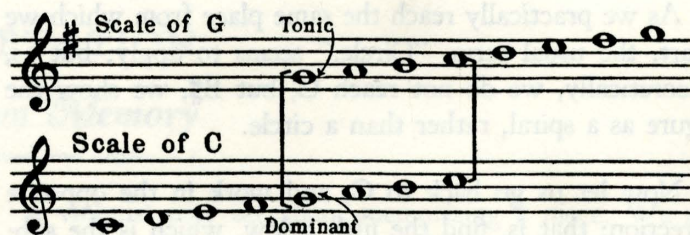


Illustration 2
Relationship of the Scales C and G



Combining the two cases, we see that the key of C is related to the keys of F and G.

Stating it generally: A key is closely related to the keys of its subdominant and dominant.

TONIC AND DOMINANT KEYS

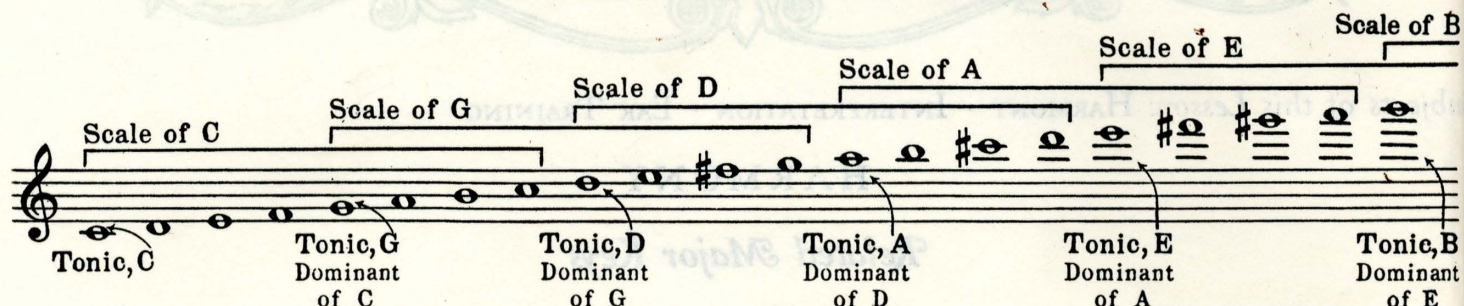
In LESSON 12, GENERAL THEORY, you learned that the key of C requires no signature; that the key of G requires

the signature of one sharp; and that when there is one sharp in the signature, that sharp is always F \sharp ; etc.

Just as G is the dominant in the key of C, so D is the dominant in the key of G, A in the key of D, etc.; and the keys in their order, G, D, A, etc., have tonics which are respectively the dominants of the preceding keys, in each case. (See Illustration 3.)

Illustration 3

The Dominant of Each Scale Shown as the Tonic of the Next Scale



The Circle of Fifths

The relationship of the tonic and dominant is graphically expressed by the so-called "Circle of Fifths" shown in Illustration 4. (Compare the scale summaries in Lessons 23 and 26, GENERAL THEORY.)

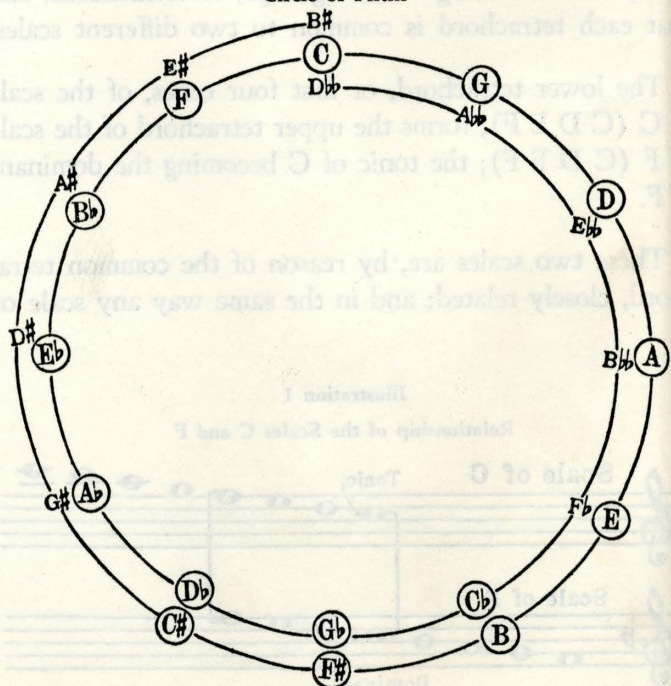
Counting up a fifth from C, we come to G, which is the tonic or keynote of the key with one sharp. The fifth above G is D, the tonic of the key with two sharps; and so we go on until we arrive at F \sharp , the tonic of the key of six sharps. We could go on in the same way until we reached C again, but now it would be called B \sharp , the key of twelve sharps. (See Illustration 4.)

As we practically reach the same place from which we start, the usual term, "Circle," seems to apply; but as, theoretically, we do not reach C, but B \sharp , we show the figure as a spiral, rather than a circle.

Now let us go back to C, and work in the opposite direction; that is, find the fifth below, which is the subdominant. This is F, the keynote of the key of one flat. If we go on to the next fifth below, which is the subdominant of F, we get B \flat , the keynote of the key of two

flats. We proceed in this manner until we reach G \flat , the keynote of the key with six flats. (See Illustration 4.)

Illustration 4
Circle of Fifths



As in the case of sharps, we can repeat this process until we again reach C, but it now would be D \flat , the key of twelve flats.

It would be very cumbersome to work entirely in sharps with the necessary double sharps, and equally difficult to work entirely in flats. We, therefore, do not go beyond six, or, rarely, seven, with either; as any number of sharps above six can be replaced by a smaller number of flats, and vice versa. This number is always obtained by subtracting from twelve the number of flats or

sharps in the signature of the key we wish to change into its opposite key (sharps to flats, or flats to sharps).

For instance, the key of D \sharp has nine sharps. The corresponding flat key is E \flat , with three flats.

Occasionally a composition will be found in as many as seven sharps or flats.

In Illustration 4, you will see at a glance the sharp and flat keys in common use, as these are shown in larger letters, and enclosed in circles.

Tonic Triads of Relative Major and Minor Keys

There is a close relationship between the triads of any major key and those of its relative minor. For instance, the relative minor of C major is A minor; the tonic triad in the key of C is C-E-G; the tonic triad in the key of the relative minor, A, is A-C-E. Two of the tones, C and E, occur in both triads. These are shown in Illustration 5 (a).

Similar relations exist between any major key and its

relative minor key; for example G major and E minor, as at Illustration 5 (b).

Illustration 5

Tonic Triads in Major Keys and in Their Relative Minors



Primary Triads

The triads on the tonic, dominant, and subdominant of any key are known as the Primary Triads of that key. (See Illustration 6.)

The primary triads contain all the seven different tones of the scale, and it is therefore possible to harmonize any diatonic melody with them exclusively.

As you have already built triads upon every degree of the major scale (see Lesson 38, HARMONY), you know that the triads built upon the tonic, dominant and subdominant are all major triads.

Illustration 6

Primary Triads



INTERPRETATION

Playing from Memory

(This subject is continued from Lesson 24.)

DIFFERENT WAYS OF MEMORIZING

The subject of Playing from Memory was discussed briefly in Lesson 24, INTERPRETATION, and a few general suggestions were given. There are various ways in which

a violinist may set about memorizing a piece. We shall now consider these in some detail.

The process of memorizing must depend a little upon individual tendencies. Some will remember more easily

the appearance, order and position, of the notes on the page; others, the motions made in bowing, stopping and shifting; while still others remember only the sound, and depend upon automatic action of the hands to reproduce the music after having played a piece a great number of times.

The last mentioned process, if used alone, is a very insecure way of memorizing; yet it is quite common. In this way of playing "from memory," when something occurs to divert the player's attention for a moment, the continuity is broken, and it is generally impossible to continue without going back to some point where a more definite mental impression has been made, and that may be only at the beginning of the piece.

The best plan for memorizing combines all the different sense impressions mentioned above, namely, those of eye, ear and hand. The mind then cannot completely "lose the thread," so to speak.

A very important aid to memorizing is the theoretical analysis of the form, melody and harmony of the piece, which is almost involuntarily thought of by the student of these subjects. The definite ideas thus obtained fix in the mind the main outlines and much of the detail of the piece.

When a player has studied a piece carefully, and with concentrated attention, it will often be found that he has

already memorized it, without any special effort; that is, the impressions left have been definite and clear. Where this is not so, deliberate effort will be necessary, in one or more of the various ways indicated.

TESTING THE MEMORY

If you think you have memorized a composition so as to be able to visualize the printed notes and hear the sounds, you can test your memory by thinking of certain measures throughout the composition, and playing them alone. For instance, if you desire to play, say, the seventh measure, follow the composition, mentally, from the beginning to that point, and then play that measure without playing the preceding ones.

Another test is to play from memory the very last phrase, or section, of the composition; then play the section preceding this one; then play them both. Follow this process back, section by section, to the very beginning of the composition.

The ability to meet such tests as the above, which are, unquestionably, severe, will prove that the memorizing has been thorough and reliable.

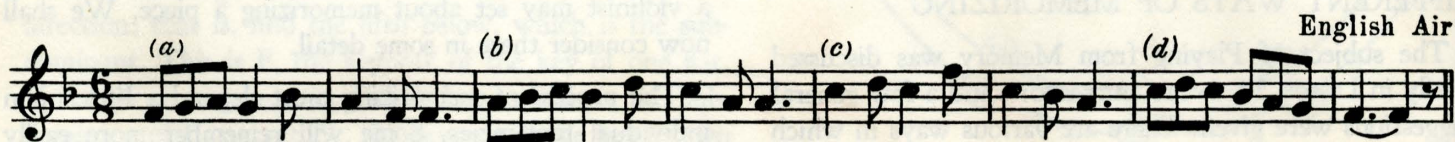
It is always very important to listen critically to your playing. To do so is one of the best aids to concentration, and prevents self-consciousness, which often causes a lapse of memory.

EAR TRAINING

Melodic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
[It may also be conducted at other times by any member of the family who has some knowledge of music.]

First, play the complete melody given below, according to previous instructions; then play it section by section, allowing the pupil time to write each section as played:



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 42

HARMONY

Marks
Possible
Marks
Obtained

1. What is a tetrachord?

6 Ans.

2. How were tetrachords used to form various scales?

6 Ans.

3. In what manner are the scales of C and F closely related?

6 Ans.

4. In what manner are the scales of C and G closely related?

6 Ans.

5. Generally stated, then, what are the closely related major keys to any tonic?

6 Ans.

6. Name the keys closely related by tetrachords to the following:

12 (a) To D. Ans.

(b) To B \flat . Ans.

(c) To B. Ans.

(c) To D \flat . Ans.

7. In what manner is there a close relationship between the tonic triads of any major key and its relative minor?

6 Ans.

8. Name the key closely related in this way to each of the following:

12 (a) G major. Ans.

(b) F minor. Ans.

(c) A major. Ans.

(d) E \flat minor. Ans.

9. What are known as the primary triads of any key?

6 Ans.

Marks
Possible
Marks
Obtained

HARMONY—Continued

10. Write the primary triads in the keys of D, B \flat , E and D \flat . Draw the proper signatures and indicate the chords by Roman numerals.

16 Ans.



INTERPRETATION

11. What is the best plan for memorizing?

7 Ans.

12. What is a very important aid to memorizing?

7 Ans.

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EAR TRAINING

- 4 13. Melodic dictation.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 43

GRADE—INTERMEDIATE A

Subjects of this Lesson: HARMONY · INTERPRETATION · EAR TRAINING

HARMONY

The Purpose and Value of the Study of Harmony

Before going more deeply into the study of Harmony, let us give some thought to the value and meaning of this subject, to music students in general, and to violin students in particular.

We recognize in music three elements: Melody, Harmony, and Rhythm.

To gain a clear conception of these elements, simply think of Melody as the song-like part which you play in any violin solo. Think of Harmony as the supporting chords provided by your accompanist, to round out the whole effect. Think of Rhythm as the sense of forward motion created by the relative time-values of the tones played.

Obviously, all three elements are necessary to music at its best, and if we desire a full understanding of music, we must seek a full understanding of all its elements.

Now, let us draw a distinction between Melody and Harmony, to make clear the nature of the latter element. We often say that in Melody we think "horizontally," and that in Harmony we think "vertically." The meaning of this saying is made clear in Illustration 1.

The music on the upper staff represents Melody, "horizontally" set forth. The chords on the lower staff represent Harmony, "vertically" assembled. (See Illustration 1.)

Illustration 1

Melody and Harmony Contrasted



In the study of Harmony, then, we consider tones as assembled into groups of successive chords.

What is the value of Harmony study to the violin student, who is primarily concerned with the projecting of Melody?

One of its chief values is, that along with the study of Ear Training, it develops *perceptive hearing*. If someone addresses you in a foreign language with which you are not familiar, you *hear* him, but you do not *understand* him; and this illustrates the vast difference between *perceptive hearing* and ordinary *physical hearing*.

Until you have studied chord structure, you can be only vaguely conscious of the harmonies in your accompaniment, or the chords which you are outlining in your own playing of melodies—for, as we shall see in later Lessons, the structure of melodies has much to do with chords.

When you have learned to build and classify chords, and to analyze chord progressions, you really hear them with intelligence, and all music takes on new life and meaning. You become keenly and delightfully aware of all the tonal movements in music, and, inevitably, your enjoyment of musical art is heightened. Your ability to interpret music is also increased, because you have a wider view of it.

The reading and memorizing of music becomes easier, as you study Harmony, because you acquire a new tool for grappling with and retaining hold on musical materials, namely, the tool of harmonic analysis. For example, when you encounter the tones C-E-G \sharp in a melody, your knowledge of Harmony enables you to think of them not as three unrelated tones, but as the augmented triad on C; and your recognition of this relationship makes it easier for you to read and to remember this series of tones and other series in the same melody.

At any time when you have the inspiration to write or to arrange music, your knowledge of Harmony will be indispensable. No effective creative work can be done without such knowledge.

As you proceed with your study of Harmony, you will become increasingly aware of these values, but to derive the utmost benefit from what you learn, you should constantly seek to relate your new knowledge to your daily playing, making use of analytical processes which will be explained in later Lessons.

In the course of your study of Harmony, it will frequently be necessary for you to study combinations of tones which cannot be sounded simultaneously on the violin. The effect of such combinations can be approximated on the violin by sounding the tones of each chord in rapid succession.

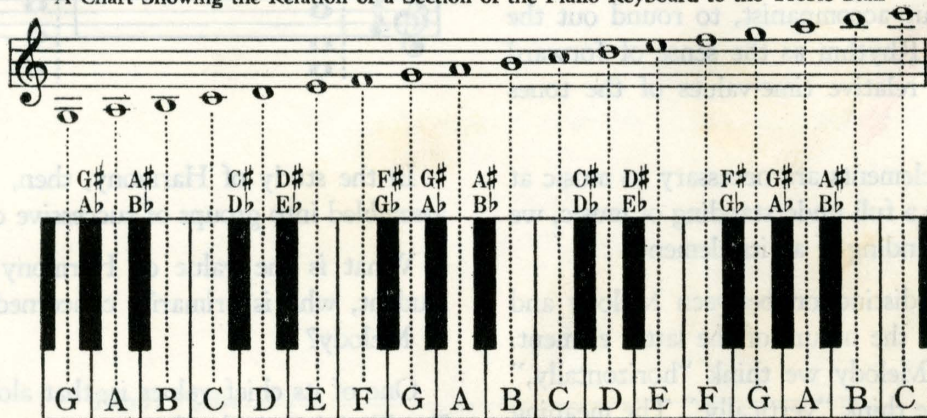
However, if you have access to a piano, you will be well repaid for spending a few hours learning which keys should be depressed to sound the chords used in the Harmony illustrations. The necessary knowledge can be gained quickly by a study of the chart given in Illustration 2. For this particular purpose, you need make no effort to acquire proficiency in playing the piano, and it will make no particular difference if you are slow in finding the keys.

The chart referred to shows a little more than two octaves of the piano keyboard, beginning with the G below Middle C (corresponding to the pitch of the open G string on the violin).

The white keys bear in rotation the names of the letters of the music alphabet, and represent natural tones.

Illustration 2

A Chart Showing the Relation of a Section of the Piano Keyboard to the Treble Staff



Each black key is the sharp of the white key at its left, and is also the flat of the white key at its right. B \sharp is the same as C; and E \sharp , the same as F. C \flat is the same as B; and F \flat , the same as E.

A chromatic scale is sounded when the keys are depressed successively in order, upward or downward; so, the interval of a half step lies between one key and the next, white or black.

INTERPRETATION

Phrasing

(This subject is continued from Lesson 19.)

A phrase is a division, or part, of a piece, which is independent in itself. This division may consist of any number of notes, of different lengths. Musical phrases, like phrases in language, are units, or divisions, of larger units. As in language, there is no definite length for either the larger units or their subdivisions. They are simply musical passages—melodic, harmonic, rhythmic—which make sense in themselves.

What are the means employed in making phrases understandable to the listeners?

The first necessity is that they be clearly understood by the player. As in written or spoken language, phrases must be indicated by some kind of punctuation. Any means whereby this punctuation is made perceptible to the listener is called phrasing.

In language, the reader has the divisions pointed out to him by such signs as comma, semicolon, colon, etc. In music, there is seldom such visible guidance, excepting where a phrase is followed by a rest, as in the example shown in Illustration 3.

Illustration 3

Phrases Followed by Rests



When, however, one phrase follows the other without interruption, it is not so easy to sense the point of division, and it becomes the performer's task to make it apparent to the listener. How to do this is the problem of phrasing.

A phrase may be ended softly, and a slight increase of force given to the first tone of the next phrase. The effect may also be assisted by shortening the last tone of the first phrase. (See Lesson 19, TECHNIC.)

Illustration 4

Phrasing Divisions



In Illustration 4, the points of separation between the phrases are marked by means of commas. The general contour of this melody dictates its phrasing and virtually leaves no choice as to where the points of separation shall occur.

Phrasing is an element of interpretation which is vitally important, and which must be given constant attention. It calls for the exercise of musical feeling and instinct, and for careful study of the composer's or editor's markings in every composition.

Study of the bowing indications is often very helpful in reaching an understanding of the phrasing which is correct for any given passage. It must, of course, be remembered, however, that one phrase may consist of one stroke of the bow or of a number of strokes; and that if it consists of a number of strokes, these may be smoothly connected or may be detached from one another at various points to give the effect of "taking a breath."

Phrases should never be rendered in a disjointed manner. A feeling of the unity and coherence of all the phrases taken together should be maintained.

The following practical rule will be helpful, in phrasing:

Observe the start, the end, and the culminating point (the point of highest musical feeling and interest) in each phrase. The beginning and ending may be indicated by phrasing marks, while the culminating point is often to be found upon the highest note of the phrase. Generally

speaking, the rising of the melody is combined with an increase of intensity up to that point, after which a decrease sets in.

The tempo of the composition and its general character are, of course, important deciding factors in proper phrasing. For example, a phrase occurring in an agitated movement, will have to be played very differently from a phrase, looking somewhat the same, which occurs in a slow, dreamy movement.

As intimated above, there may at times be more than one good way to phrase a passage. But the number of ways are limited, and the melodic construction will sometimes point clearly to only one way.

Good phrasing will usually possess naturalness and simplicity, and the performer is said to phrase well when he brings into due prominence the proper grouping of sounds in motives (figures), phrases, etc.

EAR TRAINING

Melodic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

First, play the complete melody given below, according to previous instructions; then play it section by section, allowing the pupil time to write each section as played:

STEAL AWAY: American Negro Spiritual

Fine

D. C. al Fine

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 43

HARMONY

1. Name the three elements in music.

16 Ans.

2. How are tones considered in the study of harmony?

13 Ans.

3. What is the value of harmonic analysis?

13 Ans.

INTERPRETATION

4. What is a phrase?

13 Ans.

5. Name two ways by which phrases, without apparent interruption, may be indicated to the listener.

13 Ans. 1.

2.

6. Give a practical rule that is helpful in phrasing.

13 Ans.

7. What is meant by the term, to phrase well?

13 Ans.

EAR TRAINING

6 8. Melodic dictation.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN

LESSON 44

GRADE—INTERMEDIATE A



Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

Ornamentation

(This subject is continued from Lesson 32, and is resumed in Lesson 49.)

In Lesson 32, GENERAL THEORY, you were introduced to some of the simpler Ornaments, or Grace-Notes. In the present Lesson, we are to study the Turn.

It may be interesting to quote here what Emmanuel Bach, son of the great Johann Sebastian Bach, said of ornaments: "They serve to connect the notes; they enliven emphasis; they help to elucidate the character of the music, whether it be sad, cheerful, or otherwise; they always contribute their share to the effect; an indifferent composition may be improved by their aid, while without them, it would be meaningless."

He protests against their over-use, however, saying they should be regarded as the "ornaments with which the finest building may be easily overladen," or "the spices with which the best dish may be spoiled."

THE TURN

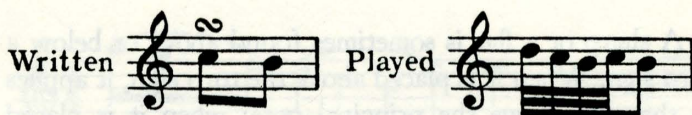
The Turn consists of four notes: the first diatonic scale-note above the principal note, the principal note, the first diatonic scale note below the principal note, and, finally, the principal note again.

The sign used to indicate that a turn is to be played is shown in Illustration 1. It may be placed directly over a note, or between two notes.

When the sign is placed directly over a note, the four notes take the time of that note, if the note is short; or they take only a part of its time, if the note is long. Examples of both are shown in Illustration 1, (a) and (b).

Illustration 1

(a) The Turn on a Short Note



(b) The Turn on a Long Note



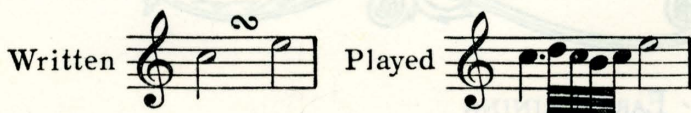
When the turn sign is placed between two notes of different pitch, the first note is held almost its full time-value, then the turn is played just before the second note.

The time-value of the turn is taken from the time-value of the first note.

The following illustration shows how a turn placed between two different notes may be played. (See Illustration 2.)

Illustration 2

The Turn Between Two Notes of Different Pitch



If the note following the turn is the same as the note before it, the final note of the turn (the return to the principal note) will not be required, and the turn will consist of only three notes, instead of four. (See Illustration 3.)

Illustration 3

The Turn Between Notes of the Same Pitch



A sharp or a flat is sometimes found above or below a turn sign. When it is placed above the turn sign, it applies to the note above the principal note; when it is placed below the turn sign, it applies to the note below the principal note. (See Illustration 4.)

Illustration 4

Flats or Sharps Either Above or Below the Turn Sign

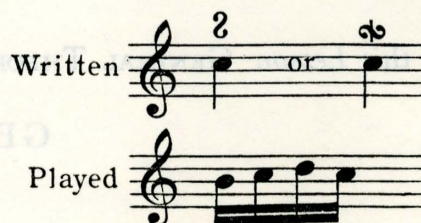


THE INVERTED TURN

The Inverted Turn consists of the same group of notes as the turn, but they are inverted, the turn beginning on the scale-note below the principal note instead of the note above. This form is practically obsolete. Its sign is shown in Illustration 5.

Illustration 5

The Inverted Turn



THE DOUBLE TURN

The turn may occur in two parts, or voices, at once, although it is very rarely used in this way. It is then called a Double Turn. The turn is distinctly a melodic embellishment, and a double turn might occur in a duet-like passage, as in Illustration 6.

Illustration 6

The Double Turn



TECHNIC

Articulation

An understanding of the meaning of the word, Articulation, as related to the playing of the violin, may be reached most easily by a study of the word as it applies to speech.

In this latter sense, articulation means "the uttering of distinct syllables." In violin playing, the parallel of vocal articulation is "the uttering of distinct tones."

The attack of the bow on the string is naturally of prime importance in articulation, for it is this attack which gives the musical utterance a prompt and distinct beginning. Thus, satisfactory articulation is mainly the result of a correct attack.

The basic technical procedure for a correct attack, as described in Lesson 8, **TECHNIC**, consists chiefly of the pinching movement exerted on the frog of the bow by the thumb and first finger of the right hand.

For purposes of articulation, this process must be employed to give distinctness and individuality to the first of a series of legato tones, and to each of a series of staccato tones.

Illustration 7 shows several legato phrases, and in articulating these clearly, the pinching movement should be used in playing the first tone of each stroke. Once the stroke is under way, the placing of the fingers on the fingerboard serves to articulate the remaining tones played within the stroke. (See Illustration 7.)

Illustration 7

Legato Phrases Illustrating Articulation



Illustration 8 shows a series of staccato tones, and in articulating these clearly, the pinching movement should be used with each tone, because the tones are detached. (See Illustration 8.)

Illustration 8

A Staccato Passage Illustrating Articulation



Ordinarily, the force applied to the pinching movement of the attack should be just enough to cause the tone to start promptly, with no lost motion on the part of the bow.

For example, if you were playing a smooth, flowing melody, like that in Illustration 9, you would desire no undue emphasis on the first tone of each slur. You would wish only to have the beginning of each stroke start to produce a singing sound immediately, and should regulate the force of your pinching movement accordingly. (See Illustration 9.)

Illustration 9

A Flowing Melody Which Requires Minimum Force of Attack



Many violinists habitually over-emphasize their attack, regardless of the nature of the melody they are playing, with the result that they secure an unpleasant, guttural articulation which interrupts the flow of the melodic line.

On the other hand, the material to be played does sometimes, by its nature, require a strong attack, and such an attack may be indicated by means of special accent marks. The interpretative effect which is desired must always be taken into account, and the articulation planned accordingly.

EAR TRAINING

Melodic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
 [It may also be conducted at other times by any member of the family who has some knowledge of music.]

First, play the complete melodies given below, according to previous instructions; then play them section by section, allowing the pupil time to write each section as played.

The Skipping Rope (Folk-Song)

Little Sister's Lullaby (Folk-Song)

The Mulberry Bush (Old English)

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 44

GENERAL THEORY

Marks
Possible
Marks
Obtained

1. Give a full and complete definition of the turn.

15 Ans.
.....
.....

2. How much time is allotted to the notes of a turn when the sign is placed

20 (a) directly over a note? Ans.
.....
.....

(b) between two notes of Ans.
different pitch?
.....
.....

3. From which note is the time-value of the turn taken?

10 Ans.

4. To what note in a turn does a sharp or flat apply when placed

16 (a) above the turn sign? Ans.

(b) below the turn sign? Ans.

5. Of what does the inverted turn consist?

12 Ans.
.....

TECHNIC

6. Why is the attack of the bow of importance in articulation?

10 Ans.

7. What bad result comes from over-emphasizing the attack?

10 Ans.

Marks
Possible

Marks
Obtained

EAR TRAINING

7 8. Melodic dictation.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 45

GRADE—INTERMEDIATE A

Subjects of this Lesson: HARMONY - TECHNIC

HARMONY

Inversion of Triads

(This subject is resumed in Lesson 46.)

In writing triads, we say that they assume different positions, according to the tone which is lowest. There being three tones in a triad, it naturally follows that a triad may be written in any of three positions.

For example, we may write the tones of the G major triad, G-B-D, with the fundamental as the lowest tone. (See Illustration 1.)

Illustration 1

The G Major Triad, with the Fundamental as the Lowest Tone



If we re-write the chord in Illustration 1, in such a way that the fundamental is moved upward an octave, the third of the triad becomes the lowest tone. We speak of this as inverting the triad, because the intervals formed between the fundamental and the other two tones are inverted. The major third, G-B, becomes a minor sixth, B-G; and the perfect fifth, G-D, becomes a perfect fourth, D-G. (See Illustration 2.)

Illustration 2

The G Major Triad, with the Third as the Lowest Tone



If we now re-write the chord in Illustration 2, in such a way that the third becomes the uppermost tone, the fifth of the triad becomes the lowest tone. This process we also refer to as inverting the triad, because it inverts the intervals formed by the third and the other two tones of the triad. The minor third, B-D, becomes a major sixth, D-B; and the minor sixth, B-G, becomes a major third, G-B. (See Illustration 3.)

Illustration 3

The G Major Triad, with the Fifth as the Lowest Tone



Regardless of pitch, the lowest tone of any chord is called the Bass of that chord.

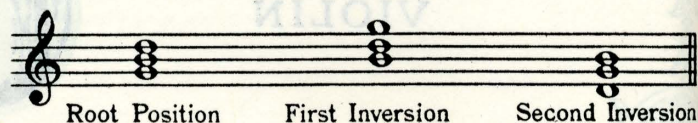
When a triad is so arranged that its fundamental is in the bass, the triad is in the root, or fundamental, position.

When the third of the triad is in the bass, it is in the first inversion.

When the fifth is in the bass, it is in the second inversion.

Illustration 4 shows the G major triad in these three positions. (See Illustration 4.)

Illustration 4
The Three Positions of the G Major Triad



TECHNIC

The Positions

(This subject in continued from Lesson 35, and is resumed in Lesson 46.)

THE FOURTH AND FIFTH POSITIONS

The Fourth and the Fifth Positions require that the left hand approach still closer to the player than in any of the preceding Positions which we have studied.

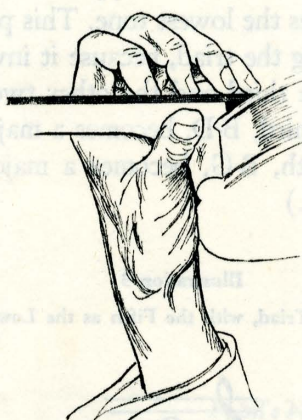
It was stated in Lesson 28, **TECHNIC**, that when the left hand is in the Third Position, the thumb is brought into contact with the neck of the violin at the place where it joins the body of the instrument.

When the left hand is in the Fourth or the Fifth Position, the thumb must move down and around the neck of the violin at this same point, far enough to permit the hand to reach the tones covered in each Position. It must, of course, move farther for the Fifth than for the Fourth Position. For comparison, Illustration 5 shows the left hand first in the Fourth Position, then in the Fifth Position. Observe the change of the location of the thumb. (See Illustration 5.)

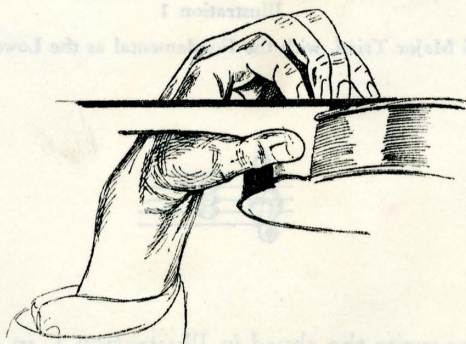
Illustration 5

The Change in the Location of the Left Hand Thumb for the Fourth and the Fifth Positions

(a) The Fourth Position



(b) The Fifth Position



The rule given for other Positions holds good for the Fourth and the Fifth Positions, namely, that the movements required for stopping the strings must be confined

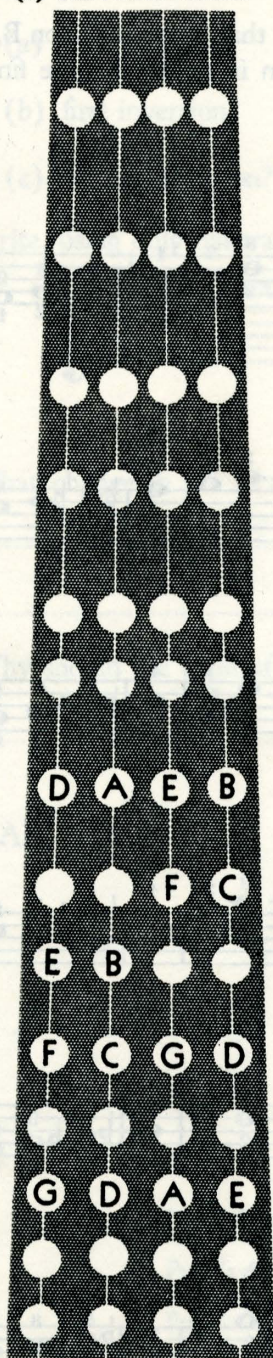
to the fingers. The point of contact between the thumb and the neck of the violin should always be the guide in locating any Position.

For freedom of action in stopping, it is preferable that when the left hand is in the Fourth or the Fifth Position, the palm of the hand should touch the body of the instrument as little as possible.

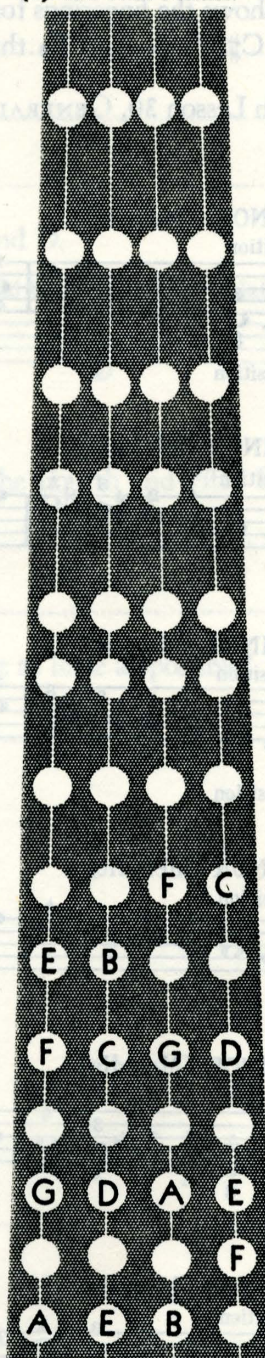
Illustration 6 shows the natural tones covered by the fingers of the left hand when it is in the Fourth or the Fifth Position. Each finger also plays the sharps and flats of its natural tones.

Illustration 6
The Natural Tones Stopped by the Left Hand in the Fourth and Fifth Positions

(a) The Fourth Position



(b) The Fifth Position



Reference to Illustration 6 will demonstrate further the fact that the higher the hand reaches on the fingerboard,

the less the distance between successive stopped tones. (See Lesson 33, TECHNIC.)

Scale Fingerings

(This subject is continued from Lesson 35, and Lesson 41.)

B, F#, C#, F, Bb AND Eb MINOR SCALES (MELODIC)

Illustration 7 shows the fingerings for the melodic minor scales on B, F#, C#, F, Bb and Eb through two octaves.

As explained in Lesson 30, GENERAL THEORY, the sixth

and seventh degrees are raised a half step in the ascending form of the melodic minor scale; but in the descending form these degrees conform to the natural minor scale.

You will observe that in the scales on B, C#, Bb and Eb, a choice of Position is given, and the fingering indicated for both Positions.

B MINOR (Melodic)
1st Position

2nd Position

F# MINOR (Melodic)
5th Position

C# MINOR (Melodic)
3rd Position

2nd Position

F MINOR (Melodic)
5th Position

Bb MINOR (Melodic)
1st Position

2nd Position

Eb MINOR (Melodic)
4th Position

5th Position

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 45

HARMONY

1. Name the different positions in which a triad may be written.

15 Ans.

2. What tone of a triad is the bass in

15 (a) root position? Ans.

(b) first inversion? Ans.

(c) second inversion? Ans.

3. Write, using only natural tones, all positions of the triads of C, E and D.

45 Ans.

Root	1st Inv.	2nd Inv.	Root	1st Inv.	2nd Inv.	Root	1st Inv.	2nd Inv.
								

TECHNIC

4. What change in the location of the left hand thumb is made for the Fourth and Fifth Positions?

15 Ans.

5. Why should the palm of the hand touch the body of the instrument as little as possible?

10 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 46

GRADE—INTERMEDIATE A

Subjects of this Lesson: HARMONY · TECHNIC · EAR TRAINING

HARMONY

Inversion of Triads

(This subject is continued from Lesson 45.)

USE OF FIGURES TO INDICATE CHORDS

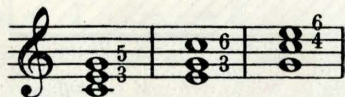
The use of Roman numerals to indicate chords, was explained in Lesson 38, HARMONY.

In analyzing chords, we not only make use of Roman numerals to show the scale degrees on which they are built, but we also use Arabic numerals to show the intervals formed by the bass note with the notes above.

When we analyze a triad in root position, counting upward with the bass as one, we find a third and a fifth above it. In the first inversion, we have the intervals of a third and a sixth above the bass. In the second inversion, the intervals above the bass are a fourth and a sixth. The three positions, with figures denoting the intervals, are shown in Illustration 1 for a triad on C.

Illustration 1

Triad on C, in Fundamental Position, and Inversions



A triad in root position is sometimes called a five-three chord. The first inversion is called a six-three chord, or a chord of the sixth, or sometimes a six chord; and the second inversion is called a six-four chord.

The chord of the sixth is indicated by a 6 or a $\frac{6}{3}$ under (or over) the bass note; the six-four chord is indicated by the figures, $\frac{6}{4}$. (See Illustration 2.)

Illustration 2

Six-Three Chord and Six-Four Chord



In Illustration 3, the bass note, C, is treated first as the root, then as the third, then as the fifth of a triad. This shows plainly the different triad formations possible over a given bass note within a given key.

Illustration 3

Triads Above C As a Bass Note



Illustration 3 also shows Roman and Arabic numerals used in combination, to designate the scale degree on which the chord is built, and to indicate the position of the chord. The Roman numeral by itself is sufficient to designate a triad in root position.

TECHNIC The Positions

(This subject is continued from Lesson 45, and is resumed in Lesson 49.)

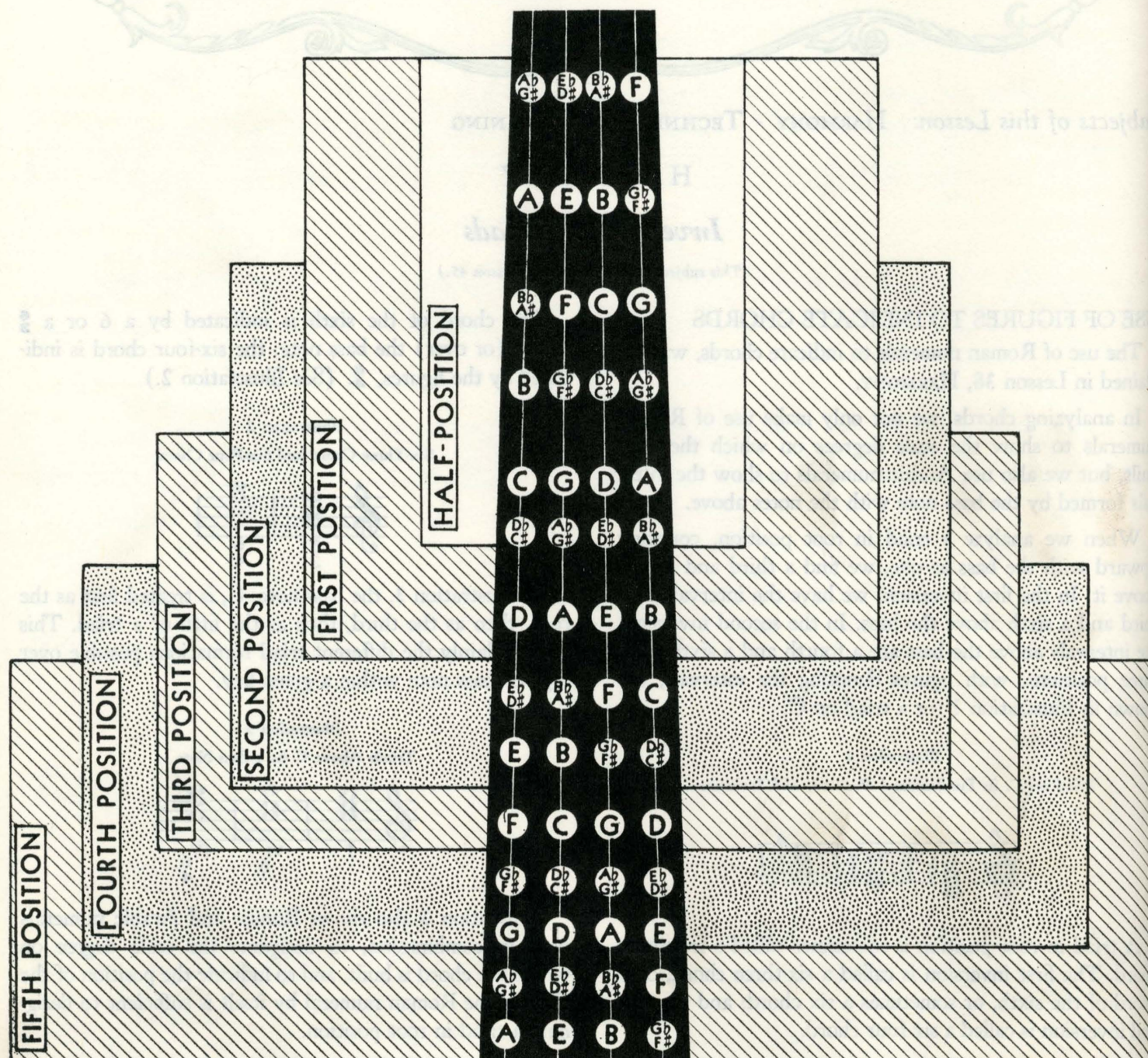
In preceding Lessons you have studied the First, Second, Third, Fourth and Fifth Positions, as well as the Half-Position. (See Lessons 12, 28, 35 and 45.)

The chart below will help you to gain a clear impression of the relation of each of these Positions to the others; and of the fingerboard area covered in each Position.

Illustration 4

A Fingerboard Chart Showing the First, Second, Third, Fourth, and Fifth Positions, and the Half-Position, in Relation to One Another.

G D A E



The Formation of Good Technical Habits

Careful and constant attention to the details of position and action, already explained in earlier Lessons, is necessary in order to acquire the freedom, agility and strength essential for good technic.

A proper balance must be preserved between exertion and relaxation. The habit of stiffening the muscles, with inability to relax easily, may occur in either slow or fast movements, but is often traceable to a tendency to hurry.

Slow practice, with complete mental alertness, watching and testing every movement, will prove the best means of avoiding stiff muscles.

There must, of course, be control of the playing mechanism at all times. For instance, in using a finger of the left hand for stopping, the finger must be controlled so that it will retain its own independent position when pressing down the string; and the hand must be controlled, so that the downward action of the finger will not react on the hand and push up the knuckles.

If the tension should be allowed to extend to the wrist, however, or if stiffness should be felt in the forearm and

elbow of the left arm, this would be a technical fault which should be remedied.

Stiffness, or undue muscular tension, is caused by unintelligent use of the muscles, induced by lack of mental equilibrium—fear, over-zealousness, over-anxiety and uncontrolled emotions generally.

The importance of slow practice, with relaxed muscles, can hardly be over-emphasized. The way to cultivate this state of relaxation is by attention to but one thing at a time, mastering that thing, then turning to another thing, combining it with the first; and so on until *all* requirements are fully mastered. No speed acceleration should ever be undertaken until all requirements of the text have been fully mastered in a slow rate of movement. Then, and only then, should the acceleration be undertaken, and in *very gradual stages*. This is the only way to real mastery.

The student is reminded that *control* is, by far, the most important word in his practical working vocabulary. Control implies, first of all, mental states, which naturally and inevitably induce proper physical states. Only that technic is completely serviceable which is capable of responding to *all* the requirements of speed and dynamic control.

Bowing

(This subject is continued from Lesson 39, and is resumed in Lesson 47.)

ARTIFICIAL SPICCATO

The technic of the Artificial Spiccato is in principle the same as that of the Natural Spiccato, in that it is based on the tendency of the bow to rebound when dropped against the string. (See Lesson 35, **TECHNIC**.)

The main point of difference is that in artificial spiccato the hand stops the bow at the height of each rebound, and holds it suspended in the air for just an instant before letting it drop to the string again, while in natural spiccato the bouncing is uninterrupted.

Thus, the artificial spiccato is intended for use in spiccato passages of slower tempo.

As the bow is dropped to the string, the hand, moving from the wrist joint, gives it a very short stroke. The bow strikes the string and rebounds from it. At the height of the bounce, the hand detains the bow in mid-air for an instant. The hand then permits the bow to drop again, giving it a slight impetus and a short stroke in the opposite direction. This process is repeated as long as required.

Another point of difference between natural spiccato and artificial spiccato is that in natural spiccato the bow is held so that the stick is almost directly over the hair, but in artificial spiccato the stick may or may not be tilted out of its regular inclined position.

Artificial spiccato may be performed with various sections of the bow—at the frog, at the middle, or with the lower third; but it is rarely performed at the point of the bow, because it is difficult to secure proper control of the action with the hand so far removed from the point of rebound.

When the bow has been lifted at the end of the stroke it may be dropped to the string from which it has been lifted or to any other string, adjacent or non-adjacent.

BOUNCING ARPEGGIOS

The term, Bouncing Arpeggios, refers to a special form of arpeggio bowing, in which the bow bounces off each string in turn, creating a series of disconnected tones. Bouncing arpeggios are rarely employed in playing which is louder than *mezzo forte*.

The technic of bouncing arpeggios is exactly the same as that of regular arpeggio bowing (see Lesson 39, *TECHNIC*), except that the stick of the bow must be more nearly over the hair than in its usual inclined position, in order to give free rein to the natural tendency of the bow to rebound from the string. (See Lesson 35, *TECHNIC*.)

The extent to which the stick should deviate from its usual inclined position to secure the bow action desired in bouncing arpeggios, varies somewhat according to the bow that is being used, and so each individual player must determine the amount of this deviation by experiment.

A passage like that shown in Illustration 5 should be played with bouncing arpeggio bowing. (See Illustration 5.)

Illustration 5

A Passage That Should Be Played With Bouncing Arpeggio Bowing



In playing bouncing arpeggios, it should always be borne in mind that the bounding of the bow requires no special effort on the part of the player. A very short section at or near the middle of the bow, should be used. The right arm must be relaxed, and must move up and down with the pump-handle effect described in Lesson 39, *TECHNIC*.

EAR TRAINING

Melodic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.
It may also be conducted at other times by any member of the family who has some knowledge of music.]

First, play the complete melodies given below, according to previous instructions; then play them section by section, allowing the pupil time to write each section, as played.

Folk-Song

(a) (b)

(c) (d)

Russian Folk-Song

(a) (b) (c) (d)

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 46

HARMONY

1. For what purpose do we use, in harmony exercises

(a) the Roman numerals?

Ans.

(b) the Arabic numerals?

Ans.

2. What position of a triad is sometimes called

(a) a five-three chord?

Ans.

(b) a six-three chord?

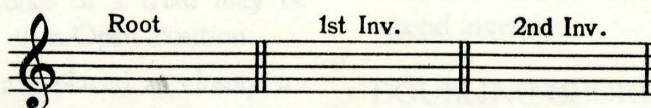
Ans.

(c) a six-four chord?

Ans.

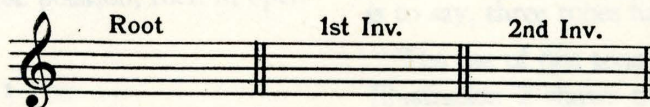
3. On the staff below, write the three positions of the D chord.

Ans.



4. On the staff below write the three positions above D as a bass note.

Ans.



TECHNIC

5. What is the main point of difference between artificial spiccato and natural spiccato?

Ans.

EAR TRAINING

Marks
Possible
Marks
Obtained

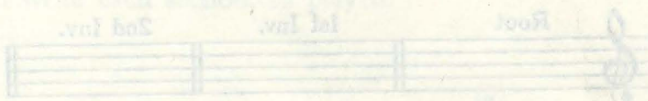
10 6. Melodic dictation.

100 TOTAL.

TRAINING EXERCISES

The first exercise is a simple one, and is intended to give the pupil a general idea of the sound of the notes of the scale. It is a simple exercise, and is intended to give the pupil a general idea of the sound of the notes of the scale. It is a simple exercise, and is intended to give the pupil a general idea of the sound of the notes of the scale.

The second exercise is a simple one, and is intended to give the pupil a general idea of the sound of the notes of the scale. It is a simple exercise, and is intended to give the pupil a general idea of the sound of the notes of the scale. It is a simple exercise, and is intended to give the pupil a general idea of the sound of the notes of the scale.



Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 47

GRADE—INTERMEDIATE A

Subjects of this Lesson: HARMONY · TECHNIC · EAR TRAINING

HARMONY

Close and Open Position

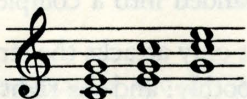
We have learned in previous Lessons that a triad may be written in any of three positions, according to which of the three tones is used in the bass.

Now, using the word, position, in an entirely different sense, let us observe that the tones of a triad may be arranged either in Close Position or in Open Position.

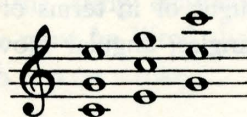
When the tones of a chord are placed as closely together as possible, the chord is said to be in close position. When the tones of a chord are spread apart, so that unused chord tones lie within the intervals formed by its tones, the chord is said to be in open position. Illustration 1 shows the chord of C, first in close position, then in open position.

Illustration 1
The Chord of C

(a) Close Position



(b) Open Position



Regardless of the use of close and open formation, the first chord in both (a) and (b) in Illustration 1 is said to be in root position, because the root is in the bass. The second chord in each case is said to be in the first inversion; and the third chord in each case is said to be in the second inversion.

DOUBLING CHORD TONES

We think of a triad as having three tones, but if in writing a triad we use one of its tones twice, so as to form a chord with four tones, the chord is still a triad, because, in a sense, only three different tones have been used; that is to say, three tones having different letter names.

The use of one tone of a triad twice is called doubling. Illustration 2 shows the triad of C major with the root doubled, so as to form a chord of four tones.

Illustration 2

The C Major Triad With the Root Doubled



Regardless of the number of tones doubled in a chord, it is still a triad if its tones are named by only three different letter names.

TECHNIC

Bowing

(This subject is continued from Lesson 46, and is resumed in Lesson 87.)

HOW TO ATTACK FOR STRONGLY ACCENTED TONES

In analyzing the playing of the greatest violinists, nothing stands forth more clearly than their perfect control in attacking the strings, and the variety of accented effects which they produce in so doing. Through their control in attacking the strings, they are enabled to give each musical idea individuality at the very outset.

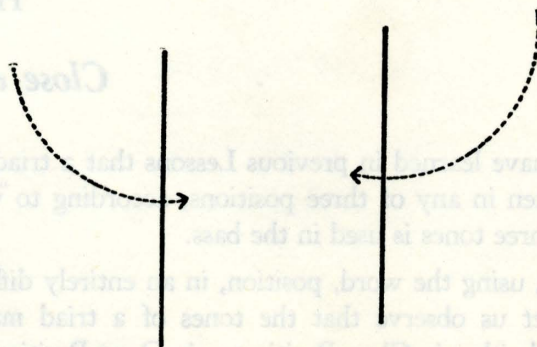
The arc-like approach of the bow, combined with this pinching movement, brings the hair of the bow smoothly into contact with the string and insures that the bow will be in motion when it touches the string, so that tone production will begin instantly. If the hand and the bow were dropped straight downward, a harsh, uneven attack would be the result. (See Illustration 3.)

Illustration 3

The Arc-Like Path of the Bow in a Strongly Accented Attack

(a) Down-Bow

(b) Up-Bow



LESSER ACCENTED EFFECTS

So far as the lesser accented effects are concerned, control and variety may easily be secured in the moment of attack by regulating the speed of the pinching movement of the thumb and the first finger of the bow hand (see Lesson 8, TECHNIC), and by the amount of pressure (if any) which is applied at the same time.

STRONGER ACCENTED EFFECTS (OR PERCUSSION ATTACK)

When stronger accented effects are desired, the attack of the bow may come from a height of one to several inches above the string, the right hand being raised with the bow above the level of the strings. This is often referred to as the percussion attack, as distinguished from the legato attack. (See Lesson 8, TECHNIC.)

The percussion attack may be made either down-bow or up-bow, but is more commonly made down-bow. In either case, the right hand must move downward through the arc of a circle. For a down-bow attack of this kind, the arc-like movement is made from left to right; for an up-bow attack, it is made from right to left.

The velocity attained through the dropping of the bow and the hand adds enough to the normal impact of the bow on the string to produce the strong accent desired.

At the instant when the hair of the bow comes into contact with the string, the thumb and the first finger of the right hand should, as usual, execute a pinching movement.

The height from which the bow and the hand should drop depends upon the strength of accent desired. However, it is undesirable to raise the bow and the hand so far that you feel them to be out of control; and they should never be allowed to drop from such a distance that they produce a tone which sounds distorted and forced.

PLAYING A SERIES OF STRONGLY ACCENTED CHORDS

In playing a series of strongly accented chords, *all to be performed down-bow*, the arc-like movement of the right hand should be expanded into a complete oval.

Thus the bow not only attacks the strings smoothly, but also leaves them smoothly; and the right hand and forearm take the path of rotary movement which is easiest and most natural under the circumstances. Any movement of this kind should be thought of in terms of arcs and ovals—never in terms of angles; angular movements produce a jerky effect.

RICOCHET BOWING

The word, Ricochet (ree-koh-shay) means "to bound." It is thus an apt name for another member of the family of the bouncing bows.

In ricochet bowing, the bow bounces two, three or four times in succession on one stroke; and the series of bounces is followed by a non-bouncing or bouncing stroke.

Illustration 4 shows the kind of rhythmic pattern ordinarily performed with ricochet bowing. The term, Double Ricochet, is used to describe a pattern containing two notes to be produced by permitting the bow to bounce; Triple Ricochet, to describe a pattern containing three such notes; and Quadruple Ricochet, to describe a pattern containing four such notes. Triple and quadruple ricochet are not often found except in difficult solos and orchestral compositions. (See Illustration 4.)

Illustration 4

Rhythmic Patterns Which Call for Ricochet Bowing

(a) Double Ricochet



(b) Triple Ricochet



(c) Quadruple Ricochet



The series of bounces is usually performed down-bow, and is followed by a non-bouncing or bouncing up-bow stroke. The bow receives its initial bouncing impulse by being dropped to the string; consequently, in preparation for this, the bow must be lifted slightly from the string at the end of each reverse stroke.

As in other forms of the bouncing bow, the stick should be tilted somewhat out of its regular inclined position.

Artificial Ricochet is the term used when the bouncing of the bow is assisted by a slight impetus from the wrist, or when the bouncing of the bow is slightly retarded by the hand, as may be necessary at times for control of tempo.

FLYING (OR BOUNDING) STACCATO

Flying Staccato is different from regular staccato playing (see Lesson 18, TECHNIC), in that the bow is permitted to bounce off the string after each tone. It is accordingly classified as one of the bouncing bows.

This form of bow technic is used to produce a series of several or many disconnected tones with one stroke of the bow, usually an up-bow stroke.

The stick of the bow is raised slightly out of its regular inclined position, and the bow is dropped to the string for the first tone. The bouncing impulse which is thus given to the bow constantly renews itself through the resistance of the string as the bow is moved upward, but tends to subside gradually toward the end of the stroke.

A flying staccato passage may make use of only one string, or it may go from one string to another. Such passages are usually in rapid tempo, and they are found frequently in showy cadenzas. Illustration 5 shows a typical flying staccato passage.

Illustration 5

Flying Staccato Passage



It is important to observe that in flying staccato, the action of the fingers of the left hand in stopping the strings, must be coördinated with the bouncing of the bow. This coördination is achieved not by attempting to regulate or to interfere with the bounces of the bow, but simply by timing the action of the fingers of the left hand to agree with the rebounds of the bow.

EAR TRAINING

Transposition

Melodic Dictation

TRANSPOSITION

(This work is to be done at home, and the teacher will give short tests upon it at the lesson period.)

In making the transpositions indicated below, test your accuracy by careful listening.

Transpose the following melody into the key of D minor.



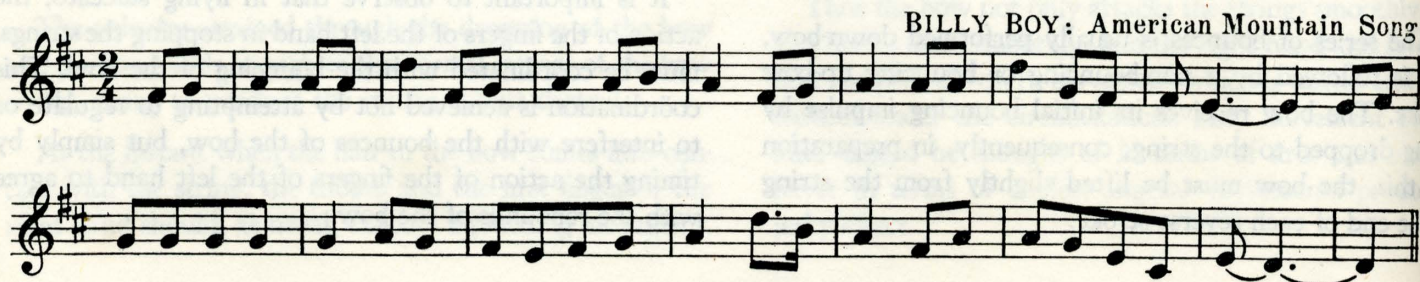
Transpose the following melody into the keys of F, C and D major.



[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.
It may also be conducted at other times by any member of the family who has some knowledge of music.]

MELODIC DICTATION

First, play the complete melodies given below, according to previous instructions; then play them section by section, allowing the pupil time to write each section as played.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 47

HARMONY

1. When is a chord said to be

(a) in close position?

Ans.

(b) in open position?

Ans.

2. What is "doubling"?

Ans.

TECHNIC

3. How are the lesser accented effects secured in the moment of attack?

Ans.

4. What movement of the right hand is used in playing a series of strongly accented chords, all to be performed down-bow?

Ans.

5. For what is the term "double ricochet" used?

Ans.

6. In what way does flying staccato playing differ from regular staccato playing?

Ans.

EAR TRAINING

Marks
Possible
Marks
Obtained

5 7. Transposition.

5 8. Melodic dictation.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 48

GRADE—INTERMEDIATE A

Subjects of this Lesson: HARMONY · INTERPRETATION · EAR TRAINING

HARMONY

Review of Triads

Before proceeding with our study of Harmony, let us pause to review the essential facts concerning triads, as set forth in preceding Lessons. These facts may be briefly summarized as follows:

1. A triad is formed by writing a third and a fifth above a root. (See Lesson 35, HARMONY.)

2. The kind of third and the kind of fifth written above the root, determine the kind of triad formed. A major third and a perfect fifth form a major triad. A minor third and a perfect fifth form a minor triad. A minor third and a diminished fifth form a diminished triad. A major third and an augmented fifth form an augmented triad. (See Lessons 35, 36, 37 and 38, HARMONY.)

3. Triads are identified by Roman numerals which designate the degree of the scale which is used as the root of the triad. (See Lesson 38, HARMONY.)

4. Triads may be written with the root in the bass (root position); or with the third in the bass (first inversion); or with the fifth in the bass (second inversion). (See Lesson 46, HARMONY.)

5. Arabic numerals are used to designate the intervals formed by the upper tones of a triad with the bass tone. The first inversion is called a chord of the sixth, and the second inversion is called a six-four chord. (See Lesson 46, HARMONY.)

6. Triads may be written either in close position or in open position. In close position, the tones of the triad are placed as closely together as possible. In the open position the tones are spread apart so that unused chord tones lie within the intervals formed by the triad. (See Lesson 47, HARMONY.)

7. One or more tones of a triad may be doubled, to form a chord of more than three tones, yet so long as the tones involve only three letter names, the chord is still a triad.

Illustration 1, on the next page, shows triads written on all the natural tones of the musical scale. Each section of the Illustration shows major, minor, diminished and augmented triads in root position, in the first inversion and in the second inversion; and also shows these chords written both in open and in close position.

It must, of course, be borne in mind that the examples in open position are not the only possible examples, as any chord can be written in a variety of ways in open position.

Triads may also be written with sharp tones and flat tones as roots (as called for in the Test on this Lesson), using the same staff degrees as the triads in Illustration 1, but with different combinations of natural tones and accidentals, to form the correct intervals. (See Illustration 1, on the next page.)

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN

Illustration 1

Triads Written On All Natural Tones

MAJOR			MINOR			DIMINISHED			AUGMENTED		
Close		Open	Close		Open	Close		Open	Close		Open
Root Position	First Inversion	Second Inversion	Root Position	First Inversion	Second Inversion	Root Position	First Inversion	Second Inversion	Root Position	First Inversion	Second Inversion

INTERPRETATION

Preparing a New Composition

Music should be regarded as a mental or spiritual food, which is absorbed through the eye and ear. For the player, the eye takes in the symbols, and the brain acts as a transformer, converting these symbols, with the aid of the playing apparatus, into actions and sounds. To enjoy material food, there must be a certain hunger for it. This condition is also assumed in the earnest music student.

In approaching a new composition for study, therefore, there will be the desire to get out of it what the composer put into it, and the process will be somewhat as follows:

THE TITLE

The first thing to observe is the title. Such titles as "Humoresque," "The Swan," or "Slumber Song," are necessarily some guide to the composer's thought.

Musical compositions often bear vague titles, however, such as "Romance," "Impromptu," "Intermezzo," "Prelude," etc. Such titles do not give much indication of the composer's intentions, and some exploration of the music may be necessary to discern them.

The names "Dance," "Waltz," "Gavotte," "Rigaudon," "Polonaise," "Sonata," "Capriccio," "Scherzo," etc., define, more or less, the form adopted.

THE KEY SIGNATURE

Observe the tonality, noticing particularly whether it is major or minor. It might be well, also, to play over the scale of the key (both harmonic and melodic, if minor), unless it is already very familiar.

THE MEASURE SIGNATURE

Of vital importance is the measure signature, for it gives the distribution of metrical beats—the rhythm—particularly as to strong and weak beats.

THE TEMPO MARK

The tempo mark is hardly less important than the foregoing features. While, in the nature of things, tempo marks are not absolute, still they are important clues. For example, it makes a difference whether the tempo of a

composition is indicated as *Largo*, *Allegretto*, *Andante*, etc.; and not only on account of the element of speed, for speed, of itself, means little in music.

Some of the emotionally quietest compositions are marked *Presto*, while, on the other hand, some of the most turbulent and passionate music is marked *Adagio*.

The tempo mark, however, indicates whether the composition is of a dignified, majestic, impressive, pensive, tranquil, serene or sublime character, or whether it is of an agitated, nervous, gay, lively, sprightly, frivolous, or trivial character.

READING THE COMPOSITION

Now proceed to read the composition slowly, trying principally to play with accuracy and *in time*, observing the indicated fingering and bowing.

This should be easily possible to a well-schooled pupil, with any of the simpler pieces. For a more pretentious composition, a very slow tempo must be adopted for the first reading. Experimentation will tell you how much to attempt at a first "reading over."

The significance of a first reading is similar to that of a first meeting with a stranger. First impressions may not always be complete or correct, but if we further cultivate the acquaintance, we shall attain a deeper understanding and knowledge.

In taking up any new composition, make a special effort to read ALL the musical symbols ACCURATELY, the first time. If you read any of them wrong, there is danger that you will continue to read them wrong. If you overlook any, there is danger that you will continue to overlook them.

But if you read them all, and read them right, the first time, you will have gained an incalculable advantage in your further study of the piece.

PRACTICE

After you have read through the piece, you will have some insight into its main divisions, and will have found out its more difficult passages.

Take the first division, or part of a division (say eight or sixteen measures), and play it over again. Then stop, and practice the difficult passages.

- (a) Practice any scale passages in a variety of rhythms and at different rates of speed, observing the same fingering throughout.
- (b) Do not force a passage by long-continued practice, with monotonous repetition. After a period of concentrated practice, put it aside, and come back later with mind and muscles refreshed.
- (c) Avoid mechanical practice by the hour. It is not how long nor how much, but rather *how*, that counts.

After you feel that you have made some decided progress with this division of the music, practice the next division in the same way; and so on.

SUMMARY

There are, briefly stated, three distinct stages of assimilating and mastering any musical composition.

First stage: Playing the composition, in strict time and below the indicated tempo, with careful attention to bowing and fingering.

Second stage: Playing the composition as in the first stage, but with more attention to dynamics and tempo fluctuations.

Third stage: Playing the composition freely—that is to say, rhythmically and up to the indicated tempo.

These required stages signify that a composition is to be thoroughly studied from the physical-mechanical standpoint first, before entering upon the emotional-spiritual plane of interpretation. Learn the letter of the work first, then proceed to the interpretation of its spirit!

EAR TRAINING

Melodic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
[It may also be conducted at other times by any member of the family who has some knowledge of music.]

First, play the complete melody given below, according to previous instructions; then play it section by section, allowing the pupil time to write each section as played.

In Wooden Shoes (Swedish Folk-Song)

The musical notation is written on a single staff in treble clef, key of D major (one sharp), and 3/4 time. The melody is divided into eight sections labeled (a) through (h). Section (a) is the first four measures, (b) is the next four measures, (c) is the next four measures, (d) is the next four measures, (e) is the next four measures, (f) is the next four measures, (g) is the next four measures, and (h) is the final four measures. The melody is a simple, folk-like tune with a mix of eighth and quarter notes.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 48

HARMONY

1. On the staves below write the major, minor, diminished and augmented triads in root position, first inversion and second inversion, in both close and open positions, using B \flat as root.

60 Ans.

	Close Position				Open Position			
	M	m	D	A	M	m	D	A
Root								
1st Inv.								
2nd Inv.								

INTERPRETATION

2. Name the first four observations to be made in the preparation of a new composition.

12 Ans.

3. What are the three suggestions offered in this Lesson for practicing isolated passages?

21 Ans. (1)

(2)

(3)

EAR TRAINING

- 7 4. Melodic dictation.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 49

GRADE—INTERMEDIATE A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

Ornamentation

(This subject is continued from Lesson 44, and is resumed in Lesson 62.)

THE TRILL

The Trill (or Shake, as it is sometimes called) is, like the turn, an important member of the family of ornaments. It is one of the most difficult to interpret, for there are many varieties, and there is a wide difference of opinion regarding the manner in which these various trills should be played.

In older music, signs such as we now associate with the mordent (see Lesson 62, GENERAL THEORY) were used to indicate the trill. In modern music, the sign, *tr* followed by a waved line, thus: *tr* ~~~~~, is generally used, especially if the sign is placed over a long note.

The trill may be defined as an even, rapid alternation of a given note—the principal note—with an auxiliary note. The auxiliary note is usually either a step or a half step above the principal note, but other intervals are sometimes used, in which case the auxiliary note to be used is written in the music.

THE BEGINNING OF THE TRILL

The trill is rendered in two different ways, beginning with either the principal note or the upper (auxiliary) note, as shown in Illustration 1 (a) and (b).

Illustration 1

(a) Trill Beginning on the Principal Note



(b) Trill Beginning on the Auxiliary Note



These two ways of playing the trill are quite different in effect, because, at (a) the principal note falls on the accent, and, at (b) the auxiliary note falls on the accent.

The question as to which is proper in any individual case is an unsettled one. The matter seems to depend upon the period to which the music belongs. Most of the earlier masters held that the trill should begin with the upper, or auxiliary, note; while later writers say that it should begin on the principal note.

Generally speaking, it is safe to assume that in playing the works of the earlier masters, from Bach to Beethoven, the trill begins with the upper, or auxiliary, note. There are exceptions to this rule, however, and these will be explained when met with in the study of classical compositions.

THE TRILL PREFIX

In more modern music, it is customary to begin the trill with the principal note on the accent. If it is desired that the trill begin on the auxiliary note, it is usually indicated by a small grace-note, or Prefix, written immediately before the note to be trilled. (See Illustration 2.)

Illustration 2
The Trill Prefix

BEETHOVEN: Sonata, Op. 53.

Written

Played

Early Trill Prefixes

There are several varieties of the Trill Prefix in the older music, besides that shown in Illustration 2. One of these, an Upper Prefix, often used in the works of Bach and Handel, is indicated by the sign shown in Illustration 3.

Illustration 3
An Early Trill With the Upper Prefix

BACH: Sarabande

Written

Played

A Lower Prefix was written and played as shown in Illustration 4. Some of these notations are also used by later composers.

Illustration 4
A Trill With the Lower Prefix

Written

Each played

Each of the four different notations on the upper staff of Illustration 4, is played as indicated on the lower staff.

Some modern composers write the prefix with two notes; Beethoven uses two notes in his earlier works, but in his later works, generally but one.

THE COMPLETION OF THE TRILL

A trill, unless very short, is usually completed by a turn. This turn is variously indicated, sometimes by two small grace-notes, sometimes by notes of ordinary size. Sometimes the turn is not indicated at all, and the completion of the trill is left to the taste of the player. Illustration 5 (a) and (b) shows the two ways in which a turn completing the trill is indicated.

Illustration 5

(a) The Turn Completing the Trill, Indicated by Grace-Notes



(b) The Turn Completing the Trill, Indicated by Notes of Ordinary Size



In very old music, seldom met with today, still other signs were used to indicate that a turn must complete the trill.

THE SHORT TRILL

Trills on very short notes, or when the tempo is very rapid, require no turn for completion, but consist merely of a triplet. (See Illustration 6.)

Illustration 6

A Short Trill, Not Completed by a Turn



THE SHARP, FLAT OR NATURAL ADDED TO THE TRILL SIGN

Sometimes a sharp, flat or natural is placed above the sign of the trill, to affect the note above the principal note—the auxiliary note. An example is shown in Illustration 7.

Illustration 7

An Accidental Above the Trill Sign



DOUBLE TRILL

A trill performed on two notes simultaneously is called a Double Trill. An example is shown in Illustration 8.

Illustration 8

A Double Trill



The Chain of Trills is shown in Lesson 68, GENERAL THEORY.

The Positions

TECHNIC

The Positions

(This subject is continued from Lesson 46. and is resumed in h. 61)

EXTENSIONS (Continued from Lesson 12.)

When the left hand is in the Second, Third, Fourth or Fifth Position, the first finger may occasionally reach downward on any string for a tone which is somewhat outside the lower limit of the Position. This is called a Downward Extension.

Downward extensions are used to avoid the necessity of shifting the hand.

For example, if you were playing Illustration 9 you would find it easier to remain in the Second Position and move your first finger downward for the F# at the beginning of the third group of notes than to shift to the First Position for this single note. (See Illustration 9.)

Illustration 9

A Passage in Which a Downward Extension Can Be Used Effectively



In making downward extensions, only the first finger is drawn out of the Position; the other fingers retain their regular placement for the Position.

The upward extensions made by the fourth finger (see Lesson 12, TECHNIC) may often cover an interval greater than a half step. In the higher Positions, such as the Fourth Position and the Fifth Position, such upward extensions are easy because of the fact that the fingerboard distances between tones are smaller than in the lower Positions.

EAR TRAINING

Melodic Dictation

Transposition

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

MELODIC DICTATION

First, play the complete melody given below, according to previous instructions; then play it section by section allowing the pupil time to write each section as played.



TRANSPOSITION

Ask the pupil to transpose to three other keys the exercise given above for melodic dictation, testing his transpositions by careful listening.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 49

GENERAL THEORY

1. How may the trill be defined?

20 Ans.

2. With which of these two notes did the earlier masters, from Bach to Beethoven, generally begin the trill?

20 Ans.

3. How is a trill completed when it is

20 (a) of average length? Ans.

(b) very short? Ans.

TECHNIC

4. What finger is used in

20 (a) a downward extension? Ans.

(b) an upward extension? Ans.

EAR TRAINING

10 5. Melodic dictation.

10 6. Transposition.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 50

GRADE—INTERMEDIATE A

Subjects of this Lesson: GENERAL THEORY - FORM AND ANALYSIS

GENERAL THEORY

Notation

(This subject is continued from Lesson 41 and is resumed in Lesson 51.)

SIGN FOR HARMONICS BASED ON DIVISION OF THE STRING LENGTH INTO TWO PARTS

From a technical standpoint, a Harmonic is a tone produced by touching the string lightly with a finger of the left hand, instead of pressing it against the fingerboard; the string being bowed at the same time it is touched.

The quality of such a tone is dainty and ethereal, rather than full and sonorous.

A full explanation of harmonics is reserved for Lesson 59, GENERAL THEORY, and Lesson 73, TECHNIC; but at this time it is necessary to understand the sign used for the simplest kind of harmonic—that in which the string is lightly touched at a point just half-way between the nut and the bridge.

When a string is stopped at a point midway between the nut and the bridge, it will produce a tone which is an octave higher than the pitch of the open string.

It is also true that if the open strings are lightly touched at the half-way point, instead of being stopped in the regu-

lar way, they can be made to yield, as harmonics, tones which are, in each case, one octave higher than the pitch of the open string.

The sign for this procedure is an "o" (such as is ordinarily used to designate an open string), with or without a figure to indicate which of the four fingers of the left hand is to touch the string to produce the harmonic. The use of this sign is shown in Illustration 1.

Illustration 1

Showing the Use of the Sign for Harmonics Based on the Division of the String Length into Two Parts



Consequently, when you see this sign, it means that you are to place your finger as you would for stopping a tone of the same pitch at the half-way point between the nut and the bridge on any of the four strings; but that, instead of pressing the string to the fingerboard, you should merely touch it lightly.

FORM AND ANALYSIS

Rondo Form

The Rondo Form is very old, both name and form being derived from the old French *rondeau*, or round, meaning a returning, a coming round. As you study the rondo, you will see that it is an extension of the primary form studied in LESSON 33, FORM AND ANALYSIS. Sixteenth century French songs were in this form, so arranged that the opening and closing lines were the same. The following stanza by Bunner, illustrates the plan, in its recurring chief theme:

A pitcher of mignonette
In a tenement's highest casement;
Queer sort of flower-pot—yet
That pitcher of mignonette
Is a garden in heaven set,
To the little sick child in the basement;
That pitcher of mignonette
In the tenement's highest casement.

The musical rondo closely follows this literary pattern. Some writers define as many as six rondo forms, but the underlying principle is the same in all, namely, the constant return of the principal subject, with episodes or transitions between its appearances. The form most commonly met with consists of a first subject, an episode, the first subject again, another episode, and a final return of the first subject. Many pieces called Rondinos, or Rondolettos are written in rondo form.

ANALYSIS

We have selected for analysis, one of the most delightful examples of the rondo, "Soeur Monique" by Francois Couperin, a French composer who lived 1668-1733.

The principal subject, or theme, consists of a period eight measures in length, subdivided into two four-measure phrases, the first four-measure phrase ending with what is called a half cadence on the dominant, and the second four-measure phrase ending with a full cadence in the tonic key.

This period is repeated, then follows the first episode six measures long, ending in the key of the dominant, after which the principal subject returns without repetition. A second episode of fourteen measures, somewhat similar to both the principal subject and the first episode, begins in G minor (measure 30) and ends in C major (measure 44), whereupon the principal subject makes its third appearance.

A third episode of twenty-four measures, in the key of the tonic (measure 52) is rather contrasted, in treatment, with all that has gone before, having a continuous movement in sixteenth notes. It consists of three eight-measure parts, the third a repetition of the second. After this, the principal subject makes its fourth, and final appearance.

Illustration 2

A Rondo

Allegretto
THEME

Violin

FRANCOIS COUPERIN: Soeur Monique

Half Cadence

Piano *p*

1 *legato con tenerezza*

2

3

4 *p*

5

Full Cadence

6 7 8 *sf* *pp* 9 10 11

12 *pp* 13 14 15 16

Episode I

17 18 *p* 19 20 21 22

Theme

p

p 23 24 25 26 *pp*

Episode II

27 *f* 28 29 30 *sf* *p* 31

32 33 34 *p* 35 36 *p*



37 38 *p* 39 40 41 *cresc.*



42 43 *f* 44 *p* 45 46

Theme



47 48 *pp* 49 *cresc.* 50 51 52 *sf*

Episode III

mf

53 54 55

56 *p* 57 58 *poco cresc.* 59

60 *p legato* 61 62 63

64 65 *cresc.* 66 *poco a poco* 67 *poco allarg.*

68 *sf* 69 *p* 70 71

72 73 *cresc. poco* 74 *a poco* 75 *allarg.*

Theme

76 *p* 77 78 79 80

81 82 83 84 *pp* 85

86 87 88 89 *cresc.* 90 91 *f allarg.* 92 *sf*

f allarg.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 50

GENERAL THEORY

1. From a technical standpoint, what is a harmonic?

16 Ans.

2. If an open string is touched lightly at the half-way point, what will be the pitch of the harmonic tone?

16 Ans.

FORM AND ANALYSIS

3. What is the derivation of the Rondo Form?

16 Ans.

4. What is the first subject called?

16 Ans.

5. What do the other subjects constitute?

16 Ans.

6. Of what does the most common form consist?

20 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Mid-Grade Test Following Lesson 50

GENERAL THEORY

1. (Ls. 44, 49) Explain the difference between the turn and the trill as follows:

(a) number of auxiliary notes. Ans.

(b) their placement.

Ans.

(c) number of times played.

Ans.

2. (L. 44) When may a turn consist of only three notes?

Ans.

3. (L. 50) What term is used to describe a tone produced by touching a string lightly with a finger of the left hand, the string being bowed at the same time?

Ans.

HARMONY

4. (L. 42) Name the common tetrachords in the following scales:

(a) F and C.

Ans.

(b) G and D.

Ans.

5. (L. 42) Write the primary triads in the keys of G, F, D and E \flat . Draw the proper signatures and indicate the chords by Roman numerals.

Ans.



Marks
Possible
Marks
Obtained



HARMONY—Continued

6. (L. 43) Why is the study of chord structure essential?

4 Ans.

7. (L. 48) On the staves below, write the major, minor, diminished, and augmented triads in root position, first inversion, and second inversion, in both close and open positions, using E_b and $F\sharp$ as roots.

20 Ans.

MAJOR			MINOR			DIMINISHED			AUGMENTED		
CLOSE		OPEN	CLOSE		OPEN	CLOSE		OPEN	CLOSE		OPEN
Root Position	First Inversion	Second Inversion	Root Position	First Inversion	Second Inversion	Root Position	First Inversion	Second Inversion	Root Position	First Inversion	Second Inversion
											
											

FORM AND ANALYSIS

8. (L. 50) What form of composition consists of a subject, and episode, subject repeated, another episode, and final return of subject?

4 Ans.

TECHNIC

9. (L. 41) What evil results does unnecessary tension produce?

4 Ans.

Marks
Possible
Marks
Obtained

TECHNIC—Continued

10. (L. 41) Why is it better to think of relaxation in the absolute rather than in the comparative sense?

4 Ans.

11. (L. 44) What is the meaning of the word articulation, as applied in violin playing?

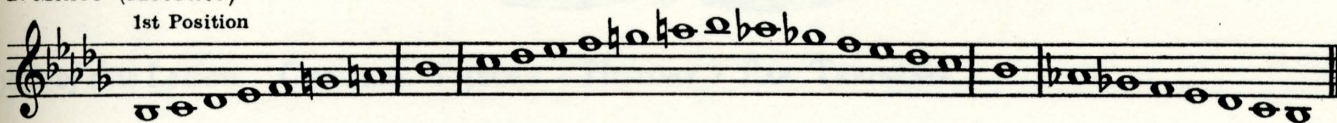
4 Ans.

12. (L. 45) Mark the fingering for the following scales in the Positions indicated.

10 Ans.

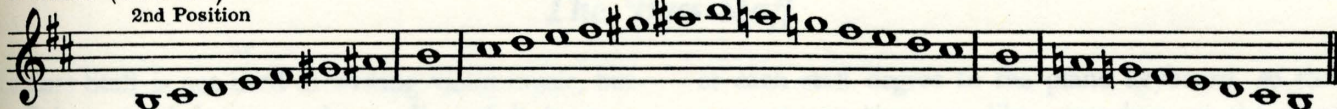
B \flat Minor (*Melodic*)

1st Position



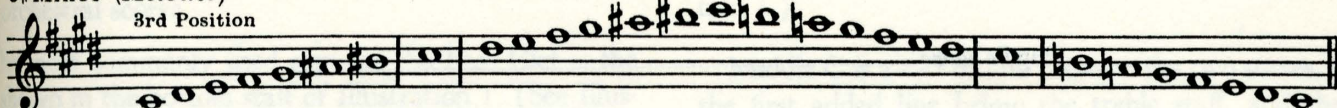
B Minor (*Melodic*)

2nd Position



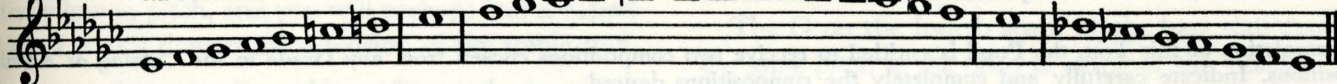
C# Minor (*Melodic*)

3rd Position



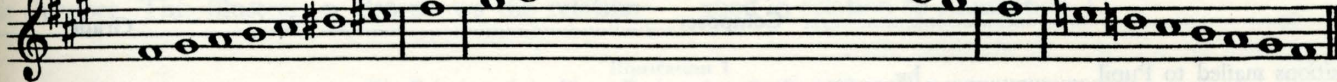
E \flat Minor (*Melodic*)

4th Position



F# Minor (*Melodic*)

5th Position



INTERPRETATION

13. (L. 42) How can self-consciousness be prevented?

4 Ans.

14. (L. 43) What constitutes the chief problem of phrasing?

4 Ans.

Marks
Possible
Marks
Obtained

INTERPRETATION—Continued

15. (L. 43) Where is the culminating point of a phrase usually to be found?

4 Ans.

16. (L. 43) What are two guiding factors in proper phrasing?

4 Ans.

100 TOTAL

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Upon completion of this Test, the Pupil is entitled to receive two compositions chosen from any Grade in the Catalog of Additional Compositions. Indicate carefully and completely the compositions desired.

Title..... Composer..... No..... Grade.....

Title..... Composer..... No..... Grade.....

Compositions mailed to Pupil.....by.....

TO THE TEACHER: Please fill in your name and address below. The Test will be returned to that address in one of our special mailing envelopes.

Teacher's
Account Number
(Please fill in)

Teacher's Name.....

Street Address.....

City and State.....

Sherwood Music School Courses

VIOLIN



LESSON 51

GRADE INTERMEDIATE A

Subjects of this Lesson: GENERAL THEORY · HISTORY · EAR TRAINING

GENERAL THEORY

The Bass Staff

The Bass Staff is not used in writing violin music, but you will have need for an understanding of it in your study of musical theory, and in examining accompaniments and orchestral scores.

The most commonly used sign for the Bass Clef is the one shown in the bottom staff of Illustration 1. (See Illustration 1.)

The bass staff is used for writing tones which are comparatively low in pitch, and you will perhaps find it easiest to think of it as a downward extension of the treble staff.

Illustration 1 shows the treble staff and the bass staff joined to form a Grand Staff, as used in piano music, with all staff degrees named in rotation from the letters of the music alphabet. This illustration also shows the relation

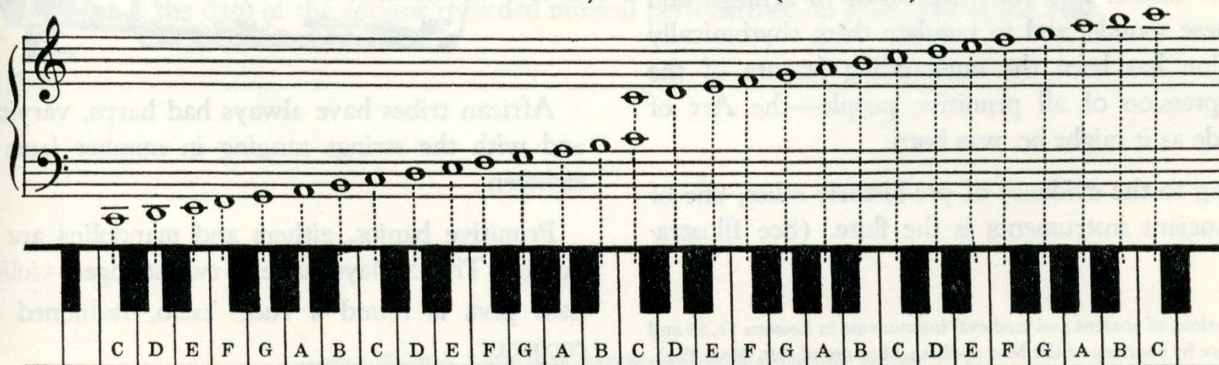
of each staff degree to the piano keyboard, so that you may, at any time you like, reproduce on the piano any musical examples involving the bass staff. (See Illustration 1.)

Middle C is a sort of link between the two staves, as it is the first added line *below* the treble staff, and the first added line *above* the bass staff. Lines are added above and below the bass staff as needed to extend its range.

The G on the fourth space of the bass staff represents the same pitch as the open G string of the violin.

The explanation given in Lesson 43, GENERAL THEORY, concerning sharps and flats on the piano keyboard, holds good in relation to Illustration 1.

Illustration 1
The Relation of the Piano Keyboard to the Staff (Four Octaves)



HISTORY

The Music of Primitive and Ancient Peoples

One of the most interesting studies in all the realm of music, is that of the attempts of primitive and ancient peoples to express their emotions in musical language.

When we think of music, we think of musical sounds, definitely organized into a plan or design. It may be well to pause a moment and realize again just what sound and tone are. All sound is the result of vibration. This vibration is conveyed to the ear by the air, which is also set in motion by the vibrating substance. When the sound waves are regular, the result is tone; when irregular, mere noise.

In the very earliest stages of primitive civilization, human beings tried to find ways of producing the vibrations that made sound. They found six modes of vibration. These were the setting in motion of

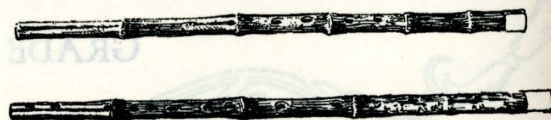
- (a) Columns of air—as in a tin whistle or an organ pipe.
- (b) Stretched strings—as on a violin.
- (c) Reeds—that is, elastic strips of metal or other substance made to beat periodically against the air.
- (d) Elastic membranes—by forcing air against them, as when we make our own vocal cords vibrate.
- (e) Elastic membranes—by striking them, as in the case of the drum.
- (f) Elastic solids—by striking them, as in the cases of bells, bars of iron, bars of wood, etc.

As long as man only listened to the sounds he was able to produce by any of these methods, there could still be no art of music. But when he began to arrange and combine these sounds, and to regulate them rhythmically—for rhythm has been the outstanding feature of the musical expression of all primitive people—the Art of Music, crude as it might be, was born.

According to the evidence of pre-historic relics, one of the most ancient instruments is the flute. (See Illustration 2.)*

*The illustrations of ancient and medieval instruments in Lessons 51, 67 and 68, HISTORY, are by courtesy of the Metropolitan Museum of Art, New York.

Illustration 2
Ancient Chinese Flutes

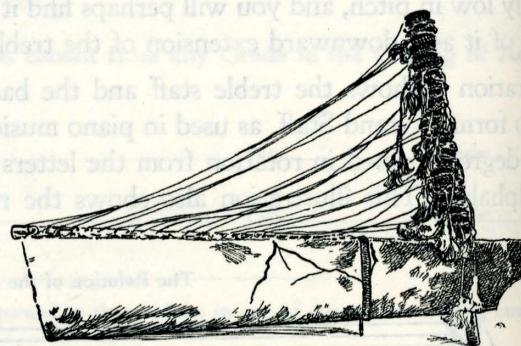


The flute may have been suggested by the wind whistling over a river reed. Possibly a branch bumping against a hollow tree suggested the drum, while the twanging bow-string naturally developed into a rudimentary harp.

Primitive flutes have been found in ancient ruins in many parts of the world. The Kaffirs employed flutes to call cattle; the Caribs of Guiana, who made their flutes out of jaguar bones and sometimes human bones, used them to signal the approach of an enemy.

Most popular among the stringed instruments of primitive peoples is the harp. (See Illustration 3.)

Illustration 3
Ancient Egyptian Harp



African tribes have always had harps, varying in size and with the strings ranging in number from seven to eighteen.

Primitive banjos, zithers and mandolins are found in Africa. The Malays have a two-stringed violin, and in East Java is found a rude 'cello, fashioned out of cocoanut.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 51

GENERAL THEORY

1. For what purpose is the bass staff used?

10 Ans.

2. Write, on the bass staff, notes representing an octave below the notes on the following treble staff:

30 Ans.



HISTORY

3. Name six different sources of vibration for musical sounds.

6 Ans.

4. What instrument was probably suggested

6 (a) by the wind whistling over a river reed? Ans.

(b) by a branch bumping against a hollow tree? Ans.

(c) by the twanging bow-string? Ans.

5. Who were the first people to cultivate music seriously?

5 Ans.

6. What is the date of the earliest recorded musical performance on the banks of the Nile.

5 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

7. What Greek philosopher, who founded the Greek music system, was educated in Egypt?

5 Ans.

8. Name the eight sound-giving bodies recognized by the Chinese.

8 Ans.

9. What is the favorite musical instrument of the Chinese?

5 Ans.

10. What scale is used by the Chinese?

5 Ans.

11. Name two folk-songs illustrating the use of the pentatonic scale.

5 Ans.

EAR TRAINING

10 12. Melodic dictation.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Primitive drums of all sizes abound. In Africa, the drum is used not only to accompany music and dancing, but also to herald the approach of a stranger.

The gong is a very popular instrument among savages. Its chief use is to arouse its hearers to a warlike frenzy.

Trumpets and horns are found in abundance among primitive people, the materials used being wood, ivory, or even large sea-shells.

The Arabian rehab is often called the ancestor of our modern violin.

The Egyptians were the first people to cultivate music seriously. History records that musical performances on the banks of the Nile date back to 4000 B. C.; and through the discovery of drawings, paintings and sculpture, we find that instruments and players existed in great numbers. There were drums, flutes, trumpets, and a great variety of harps. Particularly interesting is the Egyptian music, because **Pythagoras**, the Greek philosopher and the founder of the Greek music system, was educated in Egypt, and made a deep study of the Egyptian ideas of music.

The Chinese have been engaged in writing learned treatises on the art of music for many centuries. It is instructive to note that they recognize eight sound-giving bodies: stone, silk, skin, bamboo, clay, gourd, wood and metal. Practically all of our instruments have been developed according to the principles evolved by the Chinese.

Their favorite musical instrument is the *sheng*. (See Illustration 4.)

The *sheng* has seventeen pipes of different lengths, fixed in a gourd. A mouth-piece is fashioned in the side of the gourd, through which the player draws in his breath, instead of blowing.

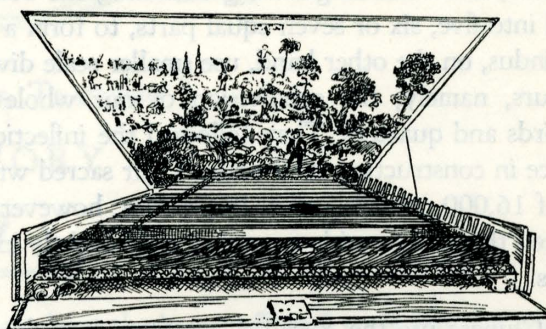
The Assyrians, Babylonians, Chaldeans and Hebrews possessed

many musical instruments. Among these was one known as a psaltery, an instrument of the harp family, its strings being plucked by the fingers.

A species of psaltery, the strings of which were struck by wooden hammers held by the player, instead of being plucked, is the dulcimer. A medieval example is shown in Illustration 5.

Illustration 5

Dulcimer



In the Metropolitan Museum of Art in New York is an elaborate harplike instrument bearing the name Dulcimer, but having a keyboard. It originated in France in the eighteenth century. This instrument is shown in Illustration 6.

Illustration 6

French "Dulcimer" of the Eighteenth Century

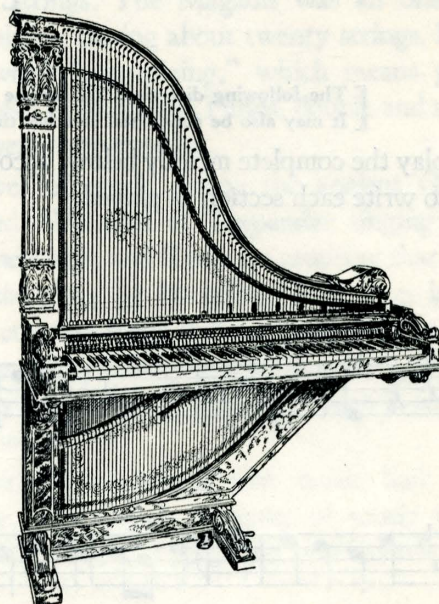
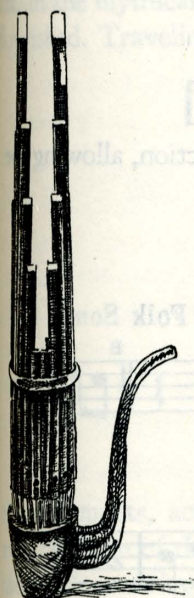


Illustration 4

Chinese Sheng



SCALE SYSTEMS

It is a mistake to suppose that scales were made first and music afterwards. Scales were formed in the process of endeavoring to systematize and organize music, and have been altered and modified, generation after generation, as music attained greater maturity.

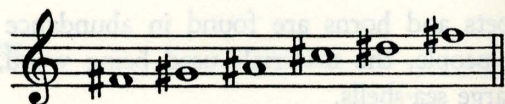
Our present scale system has been formed and transformed from ancient modes, or scales, according to the needs of harmony.

In Siam, and some neighboring countries, the octave is divided into five, six or seven equal parts, to form a scale. The Hindus, on the other hand, use smaller scale divisions than ours, namely, the subdivision of our whole steps into thirds and quarters. They followed the inflections of the voice in constructing their scale. Their sacred writings speak of 16,000 possible scales. In practice, however, they contented themselves with a number only slightly exceeding ours.

The Chinese use the so-called pentatonic, or five-tone, scale. This scale agrees with the tones of the five black

keys of the present day piano. (See Illustration 7.) Observe that this scale resembles our major scale, with the fourth and seventh degrees missing.

Illustration 7
Pentatonic Scale



This pentatonic scale, by the way, is found practically all over the world, many folk-songs being based upon it. Such songs as "Auld Lang Syne" and "Bonnie Doon" are wholly in the five-tone scale. (See Illustration 8.)

The Persian scale system divides the octave into twenty-four equal parts.

The Arab scale, also, has intervals smaller than half steps.

In Lesson 52, History, the music of the Greeks is discussed, with their habit of thinking scales downward.

Illustration 8
Song Using the Pentatonic Scale



EAR TRAINING

Melodic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
[It may also be conducted at other times by any member of the family who has some knowledge of music.]

First, play the complete melody below, according to previous instructions; then play it section by section, allowing the pupil time to write each section as played.

Netherland Folk Song



Sherwood Music School Courses

VIOLIN



LESSON 52

GRADE INTERMEDIATE A

Subjects of this Lesson: GENERAL THEORY · HISTORY · EAR TRAINING

GENERAL THEORY

The Bass Staff

(This subject is continued from Lesson 51.)

Inasmuch as most of the musical illustrations in this Lesson are written on the bass staff, make a careful review of the information given in Lesson 51, GENERAL

THEORY, about the bass staff, and work out the examples given in the Test on this Lesson, requiring the use of this staff.

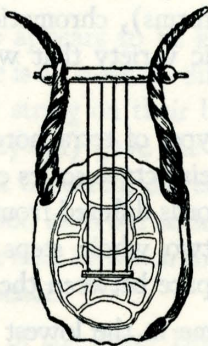
HISTORY

The Music of the Greeks

In Greece, poetry and music were at first treated as one art. In the mythical, or heroic age, the wandering minstrel flourished. Traveling from place to place, he chanted his

The Kithara was a larger lyre, often having as many as eighteen strings. The Magadis was an oriental harp of varying shape, having about twenty strings. From this, came the word "magadizing," which means playing in octaves instead of in unison. Flutes, double and single, also trumpets, were very popular.

Illustration 1
Early Greek Lyre



epic fragments, accompanying himself on the Lyre, the most common of the Grecian instruments. The early lyres had but four strings. (See Illustration 1.)

The power of music among the ancient Greeks was most marked. We read of **Terpander** singing away the Spartan dissensions, and **Tyrtaeus** arousing that same people to martial glory by his music. Polycrates kept a boy choir in his court at Amos to "sing sweet Lydian melodies" during his meals; and Sappho trained in her school the fair young Grecian maidens in the art of poetry, song and instrumental music.

Greek writers all agreed that music had a serious, moral value. The moral character of music was called the *ethos* of music, and its value was known as ethical value.

The different Greek modes, or scales (described in this Lesson) were considered to have very different influences and effects. For instance, the Spartan boys were taught the Dorian mode exclusively because it was considered manly and dignified. The Phrygian mode was also considered inspiring and noble, but the Lydian mode was looked upon as effeminate.

As stated in Lesson 51, HISTORY, music in ancient Greece was given a scientific basis by **Pythagoras**. He was born in the year 582 B. C., and traveled extensively, bringing back from Egypt the knowledge of systematic, scientific music.

GREEK NOTATION

Our knowledge of Greek notation is very limited, being derived from some fragments of ancient music. Apparently, the letters of the Greek alphabet were used, both small and capital letters, written in various positions—upright, inverted, lying on one side. These indicated relative pitch, but not duration, which was regulated by the meter of the poetry.

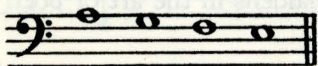
GREEK SCALES

Much has been written about the Greek scale system, and not without considerable confusion, as there is some divergence of opinion as to the facts.

All authorities agree, however, that the Greek scale system was based on the tetrachord, a word which means four strings. The lyre was the favorite instrument, and from the time of Homer, up to several hundred years later, it had, as already mentioned, but four strings. The tones produced by these strings, and receiving from them the name of tetrachord, are represented in our modern notation as shown in Illustration 2. They are given in descending order, because that is the way in which the Greeks thought their scales.

Illustration 2

Notes of the Four-stringed Lyre, Forming a Tetrachord



To a Greek, the essential parts of a tetrachord were the top and bottom strings. These, though not of a fixed

pitch, always made a perfect fourth with each other, and were known as "standing notes," while the notes between were known as "movable notes." The Greeks adhered steadfastly to this root-idea of tetrachords, and when their experiments carried them into lengthening their scale, they accomplished it by adding other tetrachords above and below the first one. They had two ways of doing this. They overlapped them—that is, joined them by making the last note of the first tetrachord the first note of the second; or they separated them by a whole step. Illustration 3 shows these two methods.

Illustration 3

Two Methods of Connecting Tetrachords

(Only the extreme notes of the tetrachords are given.)

Overlapped Tetrachords



Separated Tetrachords



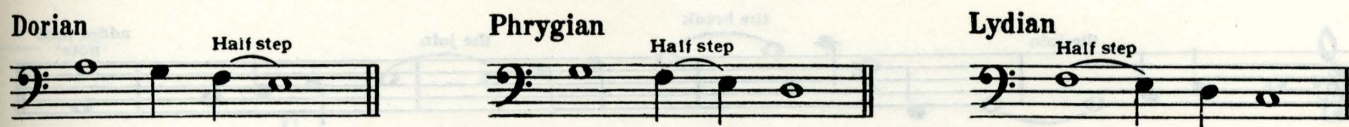
The first method, (a), was known as the method of the "join," and the second, (b), the method of the "break."

The space between the "standing notes" of any tetrachord could be filled up in different ways, and this produced the different kinds of scales of that period; namely, diatonic (in various forms), chromatic, and enharmonic. It is with the diatonic variety that we shall chiefly concern ourselves.

There were three types of tetrachords, and out of these the Greeks created their octave scales called Modes. These three types of tetrachords differed from one another in the arrangement of the two whole steps and one half step necessary to fill the space between the standing notes.

If the half step came in the lowest position, the tetrachord was called the Dorian Mode. If the half step came in the middle position, the tetrachord was called the Phrygian Mode. If the half step came in the highest position,

Illustration 4
Three Principal Tetrachords



tion, the tetrachord was called the Lydian Mode.

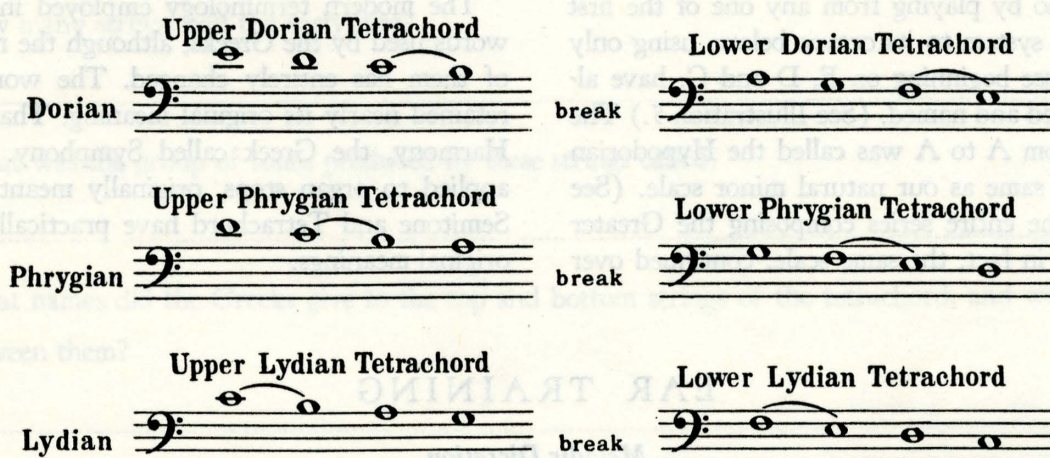
These changes can be made in any tetrachord—for instance, that in Illustration 2—by means of accidentals changing the “movable notes.” They also occur without accidentals (in our notation) in certain positions, and are, for convenience, thus shown in Illustration 4.

The Greeks then proceeded to form a complete octave

scale in each of these three modes. The most satisfactory method was to add to each tetrachord, another of exactly similar formation, placing it above the first by the method known as the break.

The Dorian, Phrygian and Lydian were the oldest Greek modes. Illustration 5 shows the octave scales of each mode, made from its corresponding tetrachord.

Illustration 5
Dorian, Phrygian and Lydian Octaves Formed by Combining Two Tetrachords of Each Kind



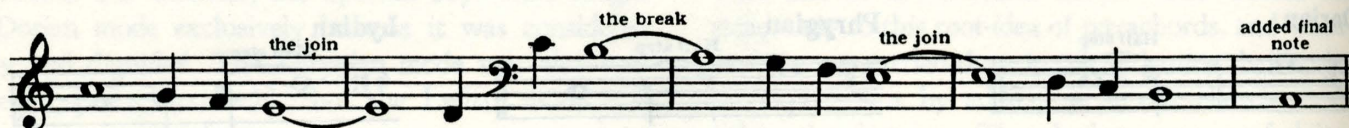
The Lydian mode appears to be identical with our C major scale, but there is an essential difference. The Greeks had names for every string on their lyre, and that which they called *mese* (may-seh) gave the tone which, in any scale, and wherever it occurred, corresponded to any key-note. This tone was not, as in our scale, the final note of an octave, but it was the note to which the song, in some way, gave the most prominence.

The topmost note of the lower Dorian tetrachord (see Illustration 5) is *mese*, and that note (A) remains *mese* in all the examples. Hence, the difference between the

Lydian Octave (the third in Illustration 5) and our C scale would be that in the former, A, and not C, is the key-note, upon which the tonality centers.

Among the other names of strings, or, practically, scale degrees, may be mentioned that of *hypate* (hip-ah' teh), as it involves a curious contradiction, in our terms. The word means “highest,” and referred to its position on the instrument. As the highest string was the longest, and gave the lowest tone, we should call it “lowest” (referring to pitch). The low E is hypate in the Dorian Octave of Illustration 5.

Illustration 6
Greater Perfect System



The "Greater Perfect System" of the Greeks (see Illustration 6) consisted of a succession of four Dorian tetrachords with an additional note, A, at the bottom. The addition of this final note, A, below the lowest B, is attributed to a lyre player, Phrynis, in 456 B. C. Observe that both the method of the "join" and that of the "break" are used.

Out of this System seven different octaves may be taken, constituting the seven different chief modes of the Greeks, and distinguished from each other by the varying arrangement of steps and half steps. They may be produced on the piano by playing from any one of the first seven notes of the system to its octave below, using only natural tones. Those beginning on E, D and C, have already been described and named. (See Illustration 5.) The octave running from A to A was called the Hypodorian octave, and is the same as our natural minor scale. (See Illustration 7.) The entire series composing the Greater Perfect System is, in fact, the same scale, continued over

two octaves. Observe that in this case, mese (A) corresponds in position to our key-note.

Illustration 7
Hypodorian Octave



Enough has been said to show that, in the Greek modes, we find at least the beginnings of our major and minor scales.

The modern terminology employed in music contains words used by the Greeks, although the meaning of some of them has entirely changed. The word Diatonic has retained nearly its original meaning. That which we call Harmony, the Greek called Symphony. Diapason, now applied to organ stops, originally meant Octave. Tone, Semitone and Tetrachord have practically retained their original meanings.

EAR TRAINING

Melodic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
[It may also be conducted at other times by any member of the family who has some knowledge of music.]

First, play the complete melodies given below, according to previous instructions; they play them section by section, allowing the pupil time to write each section as played.



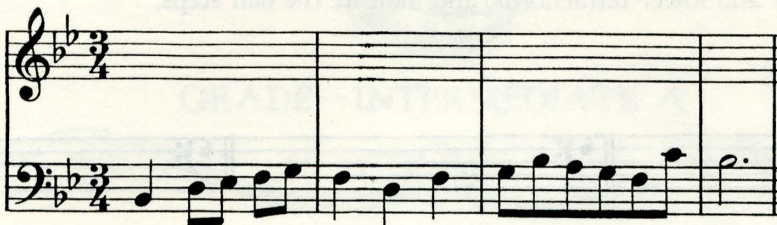
SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 52

GENERAL THEORY

1. Write, on the treble staff, notes representing an octave above the notes on the following bass staff:

Ans.



HISTORY

2. Name a common Grecian instrument.

Ans.

3. How many strings had the early lyre?

Ans.

4. What was the group of tones produced by these strings called?

Ans.

5. What names did the Greeks give to the top and bottom strings of the tetrachord, and what interval was between them?

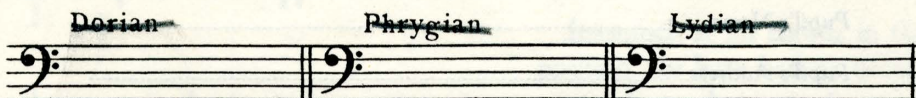
Ans.

6. How were the different kinds of tetrachords formed on the lyre?

Ans.

7. On the bass staff below write the three principal tetrachords. Give the name of each and indicate the position of the half step.

Ans.



Marks
Possible
Marks
Obtained

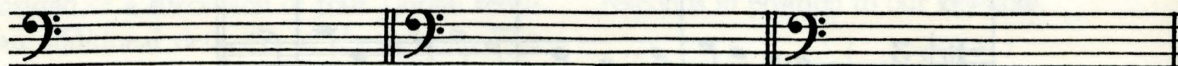
HISTORY—Continued

8. How was the complete octave in each of these modes formed?

4 Ans.

9. On the bass staff below write the complete octave scales of the three oldest Greek modes. Name each mode, mark the upper and lower tetrachords, and indicate the half steps.

15 Ans.



10. What did the Greeks call the note in their scales which corresponds to our term, keynote?

5 Ans.

11. Of what did the "Greater Perfect System" of the Greeks consist?

4 Ans.

12. How many different octaves, or chief modes, did the Greeks obtain from the Greater Perfect System?

5 Ans.

13. Which one of the Greek octave scales is the same as our natural minor scale?

4 Ans.

EAR TRAINING

6 14. Melodic dictation.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 53

GRADE—INTERMEDIATE A

Subjects of this Lesson: HARMONY · FORM AND ANALYSIS · EAR TRAINING

HARMONY

Analyzing Chords

(This subject is continued in Lesson 56.)

In this Lesson, we shall analyze a series of chords. We shall also mark the progressions which we discover, following the instructions given in Lesson 38, HARMONY, on the use of Roman numerals to designate chords based upon different degrees of the scale.

The series of chords to be analyzed is shown in Illustration 1.

Illustration 1

A series of Chords to be Analyzed



We observe that the tones in the first measure form a major triad on G: G-B-D. Noting this, and noting also that the signature is one sharp, as for the key of G, we conclude

that the key of G is the tonality represented, and we write a Roman numeral, I, under the first chord, to show that its root is the first degree of the scale. (See Illustration 1.)

Examining the second measure, we find that the tones form the major triad on D: D-F#-A. This being the triad on the fifth degree in the scale of G, we mark it with a Roman numeral, V. (See Illustration 1.)

The tones in the third measure make up the minor triad on E: E-G-B. The root of this triad being the sixth degree of the scale of G, we mark the chord with a Roman numeral, vi. This time, we use a small numeral, to indicate a minor triad, instead of a large numeral, as used to indicate a major triad. (See Illustration 1.)

In the fourth measure, we find the tones C-E-G, and these form the major triad on C. C being the fourth degree of the scale of G, we mark the chord with a Roman numeral, IV. (See Illustration 1.)

Inasmuch as all chords in this series have been in root position, we have had no occasion to make use of Arabic numerals to designate inversions (see Lesson 46, HARMONY), but we shall observe examples of such use in our later studies.

FORM AND ANALYSIS

Variation Form

The Variation form consists of a theme and variations upon it.

The underlying principle of the variation form is the development of the theme as originally presented, and this may affect its rhythmic, melodic and harmonic character.

ANALYSIS

Rode's "First Air and Variations in G" illustrates such variation in a number of ways. (See Illustration 2.)

The Theme

The theme consists of twenty measures divided into an eight-measure period and a twelve-measure period, the first period closing in the key of the dominant. There are four variations, which show considerable ingenuity, while preserving the theme throughout.

Variation I

In Variation I, we find the theme varied by rhythmic and melodic alteration, with ornamental figuration. The essential harmonies are retained.

Numerous points of direct correspondence can readily be established between the theme and the variation. Measure 1 of each begins with the same note. The first high note, G, is reached on the fourth beat of measure 1, in the theme; but in the variation, this high point is delayed until the first beat of measure 2.

The B on the first beat of measure 3 of the variation corresponds, as a point of rest, to the B on the third beat

of measure 2 in the theme. The eighth notes on the last two beats of measure 3 of the theme are repeated in the last beat of measure 3 of the variation, but this time they are condensed into sixteenth notes.

Measure 4 of the variation is exactly like measure 4 of the theme. And so on through the entire variation, it is easy to find points of likeness which relate it directly to the theme.

Variation II

The first eight measures of the theme are ornamented by means of double stops, with some variations of the contour of the melody, but with the same underlying harmonies. Observe that the second period of the variation (beginning with measure 9) is shortened to eight measures instead of twelve, as in the theme.

Variation III

Here the outstanding point is harmonic variation. Observe that the first period (measure 8) closes in the key of the sub-median, instead of the dominant; and that the second period (measure 9) begins with harmonies drawn from the key of the supertonic.

Variation IV

The final Variation is a brilliant fantasy, in which we find only fragmentary evidences of the theme. A coda begins at measure 18 and extends to the conclusion of the piece.

Illustration 2
A Composition in Variation Form

RODE: First Air and Variations in G

Theme

Andante

VIOLIN

p dolce

PIANO

Andante

1 *p*

2

3

4

5

Violin and piano accompaniment for Lesson 53, measures 6-20. The music is in G major (one sharp) and 2/4 time. The violin part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano accompaniment consists of chords and single notes in both hands, with measures numbered 6 through 20. The piece concludes with a double bar line and repeat dots at measure 20.

VARIATION
I

mf

1 *mf* 2 3 4

5 6 7 8

9 *mf* 10 11 12

f

13 14 15 16

17 18 19 20

VIOLIN

II

1 2 3 4

Measures 5-8 of the musical score. The top staff (Violin) features a melodic line with a complex sixteenth-note passage in measure 6. The bottom staff (Piano) provides harmonic support with chords and single notes. Measure numbers 5, 6, 7, and 8 are indicated below the piano staff.

Measures 9-12 of the musical score. Measure 9 begins with a piano dynamic marking *mp*. The top staff includes a trill marked with a circled 'G' in measure 10. The bottom staff continues the harmonic accompaniment. Measure numbers 9, 10, 11, and 12 are indicated below the piano staff.

Measures 13-16 of the musical score. Measure 15 features a forte dynamic marking *f*. The top staff shows a melodic line with slurs and ties. The bottom staff provides the piano accompaniment. Measure numbers 13, 14, 15, and 16 are indicated below the piano staff.

VARIATION
III

Un poco Adagio

Un poco Adagio

sostenuto

p sempre

Musical score for measures 16 through 20. The top staff is a single melodic line in G major. The bottom staff is a piano accompaniment in G major, with measures numbered 16, 17, 18, 19, and 20. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Tempo I

f con forzo

Tempo I

VARIATION IV

1 *f* 2 3

Musical score for Variation IV, measures 1 through 3. The tempo is marked 'Tempo I'. The first measure is marked 'f con forzo'. The variation consists of three measures, each with a different piano accompaniment pattern. The first measure is marked '1 f', the second '2', and the third '3'.

Musical score for Variation IV, measures 4 through 7. The piano accompaniment continues with measures numbered 4, 5, 6, and 7. The patterns are consistent with the previous measures, featuring eighth-note accompaniment in the left hand and chords in the right hand.

The musical score is arranged in three systems, each with a violin part on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4.

- System 1:**
 - Violin: Measures 8-11. Measure 8 starts with a treble clef and a key signature of one sharp. Measures 9-11 continue with the same key signature.
 - Piano: Measures 8-11. Measure 8 starts with a bass clef and a key signature of one sharp. Measures 9-11 continue with the same key signature.
 - Measure 9 includes a piano (*p*) dynamic marking.
- System 2:**
 - Violin: Measures 12-15. Measure 12 starts with a treble clef and a key signature of one sharp. Measures 13-15 continue with the same key signature.
 - Piano: Measures 12-15. Measure 12 starts with a bass clef and a key signature of one sharp. Measures 13-15 continue with the same key signature.
 - Measure 13 includes a forte (*f*) dynamic marking.
- System 3:**
 - Violin: Measures 16-19. Measure 16 starts with a treble clef and a key signature of one sharp. Measures 17-19 continue with the same key signature.
 - Piano: Measures 16-19. Measure 16 starts with a bass clef and a key signature of one sharp. Measures 17-19 continue with the same key signature.
 - Measure 17 includes a fortissimo (*fp*) dynamic marking.

Measures 20-22 of the musical score. The top staff (Violin) features a melodic line with eighth and sixteenth notes. The bottom staff (Piano) provides harmonic accompaniment with chords and moving lines. Measure numbers 20, 21, and 22 are indicated below the piano staff.

Measures 23-26 of the musical score. The top staff continues the melodic development. The bottom staff features a more active accompaniment. Measure numbers 23, 24, 25, and 26 are indicated below the piano staff. Dynamic markings *p* and *pp* are present.

Measures 27-30 of the musical score. The top staff includes a *calando* marking and a *pp* dynamic. The bottom staff continues the accompaniment. Measure numbers 27, 28, 29, and 30 are indicated below the piano staff. A *calando* marking is also present in measure 28.

OTHER VARIATIONS

Edward Elgar, the noted English composer, has written for orchestra, a set of *Enigma Variations* in which each variation of the theme is suggestive of some characteristic trait of a friend; the public being permitted to speculate as to the individual whose musical portrait is suggested by the initials forming the heading of each variation.

Bach and Handel both exhibited skill in writing varia-

tions. One of the most remarkable examples in existence is J. S. Bach's *Thirty Variations on an Aria in G major*, for a harpsichord with two rows of keys. (See Lesson 68, HISTORY.) The principal theme is a dance movement, written in the bass clef, and the thirty variations are built upon the harmonic framework of this dance tune.

The following excerpt, showing the theme and the beginnings of two variations (Nos. 2 and 10), will be of interest. (See Illustration 3.)

Illustration 3

Theme and Beginnings of Two Variations

The "Chaconne" in the fourth of Bach's Violin Sonatas is also an outstanding example of the variation form.

Handel's composition, known as the "Harmonious Blacksmith" is a very interesting series of variations. His manner of treating a theme was very different from that of Bach. It was more florid and showy. He made much use of rapid scale passages and arpeggios, and frequently de-

pended, for his effect, upon the quick succession of the notes. In repeating the theme, he often increased the speed of the composition by presenting the theme in quarter notes, then eighths, then sixteenths, etc.

With the rise of the sonata, and with the influence of opera upon the development of music, the variation form declined in popularity.

EAR TRAINING

Transposing a Given Melody

(This work is to be done at home, and the teacher will give short tests upon it at the lesson period.)

Play the melody given in Lesson 51, in the keys of F, and A. Listen closely so as to make each transposition agree with the original.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 53

HARMONY

1. Analyze the chords in the following example. Use the large Roman numeral for the major triads and the small Roman numeral for the minor triads.



FORM AND ANALYSIS

2. Of what does the variation form consist?

8 Ans.

3. What is the underlying principle of this form?

8 Ans.

4. What elements of the character of the music may this development affect?

8 Ans.

5. In "First Theme and Variations," by Rode, which Variation has harmonic changes?

8 Ans.

6. What is the nature of Variation IV?

8 Ans.

7. Name two other compositions in variation form, mentioned in the Lesson.

12 Ans.

8. What caused the decline in popularity of the variation form?

8 Ans.

Marks Possible	Marks Obtained
100	100

Marks
Obtained

EAR TRAINING

10 9. Transposing a given melody.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 54

GRADE—INTERMEDIATE A

Subjects of this Lesson: FORM AND ANALYSIS · EAR TRAINING

FORM AND ANALYSIS

Instrumental Pieces of One Movement

(This subject is resumed in Lesson 58.)

Instrumental musical works may be divided into two classes—those of one movement, and those of several movements.

The latter, comprising a series of separate numbers, and thus forming Cycles, are called Cyclical works, the series of compositions related to the same subject thus forming a musical whole, or one complete piece of music.

Under the head of Instrumental Pieces of One Movement, are included the March, Etude, Scherzo, Song Without Words, etc.

The chief distinguishing characteristic of these pieces is the rhythm rather than the form. (See Rhythm, Lesson 16, GENERAL THEORY.) Frequently they are alike as to form. A Song Without Words and a march may have the same structural plan, or form—the ternary form explained in Lesson 37, FORM AND ANALYSIS—but may differ greatly in other respects. In some cases, the pieces may be so irregular with regard to form that they appear to be without a definite structural plan; as, for instance, the fantasia and the rhapsody, which indicate by their very names freedom from regular form. Pieces of this nature are sometimes spoken of as pieces in Free Form.

DANCES

The dance has an important bearing upon the develop-

ment of music, and some of the musical forms of the present day found their origin in dance music. For, when musicians combined the slow, dignified dances of the nobles with the merry dances of the peasants, it was natural that there should be a return to the original dance as a conclusion; and we see in this custom the origin of the three-part form.

THE MINUET

The Minuet is one of the most important of the dance forms, so much so that the name Minuet Form is often used to represent the general plan of construction we call ternary form. (See Lesson 37, FORM AND ANALYSIS.)

It is a stately and graceful French dance, thought to have originated in Poitou, in the middle of the seventeenth century.

The name, minuet, is derived from the French adjective *menu*, meaning small, and referring to the small steps with which it was danced. Originally, the minuet was in two-part form, being a composition consisting of two periods, each one eight measures in length. Each period was repeated. Then a second minuet was added, like the first in form, but affording a contrast. As it was written in three-part harmony, it was called trio. Later this was expanded into a larger three-part form, by the repetition of Part I.

The name, trio, for the middle part, has been retained even to the present day, although it no longer has the original significance.

The minuet has outlived most of the old dance forms, and is still popular. It is the only one of the old dances which holds its place as a part of large instrumental works.

Haydn first introduced it into the symphony (a sonata for orchestra). Mozart used it constantly in his symphonies. Beethoven changed the character of the movement somewhat, and called it a scherzo. Mendelssohn and Schumann, however, both used the minuet; the former in his Italian Symphony, the latter in his Symphony in E \flat .

THE PAVANE

The Pavane was a slow and stately dance in duple measure, and was a very popular court dance in Italy, Spain, France, England and Scotland, in the sixteenth and seventeenth centuries.

It is supposed by some to have been of Spanish origin, taking its name from Padovana, Padua. Many composers, of all periods, even those of the twentieth century, have written some very charming numbers in this form.

THE GAVOTTE

A Gavotte is an old French mountaineer's dance. It originated in the town of Gap, where the women were called *gavottes*; hence its name.

Like the minuet, it is written in ternary form, but in a duple or quadruple measure, beginning on the second half of a measure. It is much livelier in character than the minuet.

Often a second gavotte follows immediately after the first, contrasting with it in key and character. The first gavotte is then always repeated after the second.

We give the first four measures of a celebrated gavotte by Bach; also a second gavotte, or musette, which follows it. (See Illustration 1.)

It will be seen that the same rhythmical pattern prevails throughout. With very few exceptions, the half-note is the longest, and the eighth note the shortest, in the rhythmical patterns of all gavottes.

The second gavotte is called a musette, because it has a drone (continuing) bass, resembling the music produced by a sort of small bagpipe called a musette. It is in the key of G major, and the note G is sustained throughout, as is seen in Illustration 1.

Illustration 1
Gavotte and Musette

Giocoso

Bach: Gavotte from Third English Suite

Piu tranquillo

Gavotte II, or Musette

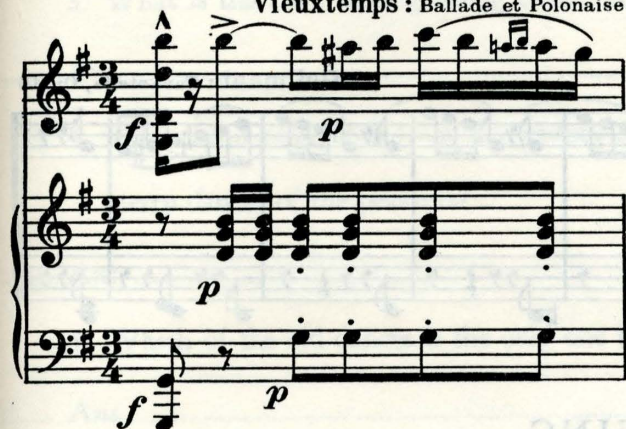
The musical notation for Illustration 1 consists of two systems. The first system, titled 'Giocoso' and 'Bach: Gavotte from Third English Suite', shows a melody in the left hand and a sustained bass line in the right hand. The second system, titled 'Piu tranquillo' and 'Gavotte II, or Musette', shows a melody in the left hand and a sustained bass line in the right hand. Both pieces are in 3/4 time and feature a characteristic rhythmical pattern of half notes and eighth notes.

THE POLONAISE

The Polonaise is of Polish origin. It is a moderately slow, dignified dance, in three-four measure, largely used at court festivities. Its characteristic rhythm, $\frac{3}{4}$ is shown clearly in the accompanying excerpt from Vieux-

Illustration 2
Cadence on Third Beat

Vieuxtemps: Ballade et Polonaise



temps' "Ballade et Polonaise." (See Illustration 2.) Modern polonaises generally have trios, and are in large ternary form.

THE WALTZ

The Waltz was first heard of in Bohemia, Austria and Bavaria, in the latter part of the eighteenth century. Its music was originally written in three-four or three-eight measure, in a two-part form, consisting of sixteen measures, or two complete periods of eight measures each. Later, it became the custom to combine several of these sixteen-measure divisions, adding a secondary movement (trio).

Schubert followed this custom of combining a number of sixteen-measure waltzes in his "Set of Waltzes," but made extensions and improvements.

Brahms composed a waltz which has become one of the best known and most widely loved of all compositions. The opening measures of this waltz are quoted in Illustration 3.

Illustration 3

Waltz

Brahms: Waltz



THE MAZURKA

The Mazurka is of Polish origin. It is written in triple measure, and there is generally a strong accent on either

the second or the third beat of each measure. Its tempo is very capricious, and either the major or the minor mode is employed. The characteristic rhythmic pattern is shown in the Wieniawski example below. (See Illustration 4.)

Illustration 4

Mazurka

Wieniawski: Kujawiak



THE TARANTELLA

The Tarantella is of Italian origin, and is written in six-eighth measure. It has been described as a "delirious dance," so fast and wild is its performance. The following excerpt (see Illustration 5) is in the key of C minor, and

exhibits the characteristic rapid tempo. The first twenty-four measures of the complete piece include the eight measures quoted, and, after a digression of eight measures, the return of the same. These twenty-four measures form the first division of an extended three-part primary form.

Illustration 5
Tarantella



EAR TRAINING

Melodic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.
It may also be conducted at other times by any member of the family who has some knowledge of music.]

First, play the complete melodies given below, according to previous instructions; then play them section by section, allowing the pupil time to write each section as played.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 54

FORM AND ANALYSIS

Possible
Marks
Obtained

1. Into what two classes may instrumental works be divided?

6 Ans.

1. Into what two classes may instrumental works be divided?

6 Ans.

3. What is the chief distinguishing characteristic of pieces such as march, scherzo, etc.?

6 Ans.

4. What form originated from the custom of combining the slow dignified dances of the nobles with the merry dances of the peasants?

6 Ans.

5. Which of the old dances is the only one to hold its place as a part of large instrumental works?

6 Ans.

6. Why was the second part of the minuet called a trio?

6 Ans.

7. Does the gavotte begin on the first half or the second half of the measure?

6 Ans.

8. Why is the second gavotte in the Lesson called a musette?

6 Ans.

9. What is the characteristic rhythm of the polonaise?

6 Ans.

10. In what measure and form was the early waltz written?

6 Ans.

Marks
Possible
Marks
Obtained

FORM AND ANALYSIS—Continued

11. What custom did Schubert follow in his "Set of Waltzes"?

6 Ans.

12. Where is there to be found, generally, a strong secondary accent in the mazurka?

6 Ans.

13. Indicate the rhythmic pattern of the mazurka excerpt given in this Lesson.

6 Ans.

14. Of what origin is the tarantella?

6 Ans.

15. What is its measure and tempo?

6 Ans.

EAR TRAINING

10 16. Melodic dictation.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 55

GRADE—INTERMEDIATE A

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Cadences

(This subject is resumed in Lesson 57.)

The principles which serve as the foundation of the Art of Music are the same as those which underlie all other arts—painting, sculpture, architecture and literature.

For instance, the structure of music embodies many of the same features as the construction of a building. There should be symmetry, balance and adornment in both.

In a poem, the arrangement of phrases and sentences, together with the laws of meter, make a work of art agreeable both to the mind and ear. Relief and variety are brought about in reading, by the rising and falling inflection of the voice; the pauses at the ends of phrases and sentences are indicated by commas, semicolons, colons and periods.

Music, too, is made up of phrases, which are not always of uniform length. (See Lesson 17, FORM AND ANALYSIS.)

We call the endings of musical phrases **Cadences**. The cadence, in music, may be likened to the inflection of the voice that denotes the endings of phrases in the spoken language.

The word cadence, means literally “a fall.” It refers to the decline of the motion of a melody, or phrase, to a point of rest. This pause may be partial and temporary, as in the course of a composition; or it may be complete and final, as at its conclusion.

For its effect, a cadence depends upon the manner in which certain chords succeed one another.

Cadences may be classed as follows:

- Perfect Cadence
- Imperfect Cadence
- Deceptive or Interrupted Cadence
- Half Cadence

PERFECT CADENCES

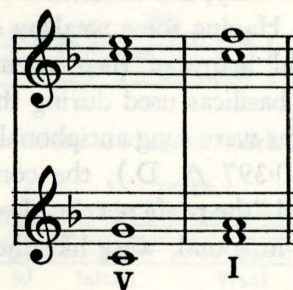
Perfect cadences are of two kinds:

- Authentic Cadence
- Plagal Cadence

THE AUTHENTIC CADENCE

An **Authentic Cadence** is formed by the progression of the chord of the dominant to the chord of the tonic. (See Illustration 1.)

Illustration 1
Authentic Cadence



THE PLAGAL CADENCE

A Plagal Cadence is formed by the progression of the chord of the subdominant to the chord of the tonic. (See Illustration 2.)



The plagal cadence is sometimes called the Church Cadence, or Ecclesiastical Cadence, as it is the form generally used in the closing "Amen" of hymns, and in responses.

It will be seen that, in both of these cadences, the chords forming them are in root position; and that the final (tonic) chord has the keynote in the highest voice.

These two conditions are necessary to constitute a perfect cadence.

Other cadences, including authentic and plagal cadences in their Imperfect forms, will be met with later. (See Lesson 57, HARMONY.)

HISTORY

The Music of the Romans

The Romans were but slightly original in their music, for they practically adopted Grecian civilization and culture. The tibia, or flute, was as popular in Rome as the lyre had been in Greece. Flute-players officiated at funerals in such numbers that a law was passed limiting the number to ten. These flute-players formed a guild, and wielded great power in their relations with the government.

The games of the Romans were in the nature of military triumphs, and the music used in them was probably more

noisy than artistic, according to our standards.

The dance, especially in the form of pantomime, or for the conveying of ideas by silent acting and posing, reached a high state of development in Rome. Music was greatly enjoyed by the emperor, Nero, who, indeed, was a devotee of the art. History tells us that he competed for prizes in the musical contests, and that he was never without a slave at his elbow to caution him against straining his voice.

Early Christian Music

Meanwhile, there was arising a new kind of music, for, in the catacombs, the early Christians were chanting their first hymns. Probably these hymns had their origin in Hebrew temple songs.

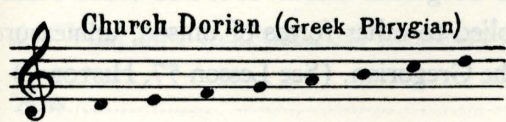
In the second century, the Christians were free to worship more openly. Having some wealthy converts in their number, they held many of their evening meetings in public places and basilicas used during the day by public officials. The Psalms were sung antiphonally. According to St. Ambrose (340-397 A. D.), the congregations were often immense, and "the roofs re-echoed with their cries of 'Alleluia,' which, in sound, were like the great waves of the surging sea."

In 314 A. D., Pope Sylvester instituted singing schools. He also attempted to arrange Christian music into a regular, fixed system. The chanting of hymns followed the Greek tradition of using one central note, somewhat in the nature of the Greek *mese*, but the final notes were the extreme notes of the octave, as with us today.

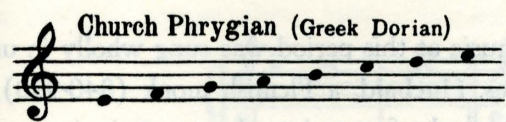
CHURCH SCALES

All church music was, at this time, based upon the Greek modes (see Lesson 52, HISTORY), but these older modes had become corrupted. About 370 A. D., St. Ambrose established four scales, supposedly patterned

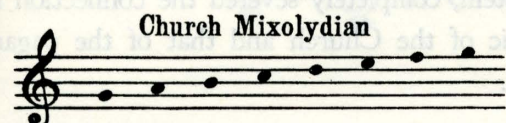
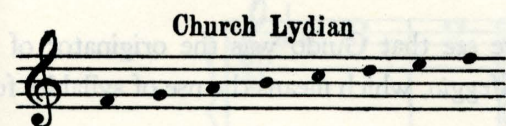
after the Greek modes, but his Dorian scale was what the Greeks called Phrygian:



while his Phrygian was the ancient Dorian:



The other two scales, which differed from the Greek modes, were the Lydian and Mixolydian:



St. Ambrose also regarded the scales as ascending, whereas, it will be recalled that the Greeks thought them downward.

These four modes, the Dorian (D-D), the Phrygian (E-E), the Lydian (F-F), and the Mixolydian (G-G), were accepted and adopted by the Church, and were called Authentic Scales.

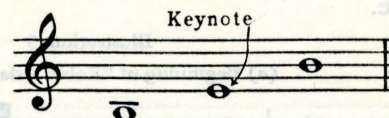
About two centuries later, Pope Gregory added four more modes, which were called Plagal, or side modes. These were as follows (see Illustration 3):

Illustration 3
Plagal Modes

Hypodorian



Hypophrygian



Hypolydian



Hypo-Mixolydian



It will be seen that these scales are a fourth lower than the first four modes (the prefix *hypo* meaning below), but the keynote (or "final") remains the same. This, as already mentioned, is the extreme note in the case of Authentic Scales, so that for the Plagal Scale beginning a fourth lower, it is about midway between the two extremes. Two Scotch Songs, "The Last Rose of Summer" and "Robin Adair" illustrate this point, although they have, otherwise, no resemblance to the music of the Church Scales.

The melody of the "Last Rose of Summer," as given in Illustration 4 (a), begins on the keynote (F), rises an octave (to the upper F) in the course of the melody, and ends on the keynote. It, therefore, represents an Authentic mode. Illustration 4 (b) shows the range, and final note.

Illustration 4

(a) Melody of "The Last Rose of Summer," Showing Range



(b) Final Note as Related to Range of "Last Rose of Summer"



In "Robin Adair," on the other hand, a fragment of which is shown in Illustration 5 (a), the range of the entire melody is the octave, from a fourth below the key-note to a fifth above it. The ending is on the keynote, as shown in Illustration 5 (b). This characterizes the Plagal mode.

Illustration 5

(a) Beginning of "Robin Adair" Melody



(b) Final Note as Related to Range of "Robin Adair"



The music of the Roman Catholic service has been based largely on these eight modes, which are known as Gregorian Scales, after Pope Gregory; and the resulting music is termed Gregorian Chant. It is also called Plain-Song, a term applied to other forms of unison, unmeasured song, besides the Gregorian. (See Lesson 57, HISTORY.)

The Gregorian system greatly influenced all the music of Europe. In the eighth century, we find Charlemagne sending emissaries to Rome, to study the methods of Gregorian singing.

The music at this period was sung wholly in unison or in octaves. Hucbald, a Flemish monk (840-930), is said to have been the first to introduce part-singing.

Solfeggio

Guido of Arezzo (about 990-1050), a Benedictine monk, was a noted singer and teacher. He had a famous boy choir which sang, among other numbers, a Hymn to St. John. The melody of each line, except the last,—began a degree higher than the preceding line. Guido, therefore, adopted the syllables at the beginning of these first six lines for the notes of the scale: Ut, Re, Mi, Fa, Sol, La—

Hymn to St. John

UT queant laxis
REsonare fibris
MIre gestorum
FAMuli tuorum
SOLve polluti
LABii reatum
Sancte Johannes

Thus, we see that Guido was the originator of what is called *solfeggio*, which means the use of syllables for tones.

Pope Gregory, in addition to the modes he added to the scale system, completely severed the connection between the music of the Church and that of the pagan world before it.

The instrument which played the greatest part in bridging over the gulf between the pagan and the Christian world, was the organ.

Many organs had been made in small portable form, for use in theaters, arenas and places of public amusement. Because of its association with these places, the adoption of the organ by the early Christians was doubtless much retarded. As an important instrument, it did not attain much development until it received recognition by the Christian Church; since which time it has become the standard ecclesiastic instrument. (See Lesson 66, HISTORY.)

These names have been in use up to the present time, with Ur replaced by Do, and Si (or Ti) added later. (The modern spelling of the syllables has been slightly changed to assist pronunciation. See Lesson 5, GENERAL THEORY.)

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 55

HARMONY

1. What do we call the endings of musical phrases?

Ans.

2. What two conditions are necessary to constitute a perfect cadence?

Ans.

3. Name the cadences in the following exercises. Mark the chords.



HISTORY

4. What was the popular instrument in ancient Rome?

Ans.

5. What famous emperor of Rome was a devotee of music?

Ans.

6. What was the probable origin of the early Christian hymns?

Ans.

7. By whom were singing schools instituted in 314 A. D.?

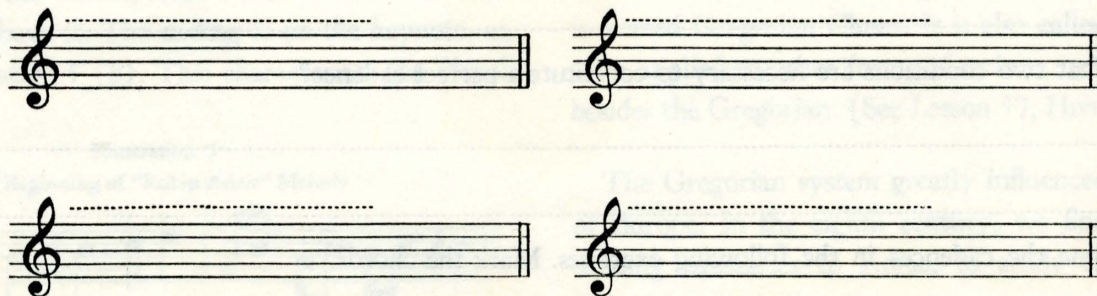
Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

8. Write the four scales established by St. Ambrose about 370 A. D., and give their names.

12 Ans.



9. When the Church accepted and adopted the St. Ambrose scales, what special name was given them?

4 Ans.

10. How do the plagal modes differ from these?

4 Ans.

11. To what does the term, plain-song, apply, besides the Gregorian modes?

4 Ans.

12. What famous ruler sent emissaries to Rome to study Gregorian singing?

4 Ans.

13. What Flemish monk is said to have been the first to introduce part-singing?

4 Ans.

14. Who was the originator of what is called solfeggio, the use of syllables for tones?

5 Ans.

15. What instrument played the greatest part in bridging over the gulf between the pagan and the Christian world?

5 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 56

GRADE—INTERMEDIATE A

Subjects of this Lesson: HARMONY · HISTORY · EAR TRAINING

HARMONY

Analyzing Chords

(This subject is continued from Lesson 53.)

53

Review Lesson 53, HARMONY, then analyze and mark the chords given in the Test on this Lesson.

HISTORY

Music Notation

Music notation, the art of expressing musical ideas in writing, is so familiar to us that we scarcely give a thought to the multifold experiments undertaken by the pioneers in the music field during the centuries in which music as an art had been developing. Difficult problems had to be solved, and innumerable experiments worked out, in order to evolve a satisfactory system of recording musical sounds.

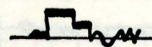
Over four thousand years ago, the Chinese found that the system of transferring a tune, or melody, from composer to performer by means of the ear alone, was very unsatisfactory, and so they used the peculiar signs which represent the syllables of their language, to represent the tones of music. Other oriental nations used letters and numbers to express their musical ideas in writing. The Greeks used the letters of their alphabet to represent certain tones. (See Lesson 52, HISTORY.)

On looking at a page of music, we see numerous signs used by the composer to convey his meaning to the reader.

It is our purpose to trace briefly, the history of this perfected system of music writing which we call Music Notation.

NEUMES

From the third to the tenth centuries, music was written by means of signs, or *neumes*, intended to indicate graphically the rising and falling of the voice. These were hooks, points, lines, angles, etc. This form of notation left much to be desired in the matter of definiteness as to melody and exact pitch. In order to remedy this latter defect, a red line was used (see Lesson 2, GENERAL THEORY), which was intended to fix a certain pitch, and these neumes were written above and below the red line, which usually represented F. Thus,



would read, in our modern notation, somewhat as follows:



This, in general, was the condition of music notation in the year 1000 A. D.

THE STAFF

The name which stands out prominently in this period is that of **Guido of Arezzo**, who was referred to in Lesson 55, HISTORY, as the originator of names for scale degrees—Ut, Re, Mi, etc. He is also credited with the invention of the early staff, with its red line for F, yellow line for C, and black lines for A and E. (See LESSON 2, GENERAL THEORY.) When copyists became careless, and made all the lines black (or red), it brought about the necessity for some other signs to fix their names. Guido supplied the need, by placing the letters, F and C, on the lines that he had first made red and yellow, and these letters were the origin of our clef signs.

The addition of other lines to the four-line staff was a further development which took place as time went on, until the staff often had fifteen or more lines. This proved so confusing to the eye that a more convenient form was adopted, a staff consisting of two groups, with five black lines in each group. These were separated by a single red line, on which no signs or notes were written; and this eleven-lined staff was called the Grand Staff.

The staff of five lines appeared in the twelfth century, and its convenience gradually brought about the exclusion of all others. The vocal staff was fixed at five lines by the fifteenth century, but writers of instrumental music continued to use a staff of fifteen lines, until well into the seventeenth century.

Leger, or added, lines, came into use in the seventeenth century, and gave greater range with a single clef.

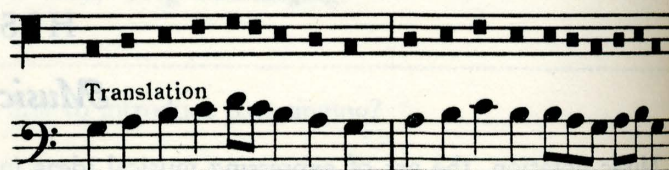
Having thus devised a fairly accurate system of indicating pitch, these pioneers turned their attention to working out some system whereby duration of time for these signs might be indicated.

NOTES

Out of the elaborate system of neumes, there evolved note signs called Shorts and Longs, the long note being called *longa*, and the short one, *brevis*. A diamond-shaped note added later was called *semi-brevis*. The *longa* had twice the time-value of the *brevis*, and the *brevis* twice the time-value of the *semi-brevis*. (See Illustration 3.)

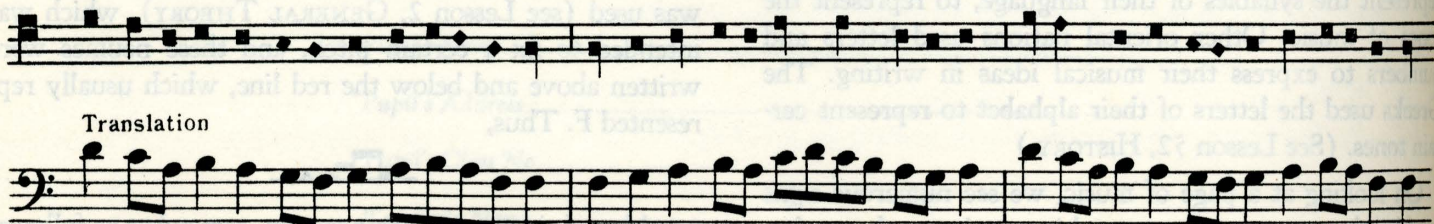
Illustration 1, below, shows how a division of the text began to be indicated by a little vertical line on the staff, the forerunner of our bar.

Illustration 1
Song, Thirteenth Century



The use of the *semi-brevis* is shown in the song, dated 1192, an approximate reproduction of which is given in Illustration 2, followed by its rendering in modern notation. It must be remembered that the *semi-brevis* of early notation was a comparatively short note, rendered sometimes by an eighth note in our translation.

Illustration 2
Extract From a Song of the 12th Century, Showing Notation of the Period



In the course of time, the double *longa* or *maxima*, and the *minima* were added; the *minima* having half the time-value of the *semi-brevis*.

The requirements of rapid writing, soon led to the use of white notes, called empty notes. Characters called Rests were also invented, indicating periods of silence. They had time values corresponding to those of the various notes. At the beginning of the fifteenth century most of the following notes and their corresponding rests were in use, the last two being added a little later. (See Illustration 3.)

Illustration 3
Fifteenth Century Notes and Rests

	Notes	Rests
Maxima		
Longa		
Brevis		
Semi-brevis		
Minima		
Semi-minima or crotcheta		
Fusa		
Semi-fusa		

In England, some of these names, slightly modified, are still in use. The two longest notes are discontinued, but the others are used as the breve (double whole note,

or

found mostly in church music), the semi-breve (whole note), minim (half note), crotcheta (quarter note), quaver (eighth note) and semi-quaver (sixteenth note).

By the beginning of the seventeenth century, the semi-breve, or whole note, became the basis of measure signature, or unit of measurement, as it is today.

The medieval measure signatures were based on the principle that a complete circle denoted perfection, and a broken circle denoted imperfection. Triple measure, during the middle ages, was considered perfect, and duple measure, imperfect.

The old sign, then, for perfect or triple measure was a circle. When the monastic musician was obliged to allow duple or quadruple measure to take its place in music, he broke the circle, thus C; and from this comes the sign, C, frequently used to indicate four-four measure, or Common measure, as it is sometimes called.

The early attempts at part-singing necessitated some method of fixing intervals and time-values. The first problem was to fix upon some adequate method of naming the degrees of the scale. After innumerable experiments, a melodic notation was evolved at the end of the eleventh century, including the use of the first seven letters of the alphabet. The four-line staff was used (see Lesson 2, GENERAL THEORY), which staff continues to form the orthodox staff of Plain-Song to the present day, though without colored lines. (See Lessons 55 and 57, HISTORY.)

The sharp, flat and natural have had a long and varied history. The flat and natural appeared in the time of Guido in the following manner. There was one note, B, which gave special anxiety to these medieval musicians. Playing F and B together was held to be a grave musical fault. So anxious were the monastic musicians to keep their pupils from combining these notes that they gave the name *diabolus* (the devil), to this particular interval. If the B

was flatted, or softened, as they called it, the effect was considered pleasing. Consequently we find two kinds of B's among the old church composers—one, the natural B, or "hard" B, and the other the flatted B, or "soft" B.

In those olden days of letter notation, two shapes of letters were necessary to indicate the hard and soft B. Hence, the hard B received the following square shape,



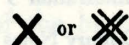
and was called B *quadratum*; the soft B was given the shape *b*, and was called B *rotundum*. It will be seen, at a glance, that our natural sign, *♮*, is evolved from the square B, or B-natural; and our flat sign, *♭*, from the round B, or B-flat.

In Germany, a peculiar error arose from the use of these two B's. The square B was mistaken for the German H, and the note, B-natural, was given the name of H. The error has been perpetuated to the present day in that country.

German composers have taken advantage of this peculiarity by writing compositions on themes the notes of which include this H, as, for example



The sharp arrived later than the flat. In its original shape, it was a Saint Andrew's Cross.



In early times, the natural was used only to cancel a flat, the flat being used to cancel the sharp. In the beginning of the eighteenth century, the natural was used to cancel both the sharp and the flat.

The labors of the neume-writers and their successors, the tablaturists, have resulted in a notation that is now accepted by the whole civilized world, and that is equally applicable to instruments and voices.

EAR TRAINING

Melodic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
[It may also be conducted at other times by any member of the family who has some knowledge of music.]

First, play the complete melodies given below, according to previous instructions; then play them section by section, allowing the pupil time to write each section as played.



English



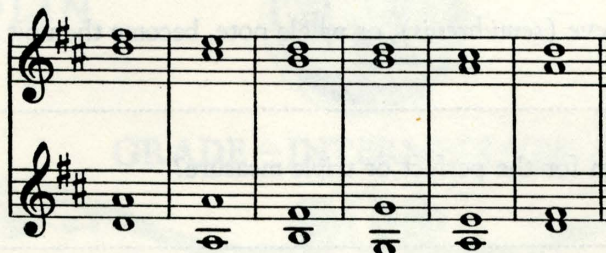
SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 56

HARMONY

1. Analyze the chords in the following example:

Ans.



HISTORY

2. What did the Chinese use over 4,000 years ago to represent the tones of music?

Ans.

3. What is the name of the hooks, points, lines, angles, etc., used for writing music, from the third to the tenth centuries?

Ans.

4. What was indicated by placing them above and below the line?

Ans.

5. What invention, in addition to the use of syllable names for scale degrees, is credited to Guido of Arezzo?

Ans.

6. When did the staff of five lines appear?

Ans.

7. What signs evolved from the system of neumes?

Ans.

8. Name three notes, each of which had twice the time-value of the following one.

Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

9. Give the names of the eight notes, in the order of their time-values, that were in use at the beginning of the fifteenth century?

8 Ans.

10. When did the semi-breve (*semi-brevis*), or whole note, become the unit of measurement?

4 Ans.

11. What was the old sign for the perfect or triple measure?

4 Ans.

12. What kinds of measure did the broken circle indicate?

5 Ans.

13. When were the first seven letters of the alphabet first used for melodic notation?

4 Ans.

14. What chromatic sign was obtained from

6 (a) the square B? Ans.

(b) the round B? Ans.

15. What was the sharp, in its original shape?

4 Ans.

EAR TRAINING

5 16. Melodic dictation.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 57

GRADE—INTERMEDIATE A

Subjects of this Lesson: HARMONY · HISTORY · EAR TRAINING

HARMONY

Cadences

(This subject is continued from Lesson 55.)

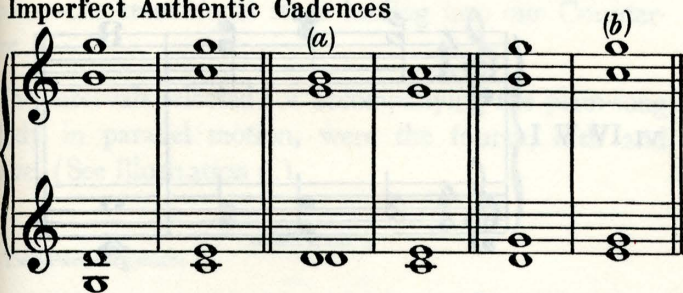
In Lesson 55, HARMONY, we learned to recognize the perfect cadences, both authentic and plagal. The other three kinds of cadences are now to be considered.

THE IMPERFECT CADENCE

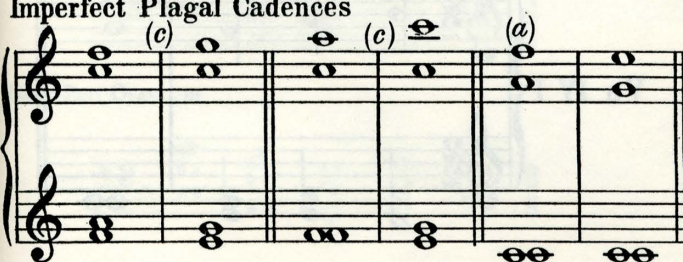
An Imperfect Cadence, whether authentic or plagal, is one in which the roots of the chords are not in both soprano and bass, whereby the cadence has a less final effect. (See Illustration 1.)

Illustration 1
Imperfect Cadences

Imperfect Authentic Cadences



Imperfect Plagal Cadences



When one or both of the chords is inverted, as at (a), (b) or (c) of Illustration 1, we have what is sometimes called an "inverted cadence." In the cadences marked (a), the first chord is inverted; in that at (b), both chords are inverted. At (c) the second chord of a plagal cadence is inverted.

THE DECEPTIVE CADENCE

(Interrupted Cadence)

When the dominant chord appears to be leading to the tonic chord, as in the authentic cadence, but instead, progresses to some other chord than the tonic, we have the Deceptive (or Interrupted) Cadence. (See Illustration 2.)

Illustration 2
Deceptive or Interrupted Cadences



THE HALF CADENCE

The ending of a section of music on the dominant is called a Half Cadence. The preceding chord may be the tonic, or some other chord.

The following are two forms of the half cadence that are frequently met with. (See Illustration 3.) At (a) the dominant triad is preceded by the tonic; at (b) by the subdominant.

Illustration 3
Half Cadences



EXTENSION OF CADENCES

The final cadence, authentic or plagal, may be preceded by other chords, adding to the full cadential effect. It is then said to be extended. (See Illustration 4.)

Illustration 4
Three-Chord Cadences



Some still further extended cadences, consisting of four chords in all, are shown in Illustration 5.

Illustration 5
Four-Chord Cadences



HISTORY

Organum and Discant

Unaccompanied melody is little heard today, except among the oriental nations, and in the plain-song of the Roman Catholic church.

Plain-song is unison melody, and unmeasured; that is, while some notes are longer than others, they have no definite time-values.

The melodies to which a Hindu chants his sacred books, or a Mohammedan the Koran, are a kind of plain-song. The Synagogue music of the pre-Christian era was also of this general character, and the traditional music of the Jewish church today reflects these ancient characteristics.

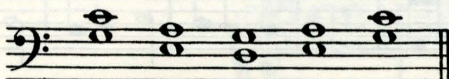
Plain-Song was founded on the old church modes (see Lesson 55, HISTORY), and reached its highest development in the eleventh century. Melody developed rapidly and reached its climax quite early. It was already long past its zenith when the first crude experiments were being made in harmony, which developed more slowly.

The first attempts to replace the unmeasured plain-song by measured music, or music with notes of definite durations, was called Organum. As the addition of another voice-part, in some sort of harmony with the first, was instituted about the same time, this also is sometimes called Organum, and sometimes Diaphony or Discant. Discant, however, is more properly the later development of Organum—the transitional stage leading into our Counterpoint.

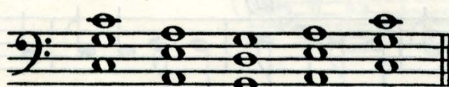
The intervals selected for accompanying the plain-song melody in parallel motion, were the fourth, fifth and octave. (See Illustration 6.)

Illustration 6

a) Two-Part Organum



b) Three-Part Organum



While, in the earlier form of organum, the intervals used were only those shown in Illustration 6, in parallel motion, the later developed forms had the added part entirely free from the plain-song melody, which was called the *Canto Fermo* or fixed song. It was itself in measured notes, but the tones of the canto fermo were still indefinite as to duration, the next tone being sung just where it was most convenient to fit in with the moving, or florid, part.

An example of this measured discant combined with unmeasured plain-song is shown in Illustration 7.

Illustration 7

Later Organum



The above may be called an early form of discant, but the word in its strict use applies only to music in which both or all the parts are measured.

Twelfth century discant used fifths, fourths, unisons and octaves as its prevailing intervals; but as it gradually made more use of contrary motion, so-called dissonances became more and more prevalent.

To sum up, it may be stated that in the early, strict, primitive organum, only parallel motion at prescribed intervals was permitted; but in the development of discant, much freedom, and a measured notation in all parts, gradually came into use.

EAR TRAINING

Transposing Melodies

Melodic Dictation

TRANSPOSING MELODIES

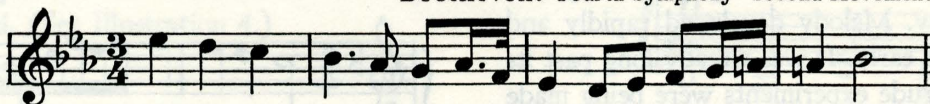
(This work is to be done at home, and the teacher will give short tests upon it at the lesson period.)

Transpose each of the following melodies into three other keys. Test the accuracy of your transpositions by careful listening.

Haydn's "Candle Symphony"



Beethoven: Fourth Symphony - Second Movement



Brahms: Third Symphony - Second Movement



[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
[It may also be conducted at other times by any member of the family who has some knowledge of music.]

MELODIC DICTATION

First, play the complete melodies given below, according to previous instructions; then play them section by section, allowing the pupil time to write each section as played.

The Oriole's Nest (Norwegian)



Oats and Beans (Old English)



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 57

HARMONY

1. What is an imperfect cadence?

4 Ans.

2. Name the cadences in the following exercises.

20 Ans.



3. What is a deceptive cadence?

4 Ans.

4. What is a half cadence?

4 Ans.

5. Name the cadences in the following exercises.

15 Ans.



6. What is an extended cadence?

4 Ans.

7. Name the cadences in the following exercises.

20 Ans.



Marks
Possible
Marks
Obtained

HISTORY

8. What is plain-song?

4 Ans.

9. On what modes was plain-song founded?

4 Ans.

10. What were the first attempts to replace plain-song by measured music called?

4 Ans.

11. What intervals were used for accompanying the plain-song melody in parallel motion?

4 Ans.

12. What was the plain-song melody called when later developed forms of organum gave the added part more freedom?

4 Ans.

EAR TRAINING

5 13. Transposing melodies.

4 14. Melodic dictation.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN

LESSON 58



GRADE—INTERMEDIATE A

Subjects of this Lesson: FORM AND ANALYSIS · EAR TRAINING

FORM AND ANALYSIS

Instrumental Pieces of One Movement

(This subject is continued from Lesson 54, and is resumed in Lesson 67.)

OLD DANCES

A few of the older dances usually forming parts of the cyclical works referred to in Lesson 54, FORM AND ANALYSIS, but sometimes found singly, are briefly described below. In construction they are usually two-part, each part being repeated.

THE ALLEMANDE

The Allemande is written in quadruple measure, the tempo is moderately rapid, and the character is cheerful. The word *allemande* is the French for "German," the dance being of German origin.

The melody is without strongly marked rhythm, while the accompaniment is comparatively simple.

In the suite, it follows the prelude, or opens the suite, when there is no prelude.

Illustration 1 gives a few measures from the Fourth Sonata of Bach, illustrating the general character of the allemande. Notice the florid quality of the melody, and the absence of any marked rhythm.

THE COURANTE

The Courante (Koo-rahnt') is one of the oldest French figure dances, and was very popular in the sixteenth century. The name was derived either from the French verb

Illustration 1

Allemande

Bach: Fourth Sonata



courir, to run, or from the Italian word *corrente*, having a similar meaning, and also sometimes used as a title.

The French dance form is characterized largely by staccato notes, while the Italian form consists chiefly of running passages.

The old French courante was written in three-two time,

while the Italian *corrente* was written in three-eight or three-four time. The courante always followed the *allemande* in the early suite, and by its light, playful character served as a contrast to the more dignified *allemande*.

Eight measures are here given of a courante, from the Fourth Sonata of Bach. It is cheerful in quality, and moves at a rapid rate. (See Illustration 2.)

Illustration 2

Courante



THE SARABANDE

The Sarabande (*sahr'-ah-bahn-deh*) is a stately, serious dance of Moorish origin, although quite as popular in France and England as in Spain. Originally, but one dancer performed the sarabande, and a voice accompanied him. Later, it was transformed into a dance in which several dancers participated.

In the early part of the sixteenth century, when first danced in Europe, it was generally denounced as immodest. It was temporarily suppressed in Spain during the reign of Philip II, but a more refined version soon made its

appearance in France, and in England it was changed to a country dance, similar to our own Virginia reel.

Musically, it plays a very important part in the suite. It is noble in character, and provides an excellent contrast to the lively gigue, which follows it and concludes the suite.

It is written in three-two or three-four time, and has a characteristic rhythm, the second beat being frequently held over in a peculiar manner. (See Illustration 3 and also the sarabande in Lesson 33, FORM AND ANALYSIS.)

Illustration 3

Sarabande



THE GIGUE

The Gigue (zheeg) is a rollicking, rapid dance, very regular in rhythm. It was known in many lands, in slightly varying forms. Different measure signatures were used, such as three-eight, six-eight, three-four, six-four, or even twelve-eight.

The gigue, because of its jolly character, was considered a fitting close to the suite.

We quote the opening measures of the gigue from the Fourth Sonata of Bach.

Illustration 4

Gigue

Bach: Fourth Sonata



THE BOURRÉE

The Bourrée (boo-ray') is a dance of French origin. In general character it resembles the gavotte, played very fast, but differs from it in two particulars:

1. It is written in *alla breve* measure, two beats to a measure; whereas the slower tempo of the gavotte is usually better expressed in four-part measure. (The Bach gavotte quoted in Lesson 54, FORM AND ANALYSIS, is in *alla breve* measure.)
2. The bourrée always begins on the last half of the second beat of the measure (that is, on the last quarter), while the gavotte begins with the third beat of the measure.

In the suites of Bach, a second bourrée frequently follows the first, and the first bourrée is then repeated. A three-part form results.

We give below, the first eight measures of the bourrée from Bach's Sixth Sonata. Notice the vigor of the rhythmic pattern.

Illustration 5

Bourrée

Bach: Sixth Sonata



THE PASSEPIED

The Passepied (*pass'-peeay*) is a dance which originated among the sailors of lower Brittany, and is said to have been first danced in Paris by street dancers, in 1587. It was introduced into the ballet during the reign of Louis

XIV, and was often included in suites and partitas. The passepied somewhat resembles the minuet, but is much faster in tempo. It is written in three-four or three-eight measure, and begins on the third beat. (See Illustration 6.)

Illustration 6
Passepied

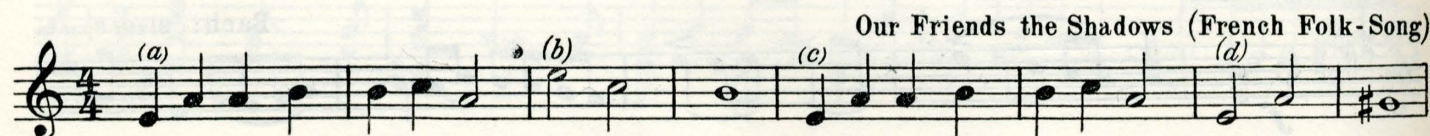


EAR TRAINING

Melodic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
[It may also be conducted at other times by any member of the family who has some knowledge of music.]

First, play the complete melodies given below, according to previous instructions; then play them section by section, allowing the pupil time to write each section as played.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 58

HARMONY

(Review Lesson 53) — and 57

1. Analyze the following chords and indicate the cadences:

40 Ans.



dotted lines for cadences



FORM AND ANALYSIS

2. Name six of the older dances usually forming parts of cyclical works, but sometimes found singly.

12 Ans.

3. What is the meaning of the word, allemande?

5 Ans.

4. In what measure is the allemande written?

6 Ans.

5. What difference was there between the French courante and the Italian corrente?

6 Ans.

6. What is the characteristic rhythm of the sarabande?

5 Ans.

Marks
Possible
Marks
Obtained

FORM AND ANALYSIS—Continued

7. What different measure signatures were used for the gigue?

5 Ans.

8. What was the character of the gigue?

5 Ans.

9. In what two particulars does the bourrée differ from the gavotte?

6 Ans.

10. In what respect does the passepied differ from the minuet?

5 Ans.

EAR TRAINING

5 11. Melodic dictation.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 59

GRADE—INTERMEDIATE A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

Ratios of Vibrations of Tones

As stated in Lesson 51, HISTORY, sound is the result of the vibration of some substance. This substance may be the vocal cords, the strings of an instrument, columns of air, membranes, or other sound-giving bodies.

Nature abounds in combinations of sounds of all sorts, such as the sighing of the breeze, the roar of the ocean, the beating of the waves upon the shore. These sounds, sometimes actual tones of definite pitch, rise and fall in intensity, but they are not music, because music involves system, in the selection and prolongation of each tone.

You have learned that a series of tones, arranged so that they progress by well-defined degrees, forms what we call a scale.

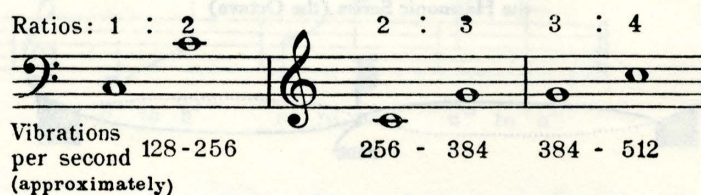
This arrangement of tones into such a series has been made by all races possessing any kind of music. The degrees of progression and their arrangement have differed widely among different nations and in different periods of civilization.

There are, however, three points in which all scales seem to agree. They all contain the octave, fourth and fifth. The reason for this fact is based on simple laws in acoustics.

The ratio of the vibrations of two sounds having the relationship of an octave is 1:2. The ratio of sounds having

the relationship of a fifth is 2:3. The ratio of sounds having the relationship of a fourth is 3:4. These relations are shown in Illustration 1.

Illustration 1
Vibrations of Octave, Fifth and Fourth



It is because of these laws of vibrations and their relationship that the octave, fifth and fourth are so important in the construction of scales.

THE HARMONIC SERIES

The mathematical ratios of the vibrations of related tones are derived from a Harmonic Series, as it is called, and this will now be briefly explained.

The vibrations of strings are most easily understood, and we shall therefore explain the vibrations of a string, in producing a fundamental tone and its harmonics.

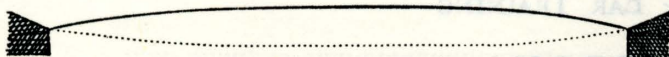
When a string, fastened at both ends, is set in vibration, it vibrates in its entire length. The tone thus produced is

called its Fundamental. It is the first tone of the Harmonic Series for that string. (Other tones in the Harmonic Series are called "Harmonics," "Overtones" and "Upper Partial."s.")

At the ends, where the string is fastened, there are, of course, no vibrations. The string, vibrating in its whole length, forms a "loop" which may be represented (with the distance of the vibration exaggerated) as in Illustration 2.

Illustration 2

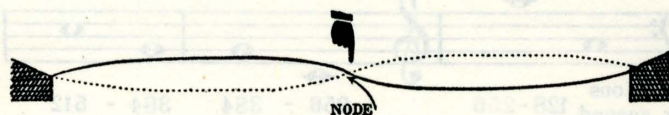
String Vibrating in its Full Length, and Sounding its Fundamental Tone



When a vibrating string is lightly touched in the middle, this becomes a point of rest, like the ends. It forms what is called a "node," and there are then two vibrating segments or loops, one at each side of it, and each one sounding an octave higher than the entire length of the string. This tone is called the second in the harmonic series. (See Illustration 3.)

Illustration 3

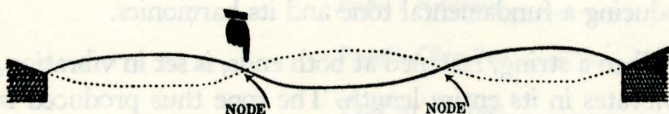
String Vibrating in Two Equal Parts, and Sounding the Second Tone of the Harmonic Series (the Octave)



The third harmonic is formed by touching the string at a point a third of its length from one end. The string then vibrates in three equal parts, with two tones—one where it is caused by the touch, and another from a resulting automatic division into thirds. The tone produced by the vibration of the one-third segments, is a perfect fifth higher than the second harmonic, its vibrations per second being as three to one, compared to those of the whole string.

Illustration 4

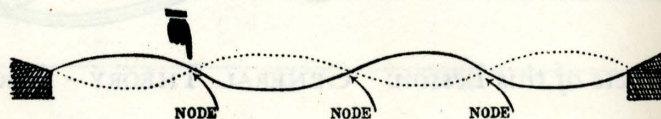
String Vibrating in Three Equal Parts, and Sounding the Third Tone of the Harmonic Series



The fourth harmonic is produced by touching the string at a point one-fourth from the end, the string then vibrating in fourths, and producing a tone whose vibrations are as four to one, compared to the fundamental, and hence two octaves higher. When the string is reduced to one-fourth the original length, it makes four times the vibrations.

Illustration 5

String Vibrating in Four Equal Parts, and Sounding the Fourth Tone of the Harmonic Series



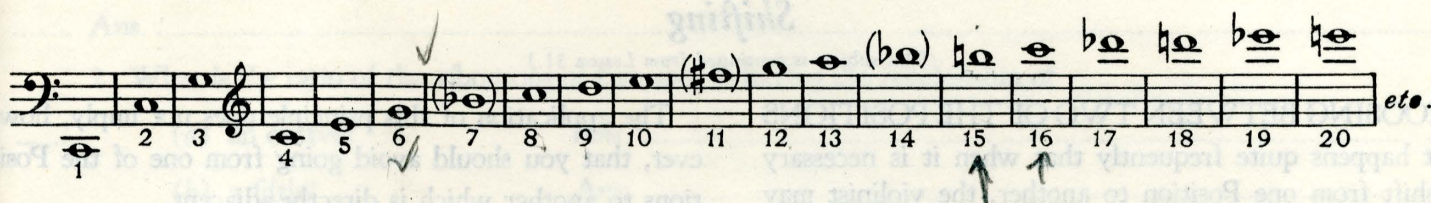
This process may be continued, the difference in pitch between tones of the series decreasing as they ascend.

Illustration 6 shows the Harmonic Series continued up to the twentieth, from C as a fundamental. The vibration ratios coincide with the series number—that is, No. 2 of the series has twice as many vibrations per second as No. 1; No. 6, six times as many as No. 1, or three times as many as No. 2 and so on. The tones of the series do not, in every case, agree with the notes under which they are placed, according to the tuning of our instruments. For instance, the seventh and fourteenth of the series are slightly flatter than the B \flat 's, and the eleventh is flatter than F \sharp .

When the string is touched as described, and the harmonic produced, the fundamental tone is silent, because the string is prevented by the touch, from vibrating in its full length. A string vibrating in its full length, however, and sounding its fundamental, spontaneously vibrates, to a slight degree, in segments, and may sound several of its harmonics as well as the fundamental, though much more faintly. The particular overtones sounded, and their relative strengths, have much to do with giving quality to the tone we recognize as the pitch of the string, and which is actually a compound tone.

The shorter and tighter a string is, the more rapid are the vibrations, and, consequently, the higher is the pitch. The longer and slacker a string is, the slower are its vibrations, and the lower the pitch.

Illustration 6
The Harmonic Series



The Tablature System

In order to express exact pitch without notes, a system is used which is called the Tablature System. The tones of each C to B series (or octave, as it is usually called) are distinguished as shown in Illustration 7. The lowest C on the piano is indicated by CC, the next by C, the next

by a small letter c. Marks added to the small letter indicate the higher octaves, as c', c'', c''', etc. All the tones in any C to B series are indicated by the same style of letter as the C, and the octaves are called double great octave, great octave, small octave, one-lined octave, etc.

Illustration 7
Diagram of Tablature System Notation



The tones in the octave below the lowest note in Illustration 7, would be shown by triple capital letters. The tones in the octave above the highest note in Illustration 7

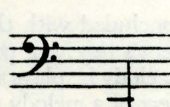
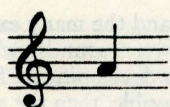
would be c'''' d'''' e'''' etc., up to b'''''. Illustration 8 shows how this System is used.

Illustration 8
Actual Notes Indicated by the Tablature System

One-lined A (a')

Two-lined F (f'')

Double Great G (GG)



TECHNIC

*Shifting**(This subject is continued from Lesson 31.)*

CHOOSING BETWEEN TWO OF THE POSITIONS

It happens quite frequently that when it is necessary to shift from one Position to another, the violinist may choose between two of the Positions, either of which will cover the notes to be played.

In making a choice of this kind, it is usually the rule to proceed from an odd-number Position to another odd-number Position, as from First Position to Third Position, or from Fifth Position to First Position; and, similarly, to go from an even-number Position to another even-number Position, as from Fourth Position to Second Position, and so on.

This technical principle has grown out of the fact that in making shifts, it is usually easier to skip one or more Positions than to go to an adjacent Position.

The application of this principle does not imply, however, that you should avoid going from one of the Positions to another which is directly adjacent.

All shifts should be planned primarily with a view to smoothness and ease of performance. Shifts which call for long jumps on the fingerboard should be avoided whenever possible, because they may produce the effect of a lunge or jerk.

Of utmost importance in shifting is the principle of shaping or molding your left hand to each Position, and of developing certainty in locating the Positions, so that you may move your left hand up and down the fingerboard with freedom and precision.

EAR TRAINING

Melodic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.
It may also be conducted at other times by any member of the family who has some knowledge of music.]

First, play the complete melodies given below, according to previous instructions; then play them section by section, allowing the pupil time to write each section as played.

(a) (b) (c) (d) A Riddle (Folk-Song)

Auld Lang Syne

FOSTER: The Old Folks at Home

CONCLUSION TO THE EAR TRAINING LESSONS

The subject of Ear Training is concluded with this Lesson. The instruction given and the many exercises of various kinds, have had as their object the cultivation of the student's listening powers, and his discrimination between sounds, when associated with music notation.

As he continues his studies, every melody he plays should be used as a means of further developing his faculties in this respect. Notation must always represent *sound*. The musical effect of a melody should be imagined as clearly as possible, then the accuracy of this mental picture tested by playing it over. Practice in transposition may also be continued, using simpler pieces than he is studying, for this purpose.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Test on Lesson 59

GENERAL THEORY

1. What are the three points in which scales of different nations and periods seem to agree?

Ans.

2. What is the ratio of the vibrations of two sounds having the relationship of

(a) an octave?

Ans.

(b) a fifth?

Ans.

(c) a fourth?

Ans.

3. If the vibrations of a certain tone are 300 per second, what are the vibrations of

(a) its octave?

Ans.

(b) its fifth?

Ans.

(c) its fourth?

Ans.

4. When a string, fastened at both ends, is set in vibration, what is the tone thus produced called?

Ans.

5. What are the other tones in the harmonic series called?

Ans.

6. What causes quality in a tone?

Ans.

7. How does shortening or tightening a string affect the vibrations, and, consequently, the pitch of a tone?

Ans.

8. How would slower vibrations, with the consequent lower pitch, be obtained?

Ans.

9. What numbers in the harmonic series given in Illustration 6 have notes, found in the major triad, C, E, G?

Ans.

10. What system of notation is used to express exact pitch without using the actual notes?

Ans.

11. On the staff below, write the actual notes indicated by the following:

Ans.

G

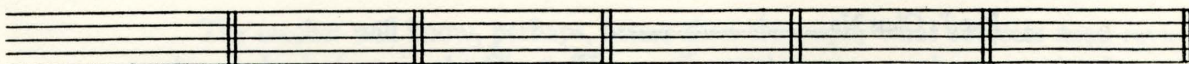
d''

f

BB

a

c'''



Marks
Possible
Marks
Obtained

TECHNIC

12. In making a choice of Position, what is the usual rule?

8 Ans.

13. What principle is of utmost importance when shifting Positions?

6 Ans.

EAR TRAINING

10 14. Melodic dictation.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 60

GRADE—INTERMEDIATE A

Grade Review

A glance at the Chart on the following pages will immediately remind the student that *Harmony* is one of the very important subjects studied in the Intermediate A Grade.

All of the *Harmony* instruction is designed to give the student a practical analytical knowledge of the harmonic materials which he encounters in his Studies and Compositions.

In this Grade, only triads are studied. It is essential that the student be thoroughly drilled in the recognition of the primary and secondary triads, as his success with the more advanced Grades will depend largely upon his familiarity with these chords. Lessons 55 and 57, on Cadences, may also require some further study or review.

The subject of *History* has been begun, and should be reviewed, if necessary, so that there will be a proper foundation for the *History* of the later Grades.

The instruction in *General Theory*, *Technic* and *Interpretation* is closely allied with the student's work on the violin, and should be kept well in mind, and reviewed, not only now, but from time to time, in connection with the technical work of the succeeding Grades.

In *Form and Analysis*, compositions of larger scope have been presented. This work is so interesting to one who plays the violin, that the instruction is generally very readily mastered, and, therefore, may not require much review.

The subject of *Ear Training* is concluded in this Grade; hence, from this point on, definite work under that head is not assigned. If, however, the *Ear Training* exercises have seemed to be difficult, it would be advisable that the student review them. The exercises of this Grade may be used over and over again, until greater facility is gained.

The teacher will know, perhaps, better than the pupil, what subjects need reviewing, and may check them on the Chart. The pupil can then turn to the respective Lessons and carry out the directions, preparatory to taking the Grade Test.

GRADE INTERMEDIATE A

	41	42	43	44	45	46	47	48	49
General Theory	Notation (Foreign Words and Phrases)			Ornamentation (Turn)					Ornamentation (Trill)
Harmony		Related Major Keys (Tonic and Dominant Keys) — Circle of Fifths — Relative Major and Minor — Primary Triads	Purpose and Value of Study of Harmony		Inversion of Triads	Inversion of Triads (Use of Figures to Indicate Chords)	Close and Open Position (Doubling Chord Tones)	Review of Triads	
Form and Analysis									
History									
Technic	The Playing Apparatus (Comparative Relaxation)			Articulation	The Positions (Fourth and Fifth) — Scale Fingerings (B, F#, C#, F, Bb and Eb Melodic Minor)	The Positions — Formation of Good Technical Habits — Bowing (Artificial Spiccato, Bouncing Arpeggios)	Bowing (Strongly Accented Tones, Ricochet, Flying Staccato)		The Positions (Extensions)
Interpretation		Playing From Memory	Phrasing					Preparing a New Composition	
Ear Training	Melodic Dictation	Melodic Dictation	Melodic Dictation	Melodic Dictation		Melodic Dictation	Transposition — Melodic Dictation	Melodic Dictation	Melodic Dictation — Transposition

REFERENCE CHART

GIVING A SYNOPSIS OF THE SUBJECTS IN LESSONS 41 TO 59 INCLUSIVE

50	51	52	53	54	55	56	57	58	59
Notation (Sign for Harmonic)	The Bass Staff	The Bass Staff							Ratios of Vibrations (Harmonic Series) — Tablature System
			Analyzing Chords		Cadences (Perfect: Authentic and Plagal)	Analyzing Chords	Cadences (Imperfect, etc.)		
Rondo Form Analysis, "Soeur ronique")			Variation Form (Analysis, "First Theme and Variations"; "Aria in G")	Pieces of One Movement (Dances)				Pieces of One Movement (Old Dances)	
	Music of Primitive and Ancient Peoples (Scale Systems)	Music of the Greeks (Notation, Scales)			Music of the Romans — Early Christian Music — Solfeggio	Music Notation (Neumes, etc.)	Organum *and Discant		
									Shifting (Choosing Between Two of the Positions)
	Melodic Dictation	Melodic Dictation	Transposition	Melodic Dictation		Melodic Dictation	Transposition — Melodic Dictation	Melodic Dictation	Melodic Dictation — Conclusion

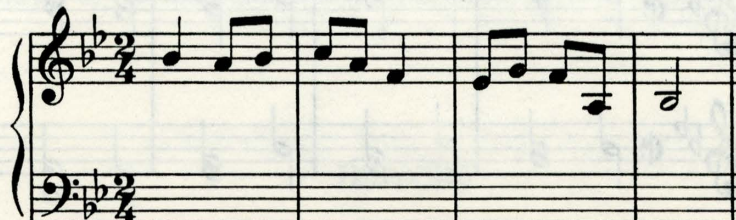
SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE A

Grade Test Accompanying Lesson 60

GENERAL THEORY

1. (L.51) Write, on the bass staff, notes representing an octave below the notes on the following treble staff:

10 Ans.



2. (L. 51) Write, on the treble staff, notes representing an octave above the notes on the following bass staff:

10 Ans.



3. (L. 59) Write the tones produced by the following numbers in the harmonic series with C as the fundamental:

1 2 3 4 5 6 8

4 Ans.

4. (L. 59) Write, in the tablature system of notation, the proper letters under the notes in the following example:

6 Ans.



Marks
Possible
Marks
Obtained

HARMONY

5. (L. 53) Analyze the chords in the following example. Use the large Roman numeral for the major triads and the small Roman numeral for the minor triads.

8 Ans.



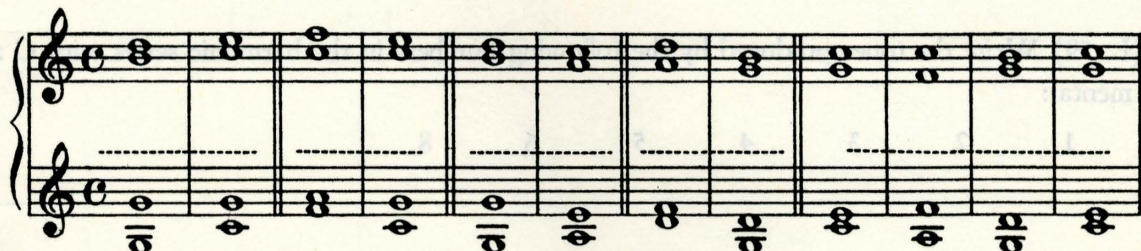
6. (L. 55) Name the cadences in the following exercises and mark the chords.

9 Ans.



7. (L. 57) Name the cadences in the following exercises and mark the chords.

15 Ans.



8. (Ls. 53, 57) Analyze the following chords and indicate the cadences:

16 Ans.



Marks
Possible
Marks
Obtained

FORM AND ANALYSIS

9. (L. 54) Name seven dance forms that come under the head of instrumental pieces of one movement.

3 Ans.

10. (L. 58) Name six of the older dances usually forming parts of cyclical works, but sometimes found singly.

3 Ans.

HISTORY

11. (L. 51) Give the probable origin of

3

(a) the flute

Ans.

(b) the drum

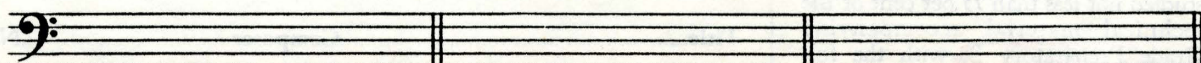
Ans.

(c) the harp

Ans.

12. (L. 52) On the bass staff below, write the complete octave scales of the three oldest Greek modes. Name each mode, mark the upper and lower tetrachords and indicate the half steps.

3 Ans.



.....

13. (L. 55) Write the four scales established by St. Ambrose about 370 A. D. and give their names.

4 Ans.



.....

.....

14. (L. 56) Who first used syllable names for scale degrees and is said to have invented the four-line staff?

2 Ans.

Marks
Possible
Marks
Obtained

TECHNIC

15. (L. 59) What is the usual rule when shifting from

4

(a) an odd-number Position?

Ans.

(b) an even-number Position?

Ans.

100 TOTAL

Intermediate A

Report of Pupil's Technical Work

I hereby certify that this pupil has studied not less than 75 per cent of the technical material accompanying Grade Preparatory B, with the following result:

Exercises, average grade.....

Studies, average grade.....

Pieces, average grade.....

General Average.....

.....per cent of the Pieces have been memorized.

(The minimum should be 50 per cent)

Date

Teacher's Signature

Upon completion of this Test, the Pupil is entitled to receive two compositions chosen from any Grade in the Catalog of Additional Compositions. Indicate carefully and completely the compositions desired.

Title.....Composer.....No.....Grade.....

Title.....Composer.....No.....Grade.....

Compositions mailed to Pupil.....by.....

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

TO THE TEACHER: Please fill in your name and address below. The Test will be returned to that address in one of our special mailing envelopes.

Teacher's
Account Number
(Please fill in)

Teacher's Name.....

Street Address.....

City and State.....