


1938

Violin Course: Grade 4, Lessons and Tests

Sherwood Music School

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Sherwood Music School Courses

VIOLIN



LESSON 61

GRADE—INTERMEDIATE B

Subjects of this Lesson: HARMONY · HISTORY · TECHNIC

HARMONY

Analyzing Chords

(This subject is continued from Lesson 56, and is resumed in Lesson 72.)

When the tones of a chord are sounded separately, instead of together, the chord is said to be broken. Outlines of broken chords may often be found in melodies. The reading and memorizing of music will become much easier for you, once you have learned to recognize these harmonic elements whenever you encounter them. With such recognition, you can read and remember broken chord patterns in melodies as *groups* of tones, rather than as successive individual tones.

To get the full advantage of this process, you must cultivate the habit of looking for broken chords in all the melodies which you play, and analyzing their progressions. Some may present no clear outlines of broken chords; others may yield only a few; still others may seem to be constructed almost entirely from broken chords. Illustration 1 shows an example of a melodic excerpt which is based wholly on broken chords. (See Illustration 1.)

Illustration 1

Melodic Excerpt Based Wholly on Broken Chords



The key signature of this example, two sharps, suggests either the tonality of D major, or the tonality of B minor.

When we examine the first measure, we find that it is made up of the tones, D-F \sharp -A. This being the tonic triad for the key of D major, we conclude that the example is written in that key, and we place a Roman numeral, I, beneath the first measure, to represent the triad on the first degree of the scale.

In the second measure we find only three different tones, which may readily be classified as forming the G major triad: G-B-D.

The fifth of the chord, D, is the lowest tone, so the triad appears to be in the second inversion. (See Lesson 46, HARMONY.) We, therefore, mark the measure, IV $\frac{2}{4}$ to indicate a chord on the fourth degree of the scale, in the second inversion.

A glance discloses that the last two measures of the melody are based on the tonic triad in root form, designated by a Roman numeral, I.

In later Lessons, we shall examine melodies which are longer and more complicated in structure, and thus extend our view of harmonic elements which are to be found in melodic writing.

HISTORY

The Development of Polyphony

(This subject is resumed in Lesson 63.)

At the beginning of the twelfth century, the development of music as an art was far behind that of architecture, painting and sculpture. In architecture, for example, a wide variety of details in building and ornamentation had been combined into symmetrical, well-balanced art-forms.

But with the opening of the twelfth century, we find music beginning to take a prominent place with the other arts, in the services of the Church. Under the monks, who were the chief musicians of the period, its development then became rapid.

The use of many voices in the church service naturally produced part-singing. Such singing was called Polyphony, from the Greek, meaning many voiced.

Part-singing necessitated some arrangement as to the exact time-values of notes, and so measured music came into existence, as explained in Lesson 55, HISTORY.

Paris was at this time the center of wealth and learning. The workers who gathered together musical material and welded it into form, in the twelfth century, came to be known as the Paris School.

THE PARIS SCHOOL

The most important forms established by them were the Strict Organum (see Lesson 57, HISTORY), the Conductus, the Roundel and the Motet.

The Conductus (from the Latin word *conducere*, meaning to conduct) had for its theme a popular melody, with two or more voices moving along freely with it. Each individual part, however, was supposed to be melodious or agreeable to the ear. The conductus was sung in a funeral cortège or other march.

The Roundel was by far the most important form of this period, because it made free use of the principle of imitation. The name was derived from the fact that the voices repeatedly reverted, or came "round," to the same

melody. The roundel was, therefore, a forerunner of the rondo. (See Lesson 50, FORM AND ANALYSIS.)

The Motet of the Paris School was a composition for voices alone (generally three voices), with sacred text. The tenor, which carried the main theme, used but one word throughout, and the theme was often taken from a popular song.

Some of the important innovations of this period may be briefly stated as follows:

Unity was established by means of measured music and the use of themes.

Unity and variety were promoted by the introduction of ingenious imitation.

The use of contrary motion was encouraged, in place of parallel motion only. (See Lesson 57, HISTORY.)

Consecutive fourths and fifths (see Lesson 57, HISTORY) were gradually abolished, and the more agreeable intervals of the third and sixth were admitted.

The great men of the period were **Leonin** and **Perotin**, both organists at the cathedral of Notre Dame; and **Franco** of Cologne. The last-named is credited with being the inventor of measured music, and the earliest notes used in its notation, namely, the *Longa*, the *Double Longa* or *Maxima*, the *Brevis* and the *Semi-Brevis*. (See Lesson 56, HISTORY.) Franco was one of those who strongly discouraged the use of consecutive fourths and fifths.

The Paris School assembled and put into usable form a vast amount of material, establishing many valuable rules and abolishing many abuses. It thus bequeathed a useful legacy to its successor, the Gallo-Belgic School.

THE GALLO-BELGIC SCHOOL

The Gallo-Belgic School, as the name implies, was the connecting link between the Paris School and the great Netherlands School, which forms the subject of the next HISTORY Lesson.

Stretching over a brief period of a hundred years, in the fourteenth and fifteenth centuries, the workers in the Gallo-Belgic School made considerable progress in the principles of imitation and measured music. All of their ideas tended towards a better arrangement of the material gathered by the Paris School, and a preparation for the expression of real emotion.

Methods of imitation were worked out by the writers of the Gallo-Belgic School, such as imitating a melody at a higher or lower pitch (fifth, fourth and octave), varying the imitation by using contrary motion instead of parallel motion, and using notes of smaller or greater time-value in the imitation.

Other new ideas established were:

The use of the Leading Tone.

The gradual disuse of the Church Scales.

The adoption of the modern Major and Minor Scales.

The use of Folk-Songs as melodies for the compositions employing the principle of imitation.

The last idea contained great possibilities, as we shall see from the further study of this subject.

The prominent worker of this School was **Guillaume Dufay** (about 1400-1474). He is credited with the definite abolition of consecutive fourths, fifths, and octaves. In his Masses composed for the Church he made use of the popular melodies of the people.

CANON, ROUND

Dufay's skilful use of the principle of imitation foreshadowed the Canon, which may be briefly defined as a composition in which two or more voices take up in succession the same progression of notes. A popular form of canon is called a Round.

Another prominent name in the Gallo-Belgic School was that of **Antoine de Busnois** (1400-1481). He was very skilful in his use of imitation, and his style was elegant.

Binchois (1400-1465), the teacher of Busnois, also produced another famous pupil, **Okeghem**, one of the

chief masters of the early Netherlands School. (See Lesson 63, HISTORY.)

During this period, composers cultivated the polyphonic style of writing. The combining of melodies, in notation, was called Counterpoint, because it involved the placing of "point against point" (note against note—notes being diamond-shaped, or pointed).

Composers of this era somewhat ignored the inherent emotional quality of music, and became lost in mere mechanical complexities. All this experimental process was necessary. The means of communication had to be perfected before emotion could enter in as a vital part of the music.

Just as a speaker must acquire a large and expressive vocabulary of words, and know how to arrange them into sentences, before he can hope to communicate to his auditors what he has to express, so the early writer in the realm of music had to build up, by scientific processes, a vocabulary of sounds agreeable to the ear, singly or in combination, in order that he might have a conveyance for his emotions seeking expression.

England and France were engaged in a warfare continuing, at intervals, over a period of a hundred years. Monasteries, however, were left undisturbed, and here the monks near the Belgian border worked out their problems comparatively unmolested. The principles established by them were cultivated to greater perfection by the Netherlands masters. The Netherlands, in fact, became the art center of Europe. Her fleets traded in every sea, and her treasury was enriched by a commerce which invaded the civilized world. Contact with people of many nations brought into music more of the human side of art, and tended to liberate it from the scholastic atmosphere of the church. The Netherlands came into touch with other ideas and ideals, and their art-life blossomed into greater beauty. Emotional expression rather than technical ingenuity began to take possession of the minds of composers. Vigor, life and feeling crept into the rigid, stereotyped forms, while the forms themselves developed and expanded. The work of the great Netherlands School is taken up in Lesson 63, HISTORY.

TECHNIC

The Positions

(This subject is continued from Lesson 49, and is resumed in Lesson 70.)

THE HIGHER POSITIONS

Up to this point, our study of the Positions has included the First Position, the Half-Position, the Second Position, the Third Position, the Fourth Position, and the Fifth Position. (See Lessons 12, 28, 35, and 45, *TECHNIC*.)

As the left hand is moved along the fingerboard, away from the scroll of the violin, and toward the player, it moves into successively higher Positions each time the first finger is brought to the correct location for the next higher natural tone.

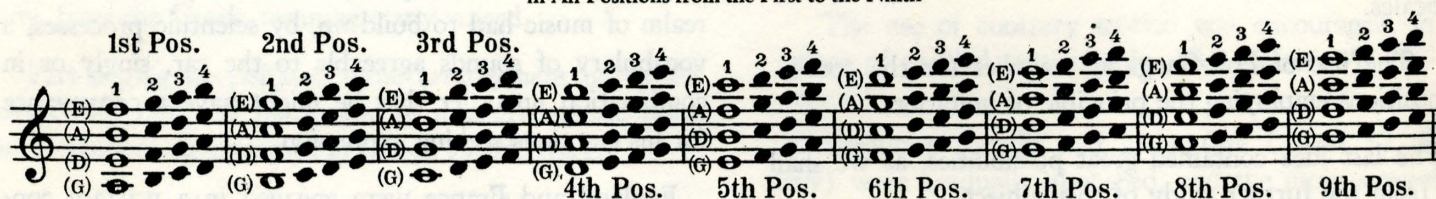
For example, in the First Position, the first finger covers

F on the E string. In the Second Position, the first finger covers G (the next higher natural tone) on the E string; in the Third Position, it covers A; in the Fourth Position, B; in the Fifth Position, C; in the Sixth Position, D; in the Seventh Position, E; in the Eighth Position, F; and in the Ninth Position, G.

You will begin now to make some use of the higher Positions, and can quickly become familiar with their range, and with their relation to the lower Positions, by a study of Illustration 2, which shows the natural tones covered by all fingers, in all Positions from the First to the Ninth. (See Illustration 2.)

Illustration 2

A Chart, Showing the Natural Tones Covered by All Fingers, in All Positions from the First to the Ninth



Theoretically, the chart in Illustration 2 might be extended to include a Tenth Position, an Eleventh Position, and so on. However, once the left hand has moved beyond the Ninth Position, the fingerboard distances between tones become so small that it is no longer entirely practical to think of sequences of four natural tones covered by the four fingers.

In producing half steps (or even whole steps) in the higher Positions, the fingers sometimes have to crowd against one another, or give way to one another. Chromatic stopping and extensions are used frequently as being more convenient than the regular fingering which would be used if the notes were an octave or two lower. Extensions may be used in the higher Positions to cover intervals which are considerably larger than in the lower Positions.

In using the higher Positions, the thumb of the left hand must be permitted to move under the neck of the violin and toward the right side of the instrument. The fingers will necessarily depart from their normal curve and gradu-

ally almost straighten themselves as they are required to reach farther over the body of the violin.

The point at which the thumb makes contact with the neck of the violin should be relied upon mainly as a guide in locating the higher Positions. By observing these contacts as they are made in playing, you will quickly find them a dependable guide in reaching for any desired Position.

In reaching for the highest Positions, some players depend not only upon the thumb as a guide, but also let the palm of the left hand rest on the edge of the violin, and locate their Positions according to the contacts made at various points on the palm of the hand.

This is not entirely satisfactory, however, because the tops of violins are not all cut according to the same curve, whereas the curve and shape of the neck are always approximately the same. So, in changing from one violin to another, the points of contact with the palm of the hand might vary, but the points of contact with the thumb never vary.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

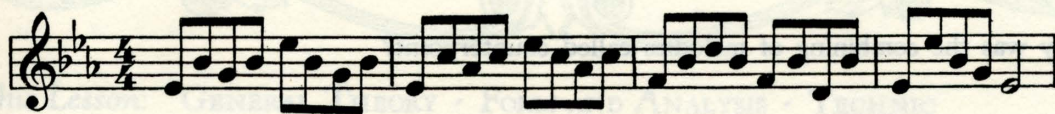
Test on Lesson 61

HARMONY

1. When is a chord said to be broken?

7 Ans.

2. Analyze the chords in the following exercise:



20 Ans.

HISTORY

3. How did measured music come into existence?

7 Ans.

4. Which one of the forms established by the Paris School had sacred text?

7 Ans.

5. What changes were made by this school in the use of consecutive fourths and fifths, and the intervals of the third and sixth?

7 Ans.

6. Who, of the Paris school, is credited with being the inventor of measured music?

7 Ans.

7. What were the earliest notes used in its notation?

8 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

8. Name four novelties established by the Gallo-Belgic School.

8 Ans. 1.
2.
3.
4.

9. Why was the combining of melodies called counterpoint?

7 Ans.

10. What country became the art center of Europe during this period?

6 Ans.

TECHNIC

11. Name the letters of the natural tones covered by the first finger in all of the Positions.

9 Ans.

12. Why is the thumb better than the palm of the hand as a guide to the highest Positions?

7 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 62

GRADE—INTERMEDIATE B

Subjects of this Lesson: GENERAL THEORY · FORM AND ANALYSIS · TECHNIC

GENERAL THEORY

Ornamentation

(This subject is continued from Lesson 49, and is resumed in Lesson 68.)

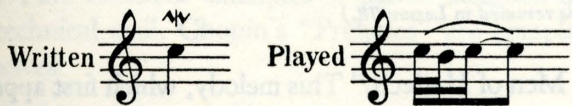
THE MORDENT

The Mordent consists of the rapid alternation of a principal note with the note immediately below it, called the auxiliary note. The mordent is also called a passing shake.

The principal note falls on the accent, and the auxiliary note is usually a half step below it. (See Illustration 1.) In a few cases, especially in old music, the auxiliary may be a whole step below the principal note.

Illustration 1

Mordent



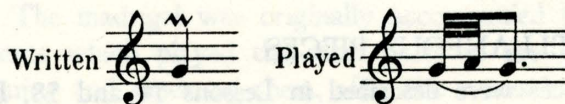
THE INVERTED MORDENT

The Inverted Mordent consists of the rapid alternation of the principal note with the note directly above it. It is the exact opposite of the mordent. The term Pralltriller is very frequently used for the inverted mordent.

The sign of the inverted mordent differs from the sign of the mordent by the absence of the vertical line. (See Illustration 3.)

Illustration 3

Inverted Mordent



THE DOUBLE MORDENT

The Double Mordent, like the mordent, consists of a rapid alternation of the principal note with the note immediately below it, but this is repeated; in fact, doubled. (See Illustration 2.)

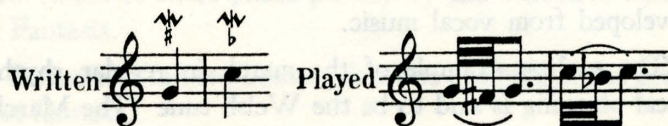
Illustration 2

Double Mordent



Illustration 4

A Sharp or Flat Added to the Mordent



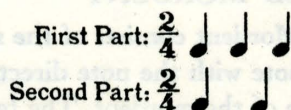
Rhythm

(This subject is continued from Lesson 59, and is resumed in Lesson 64.)

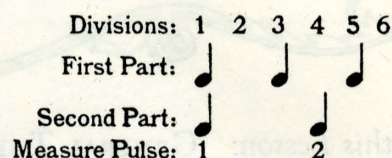
POLYRHYTHMS (Continued in Lesson 64.)

In concerted music, we often find passages in which one instrument must perform three notes of equal value, while another instrument, in the same period of time, performs two or four notes of equal value. Such effects are called Polyrhythms (literally "many-rhythms"). They are also found sometimes in double stop passages for solo violin.

By a simple exercise in arithmetic, we determine what the total rhythmic effect of a polyrhythmic passage should be, and just how one part must coördinate rhythmically in performance with the other. Let us suppose that in $\frac{2}{4}$ measure, one part has to play two quarter notes while another plays a triplet of quarter notes, thus:



Six is the smallest number which can be divided evenly both by two and by three. So let us think of the time value of the measure as being broken into six divisions, and distribute these divisions correctly between the two parts, thus:



The first notes are sounded together. In the part which is performing two notes, the second note sounds just halfway between the second and third notes of the other part. If we used eighth notes and ties to express the total rhythmic effect of the two, the result would be this pattern:



FORM AND ANALYSIS

Instrumental Pieces of One Movement

(This subject is continued from Lesson 58, and is resumed in Lesson 78.)

MISCELLANEOUS PIECES

Dances were described in Lessons 54 and 58, FORM AND ANALYSIS. Some of the pieces of one movement which are not dances will be discussed in this Lesson.

THE MARCH

In ancient times it was the custom of armies to sing as they marched to battle. Instruments were also used to arouse enthusiasm and stimulate the courage of the warriors. Like most instrumental forms, the March was developed from vocal music.

The earliest example of the march in regular rhythmic phrasing is said to be the Welsh tune "The March

of the Men of Harlech." This melody, which first appeared in print in 1794, seems to have originated during the siege of Harlech Castle, in 1468.

Out of the war songs of Germany, developed during the Thirty Years War, grew the military march.

The modern march is now usually written in four-four measure and in a major key.

Funeral marches are generally written in a minor key, one conspicuous exception being the famous "Dead March" from Handel's oratorio, *Saul*, which is in the key of C major.

Schubert has written some excellent quick marches while Beethoven and Chopin have funeral marches in their sonatas.

Elgar's military marches, entitled "Pomp and Circumstance" are fine modern examples of the march.

The march is usually written in the ternary form.

THE PRELUDE

(See also Overture, Lesson 78, Form and Analysis.)

The word Prelude is derived from two Latin words, *prae*, meaning before, and *ludere*, meaning to play. Occasionally, the word Praeambulum was used.

The composition played at the beginning of a church service is called a Prelude. Sometimes it is called a Voluntary, although this latter term is disappearing from general use.

A prelude may be a composition designed to display technical skill, like the etude. It has several different forms and uses. It may be either a simple or an elaborate composition.

In Bach's *Forty-Eight Preludes and Fugues*, the preludes are often of a highly contrapuntal nature; and in his organ preludes, the form of the prelude is akin to that of the modern rondo. Exceptionally fine is Bach's Prelude in E-flat, associated with the fugue known as "The St. Anne Fugue."

Mendelssohn's *Six Preludes and Fugues* for piano, Op. 35, are excellent examples of pieces designed to display technical skill. Chopin's "Preludes" are complete in themselves.

In Bach's partitas, the introductory movements, which are really preludes, are called variously: Praeludium, Sinfonia, Overture, Praeambulum, Toccata, etc.

Other synonymous terms are Introit and Introduction, the latter term being used, for instance, to describe the first movement (after the overture) of Mozart's opera, *The Magic Flute*.

THE ETUDE

An Etude is literally a study. The great quantity of music written under this title may be divided into two

classes—pieces to aid the student in overcoming special technical difficulties, and pieces wherein musical feeling and sentiment dominate the purely technical purposes involved.

Whether an etude be a purely mechanical exercise or a characteristic composition, it is generally evolved from a single phrase or musical idea, either harmonic or melodic in character, this single phrase or idea being subjected to a varied treatment.

Almost any form may be used for the etude, the two and three-part primary forms being common. Nearly all great composers for the violin have contributed some etudes to the literature of the instrument.

THE SCHERZO

Scherzo is an Italian word, meaning jest.

In J. S. Bach's partitas we find a scherzo preceded by a burlesca and fantasia.

Beethoven replaced the minuet of the symphony with the scherzo. He gave it its light and airy character, and established its use. The scherzo in Beethoven's Ninth Symphony must always stand without a rival as an example of the true orchestral scherzo.

The scherzo is usually in triple measure, and its general character vivacious and jolly.

THE FANTASIA

The Fantasia seems to have been a direct descendant of the madrigal, a secular polyphonic part-song for from four to eight voices. (See Lesson 79, FORM AND ANALYSIS.) The madrigal was originally accompanied by instruments which played the same parts as the voices, continuing and repeating them, after the voices had finished, and this was called fantasia.

Among Bach's works for the organ are some splendid fantasias, notably the G minor Fantasia, which serves as an introduction to the great G minor Fugue.

Bach's sons wrote many fantasias; Mozart produced some fine examples; also Beethoven; Brahms calls his Op. 116 (a set of short piano pieces) by the collective name of Fantasia.

Sarasate's *Carmen Fantasy* is a fine example of the concert fantasia.

As the name implies, the fantasia is very free and indefinite in form.

THE SONG WITHOUT WORDS

Songs Without Words are pieces in one movement, generally short, and of song-like character.

Mendelssohn originated this style of composition, in 1831, and it has since been used by numerous composers.

THE RHAPSODY

A Rhapsody is a composition of irregular form made up of various airs woven together fancifully. The melodies or themes used are often operatic airs or folk-songs.

Liszt's fifteen Hungarian Rhapsodies are free fantasias on Hungarian folk-songs. The Hungarian Rhapsody of Miska Hauser is of the same nature.

Brahms' Two Rhapsodies, for piano, Op. 79, are abrupt, impassioned compositions, but of very solid structure. His

Rhapsodie in C, Op. 53, for contralto, male chorus and orchestra, is a setting of a portion of a poem by Goethe.

Mackenzie's "Scotch Rhapsodies," Stanford's "Irish Rhapsodies," and Edward German's "Welsh Rhapsody" are later examples of this style of composition.

OTHER PIECES OF ONE MOVEMENT

The titles of instrumental pieces, such as Idyl, Reverie, Ballade, Barcarolle, Nocturne, Esquisse, Eclogue, Dithyramb, Impromptu, Intermezzo, etc., usually suggest only the general character of the compositions, and not special forms. A two-part primary form, for instance, or a ternary form, may be used for a variety of different styles of composition. Then again, some pieces, expressive of mood and fantasy, are to a great extent devoid of any regular form.

Compositions frequently have their tempo marks used as titles, such as Largo, Adagio, Andante, Allegro Vivace, etc., indicating merely the general character of the composition.

TECHNIC

How to Play Trills

(This subject is continued in Lesson 68.)

The trill was explained in Lesson 49, GENERAL THEORY, as consisting of a principal and an auxiliary note played in even, rapid alternation. Trills are commonly performed with one finger firmly fixed on the fingerboard for the principal note, and with another finger tapping the fingerboard repeatedly at the proper place for the auxiliary note.

The action of the moving finger should be hammer-like from the knuckle joint; it should be precise, so that the intonation of the auxiliary note is always correct; and it should be vigorous enough to produce a clear tone. The moving finger must rise far enough so that each stroke will be energetic, yet not so far that the distance through which it moves will retard the speed of the trill.

In playing a double trill, two fingers are fixed on the fingerboard, and two fingers move up and down. (See Lesson 49, GENERAL THEORY.)

The musical value of a trill depends upon its evenness, rather than upon its speed. Any unevenness of time in the alternation between the principal and auxiliary notes detracts from the warbling, pulsing effect which lends charm to the trill as an ornament.

Consequently, you should never try to play trills so fast that you play them unevenly. But, in time, you will develop the ability to play them both rapidly and evenly, if you begin by practicing them very slowly, increasing the speed very gradually, and always returning to a slower rate of speed as soon as you detect any unevenness.

Trilling makes a steady and sustained demand on one small part of the playing apparatus. For this reason, you should not practice trills too long at any one time. Excessive tension and permanent damage to the muscles of the left hand may result from too arduous attention to the practice of trilling.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 62

GENERAL THEORY

1. Name the ornaments in the following examples and show how they are to be played.

30 Ans.

Written



Played



Names

2. Write the rhythm, in eighth notes, to express the total rhythmic effect of two notes against three notes.

10 Ans.

FORM AND ANALYSIS

3. What is said to be the earliest example of the march?

4 Ans.

4. How is the modern March usually written with regard to

6 (a) measure?

Ans.

(b) key?

Ans.

(c) form?

Ans.

5. Name three composers who wrote excellent examples of the classical etude.

6 Ans.

Marks
Possible

Marks
Obtained

FORM AND ANALYSIS—Continued

6. Name five composers whose etudes are representative of the more modern schools.

5 Ans.

7. What instrumental piece of one movement was given the name of the Italian word meaning jest?

4 Ans.

8. What does the name, Fantasia, imply?

4 Ans.

9. Who originated the style of composition known as "The Song Without Words?"

5 Ans.

10. What is a Rhapsody?

4 Ans.

TECHNIC

11. What should be the action of the moving finger in playing a trill?

11 Ans.

12. Upon what does the musical value of a trill depend?

11 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 63

GRADE—INTERMEDIATE B

Subjects of this Lesson: GENERAL THEORY · HARMONY · HISTORY

GENERAL THEORY

Marks of Expression

(This subject is continued from Lesson 36, and is resumed in Lesson 64.)

TEMPO MARKS

In this Lesson is presented a general classification of the principal tempo marks. In addition, there is given a list of frequently used words which are employed to modify or affect the general meaning of some of these tempo marks.

Grave (grah'veh*).

Larghissimo (lar-ghees'ee-mo).

Lentissimo (len-teess'ee-mo).

Adagissimo (ah-dah-jeess'ee-mo).

} Extremely slow.

Adagio (ah-dah-jio).

Lento (len'toe).

Largo (lar'go).

} Very slow.

Larghetto (lar-get'toe). Slow—not quite as slow as *Largo*.

Andante (ahn-dahn'teh). Moderately slow tempo, faster than *Adagio*.

Andantino (ahn-dahn-tee'no). Literally, a little slower than *Andante*. Generally used to mean "somewhat slow" but quicker than *Andante*.

Moderato (mod-er-ah'toe).

Tempo giusto (tem-poe joos'toe).

Allegretto (ahl-lay-gret'toe).

} Moderate.

*The *eh* represents a sound shorter than *ay*—like *e* in *pen*.

Allegro (ahl-lay'grow). Quick movement.

Vivace (vee-vah'tcheh).

Vivo (vee'vo).

} Quick movement, faster than *Allegro*.

Presto (press'toe). Rapid movement; faster than *Vivace*.

Vivacissimo (vee-vah-tcheess'ee-mo). Very fast; almost equal to *Prestissimo*.

Prestissimo (pres-teess'ee-mo). A very rapid movement.

There exists some difference of opinion as to the comparative rates of speed indicated by these expressions. The order just given is commonly accepted as correct. Moreover, the actual tempo depends largely upon the character of the composition.

WORDS MODIFYING TEMPO MARKS

The number of words used to modify tempo marks is very large. Below is a list of those in general use.

Assai (ah-sah'ee). Enough, quite, very.

Molto (moll'toe). Much, very.

Meno (may'no). Less.

Più (pee'oo). More.

Poco (poh'co). A little.

Poco a poco (poh'co ah poh'co). Little by little, gradually.

Quasi (quah'zee). Like, as if.

Troppo (*trōh-po.*) Too much.

Non troppo (*none trōh-po.*) Not too much.

Below are some tempo marks combined with these modifying words, illustrating the way in which they are used together.

TEMPO MARKS WITH MODIFYING WORDS

Allegro assai (*ah-lay'grow ah-sah'-ee*). Very quickly, quicker than *Allegro*.

Allegro giusto (*ahl-lay'grow joos'toe*). An appropriate *Allegro*.

Largo assai (*lar'go ah-sah'-ee*). Very slowly; slower than *Largo*.

Moderato assai (*mod-er-ah'toe ah-sah'-ee*). Very moderately, slower than *Moderato*.

Molto allegro (*moll'toe ahl-lay'grow*). Very quickly, faster than *Allegro*.

Molto adagio (*moll'toe ah-dah'jio*). Very slowly, slower than *Adagio*.

Molto vivace (*moll'toe vee-vah'tchēh*). Very lively, faster than *Vivace*.

Meno mosso (*may'no mohss'o*). With less motion. More slowly.

Meno presto (*may'no press'toe*). Less rapidly.

Meno allegro (*may'no ahl-lay'grow*). Slower.

Meno vivo (*may'no vee'vo*). Less lively.

Più mosso (*pee'oo mohss'o*). More speed, quicker.

Più lento (*pee'oo len'toe*). Slower.

Più presto (*pee'oo press'toe*). Faster.

Più allegro (*pee'oo ahl-lay'grow*). Faster.

Più vivo (*pee'oo vee'vo*). Livelier.

Poco più (*poh'co pee'oo*). A little more.

Poco più mosso (*poh'co pee'oo mohss'o*). A little faster.

Poco meno (*poh'co may'no*). A little less.

Quasi una fantasia (*quah'zee oo'nah fahn-tah-zee'a*). Like a fantasia.

Non troppo allegro (*none trōh'po ahl-lay'grow*). Not too fast.

Non troppo presto (*none trōh'po press'toe*). Not too fast.

Non troppo andante (*none trōh'po ahn-dahn'teh*). Not too slow.

Vivace, ma non troppo (*vee-vah'tchēh, mah none trōh'po*). Fast, but not too fast.

The word *tempo* is frequently combined with other expressions, such as:

Tempo moderato (*tem-po mod-er-ah'toe*).

Tempo comodo (*tem-po come-o'doe*).

Tempo giusto (*tem-po joos'toe*).

} Moderate movement.

Tempo di ballo (*tem-po dee bal'lo*). Dance time.

Tempo di bolero (*tem-po dee bo-lay'ro*). Bolero time.

Tempo di gavotte (*tem-po dee gah-vot'*). Gavotte time.

Tempo di marcia (*tem-po dee mar'tshe-a*). March time.

Tempo di menuetto (*tem-po dee men-oo-et'toe*). Minuet time.

Tempo di polacca (*tem-po dee polak'kah*). Polonaise time.

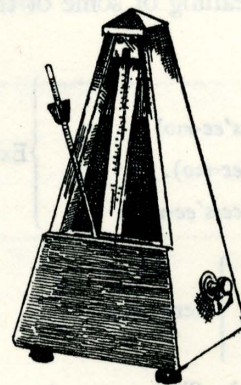
Tempo di sarabanda (*tem-po dee sahr-ah-bahn'dah*). Sarabande time.

METRONOME MARKS TO INDICATE TEMPO

Sometimes a more exact rate of speed is indicated by a sign known as a Metronome Mark. This sign, M.M., refers to Maelzel's Metronome, an instrument which gives exact rates of speed. It is wound up like a clock, and ticks at a perfectly even rate, varying from 40 to 208 times per minute, as desired. (See Illustration 1.)

The rate at which the instrument ticks is regulated by sliding the weight into different positions on the oscillating

Illustration 1
The Metronome



rod, placing it opposite to the desired figure on the printed scale, when the rod is vertical. This figure, or metronome mark, is often given below the tempo mark, at the beginning of the piece of music, following the letters M.M., thus: "Half Note = 60," or "Quarter Note = 100," etc.

The former means that the metronome is to be set at 60

(60 ticks or beats to the minute), and that the half note receives the time of one beat. In like manner, the second mark means that the metronome is to be set at 100 (100 beats to the minute), and that the quarter note receives the time of one beat.

Aside from fixing the tempo desired by the composer, the metronome is valuable as a means of acquiring a sense of steady rhythm, in playing. It is also very useful in the practice of scales and arpeggios in varying rhythms, and at various speeds.

HARMONY

Triads in Minor

If we construct a triad on each degree of the minor scale, using only the tones contained in that scale, we shall have minor, major, diminished and augmented triads.

Illustration 2
Triads of the A Minor Scale



In Illustration 2, we have constructed triads on the tones of the scale of A minor. We find minor triads on the first and fourth degrees, major triads on the fifth and sixth degrees, diminished triads on the second and seventh degrees, and an augmented triad on the third degree.

This gives us four concords (major and minor triads on I, IV, V, VI), and three discords (diminished and augmented triads on II, III, and VII.)

HISTORY

The Development of Polyphony

(This subject is continued from Lesson 61, and is resumed in Lesson 68.)

THE NETHERLANDS SCHOOL

The Netherlands School, referred to in Lesson 61, HISTORY, may be said to have extended, roughly speaking, over a period of two centuries (1425-1625).

Joannes Okeghem (about 1434-1496) was one of its pioneers, and was followed by Josquin des Prés, who has been called the "first real genius in the history of music." He introduced into masses the melodies, and in some cases the words, of popular songs—not always wisely, to be sure. One of his masses was known as the *Mass of the Armed Man*. To combine the words of the popular song

with the sacred words of the liturgy was not in the best artistic taste, and naturally led to great abuses.

Des Prés did most of his writing in Rome and Paris, for it must be stated that the composers of the Netherlands settled in all parts of Europe—in Paris, Madrid, Naples, Venice, Rome and Munich.

Adrian Willaert, though born in Flanders, became the founder of the Venetian School. (See Lesson 68, HISTORY.) His compositions in the field of the madrigal are probably the best remembered of all his works.

Orlando di Lasso was the last and greatest of the Netherlands masters. He did most of his work in Munich. His music shows equal mastery of contrapuntal science and the simpler styles. He laid hold of the real purpose of music—self-expression.

In passing, we mention the names of two lesser lights—**Nicolas Gombert** and **Clement Jannequin**. They were the first men to practice what is called Program Music. They turned to nature, and tried to reproduce her sounds in the language of music. Jannequin's *The Cries of Paris* was an attempt to imitate by means of music, the historically characteristic sounds and street cries of Paris. Gombert wrote a descriptive and humorous composition called the *Bird Cantata*.

To sum up the work accomplished by the Netherlands School, we may say that it perfected polyphonic methods, instituted musical realism, and made Form a means of expressing Emotion.

With the work of this School, the history of composition to the close of the sixteenth century is practically concluded.

THE MADRIGAL

An important product of the Netherlands School is the Madrigal, the first published fruits of its invention being issued in Venice, in 1501. There are many theories as to the derivation of the word. On one point, however, all authorities seem to agree: that the name was at first given to a certain kind of poem, and afterwards transferred to the music to which the poem was sung. The music was written for three or more voices, in the Church Modes, without instrumental accompaniment.

Its originators were doubtless the Troubadours and Minnesingers, bands of roaming minstrels, who devoted their lives to this occupation, and who strongly influenced mediaeval music. The ecclesiastic musicians further developed it, lavishing upon it all the resources of their art, and treating it, technically, exactly as they treated compositions for the church.

The madrigal was cultivated with great success in Italy and England. Among the Italian madrigalists may be mentioned the names of **Costanzo Festa**, **Palestrina**, **Monteverde**, **Felix Anerio**, **Adrian Willaert**, **Andrea** and

Giovanni Gabrieli. Further mention of some of these men may be found in Lessons 68 and 71, HISTORY. In England, there was a vast array of writers of madrigals, especially during the reign of Queen Elizabeth. The total number of Elizabethan madrigals now in print is about 2,000.

John Wilbye is regarded as one of the best of the English madrigal writers, although little is known of him except that his first set of madrigals was published in 1598, as "From the Augustine Friars." These madrigals are for three, four, five and six voices. A second set, "suitable either for voices or viols," was published in 1609. A few other works were issued separately, and the quality, if not the quantity, of these compositions gives Wilbye a ranking in early English secular music comparable to that of Purcell.

Orlando Gibbons (1583-1625) became organist of the Chapel Royal, London, in 1604, and took the degree of Bachelor of Music at Cambridge in 1606. His notable Set of Madrigals was published in 1612. These madrigals are all for five voices, and contain such masterpieces as "The Silver Swan" and "O That the Learned Poets," which are still popular wherever madrigal singing is cultivated. Gibbons also composed anthems and other church music of extraordinary merit, and it is said of a Fantasia in four parts, written for a set of virginal pieces called *Parthenia*, that it was unequalled until the time of Bach.

Other renowned English madrigalists are **Thomas Morley**, **John Dowland**, **William Byrd**, **R. L. Pearsall** and **John Farmer**.

In France, the madrigal was less highly admired, and in Germany it failed to take the place of the national folk-songs.

In Spain, the contrapuntal school, in so far as it is represented by the madrigal, flourished in the fifteenth and sixteenth centuries. Its special glory is **A. Vittoria** (1540-1613), who has been deemed worthy of a place in the history of music beside that occupied by the great Italian, Palestrina. (See Lesson 68, HISTORY.)

In the latter part of the seventeenth century, the style fell into neglect. In Italy, the madrigal was replaced by a new kind of Chamber Music. In England it merged into the Glee, and in Germany into the Part-Song.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 63

GENERAL THEORY

1. Upon what does the actual tempo of a composition largely depend?

6 Ans.

2. Give the meaning of the following Italian words used to modify tempo marks:

8 Molto Ans.

Meno Ans.

Più Ans.

Poco Ans.

3. How is a more exact rate of speed indicated?

6 Ans.

4. For what other purposes, aside from fixing the tempo, is the metronome valuable and useful?

6 Ans.

HARMONY

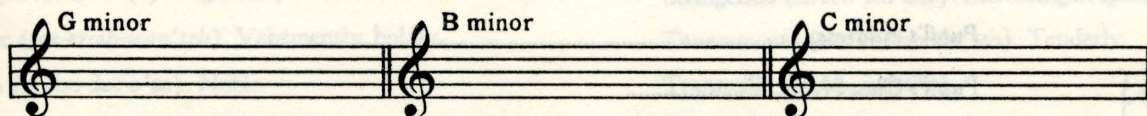
5. On which degrees of the minor scale are found

14 (a) concords? Ans.

(b) discords? Ans.

6. Write the triads on all the degrees of the minor scales on G, B and C. Draw the proper signatures, place accidentals before the notes of the triads where required, and mark the triads with the proper numerals.

24 Ans.



Marks
Possible
Marks
Obtained

HISTORY

7. What was the period of the Netherlands School?

6 Ans.

8. What did Josquin des Prés introduce into masses?

6 Ans.

9. Who was the last and greatest of the Netherlands masters?

6 Ans.

10. What did the Netherlands School accomplish?

6 Ans.

11. Who were probably the originators of the madrigal?

6 Ans.

12. Name two outstanding English madrigal writers.

6 Ans.

100 TOTAL.

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LESSON 64

GRADE—INTERMEDIATE B

Subjects of this Lesson: GENERAL THEORY · HISTORY

GENERAL THEORY

Marks of Expression

(This subject is continued from Lesson 63, and is resumed in Lesson 66.)

TERMS RELATING TO BOTH TEMPO AND DYNAMICS

The following terms, in addition to indicating the general tempo, spirit or character desired in a composition, have some reference, at the same time, to the dynamics.

Agitato (*ah-gee-tah'toe*). Agitated, perturbed.

Affrettando (*ahf-fret-tahn'doe*). Hastening.

Affettuoso (*ahf-fet-oo-o'zo*). Affectionate.

Allargando (*ahl-lar-gahn'doe*). Broadening and slackening speed.

Animando (*ahn-ee-mahn'doe*). Becoming animated.

Appassionato (*ahp-pahss-ee-o-nah'toe*). Passionately.

Bravura (*brav-oo'ra*). Brilliant execution.

Briosio (*bree-o'zo*). In a spirited manner.

Calando (*cahl-ahn'doe*). Dying away.

Capriccioso (*kah-pree-tshe-o'zo*). Capriciously.

Dolente (*doh-len'teh*). Sadly, sorrowfully.

Doloroso (*doh-loh-roh'zo*). Dolorously.

Energico (*en-air'zhee-ko*). Vigorously.

Fieramente (*fee-er-ah-men'teh*). Vehemently, boldly.

Grandioso (*grahn-dee-o'zo*). Noble.

Incalzando (*in-kahl-tsahn'doe*). With growing warmth.

Lamentoso (*lah-men-to'zo*). Mournfully.

Languido (*lahn-gwee'doe*). Languid.

Largamente (*lar-gah-men'teh*). Broadly.

Leggiero (*led-gee-ay'ro*). Light.

Lentamente (*len-tah-men'teh*). Slowly.

Maestoso (*mah-es-toe'zo*). Majestic, stately.

Marziale (*mar-tse-ah'leh*). In a martial manner.

Morendo (*mor-en'doe*). Dying away.

Perdendo (*per-den'doe*). Dying away; losing time and power.

Precipitato (*pray-tshee-pee-tah'toe*). Precipitately.

Risoluto (*ri-zo-loo'toe*). Resolutely.

Rubato (*roo-bah'toe*). Robbed. (In uneven time.)

Scherzando (*sker-tsahn'doe*). Frolicking.

Slentando (*slen-tahn'doe*). Slackening of the time.

Slargando (*slar-gahn'doe*). Broadening of the time.

Smorzando (*smor-tsahn'doe*). Dying away gradually.

Sostenuto (*sos-ten-oo'toe*). Sustained.

Stentando (*sten-tahn'doe*). Dragging heavily.

Stringendo (*streen-jen'doe*). Increasing in speed and intensity.

Teneramente (*ten-er-ah-men'teh*). Tenderly.

Tranquillo (*trahn-queel'lo*).

Tranquillamente (*trahn-queel-ah-men'teh*). } Tranquilly.

AUXILIARY TERMS

There are several words, like *a*, *con*, etc., which are used chiefly as auxiliaries to other words relating to musical expression. Some of these are given in the following list, with, in each case, some phrase or phrases illustrating the use of the auxiliary word.

A (*ah*).
Al (*ahl*). } To, at, by, in, with, towards, for.

A capriccio (*ah-kah-pree'tshe-o*). At the fancy of the player, in time and expression.

A piacere (*ah pee-ah-chay'reh*). At pleasure.

A poco più mosso (*ah po'co pee'oo moh'so*). With a little motion. Faster.

Al fine (*ahl fee'neh*). To the end.

Alla (*ahl-lah*).
All' (*ahl*). } In the manner of; to the.

Alla capella (*ahl-lah cah-pell-ah*). In the church style (usually meaning unaccompanied).

Con (*kon*).
Col (*kol*).
Colla.
Colle.
Collo. } With, with the.

Con animo (*kohn ahn'ee-moh*). With spirit.
(For other words with *Con* see Lesson 66.)

Colla voce (*koll'ah vo'chek*). With the voice.

Senza (*sent'zah*). Without.

San (*Fr.*) Without.

Come (*ko-meh*). As; like; how.

Come prima (*ko'meh pree'mah*). As at first.

Di (*dee*). Of.

Tempo di gavotte (*tem'po dee gah-vot'*). In the time of a gavotte.

Doppio (*dop'pee-o*). Double.

Doppio movimento (*dop'pee-o moh-vee-men'toe*). Twice as fast.

E (*aye*).
Ed (*ade*).
Et (*et*). } And.

Dim. e rit. (*dee-mee-noo-en'doe aye ree-tar-dahn'doe*). Becoming softer and slower.

Il (*eel*).
La (*lah*).
L' (*l'*). } The.

Il basso (*eel bahs'o*). The bass.

L'istesso tempo (*lis-tess'o tem'po*). The same tempo.

Il più (*eel pee'oo*). The most.

Il più forte possibile (*eel pee'oo for'teh pos-see'bee-leh*). The loudest possible.

Mezza (*met'zah*).
Mezzo (*met'zo*). } Half, or medium.

A mezza voce (*ah met'za vo'tchek*). With half voice. Softly.

Ossia (*oss'yah*). Or else, otherwise.

Ossia più facile (*oss'yah pee'oo fah-see'-leh*). Or else easier.

Sempre (*sem'preh*). Always.

Sempre staccato (*sem'preh stah-kah'toe*). In a continuously detached manner.

Un (*oon*).
Una (*oo'nah*).
Uno (*oo'no*). } One, a.

-issimo (*-ees-ee-mo*). Superlative ending.

Pianissimo (from piano). Extremely soft.

-ina (*ee-nah*).
-ino (*ee-no*).
-etto (*et-toe*). } Diminutive endings.

Sonatina (*sohn-ah-tee'nah*). A little sonata.

Larghetto (*larget'toe*). To a small degree, largo (very slow).

-mente (*-men-teh*). Ending changing an adjective to an adverb.

Largamente (from largo). Very broadly.

Lentamente (from lento). Very slowly.

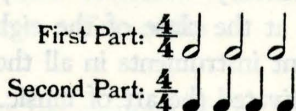
Rhythm

(This subject is continued from Lesson 62, and is resumed in Lesson 79.)

POLYRHYTHMS (Continued from Lesson 62.)

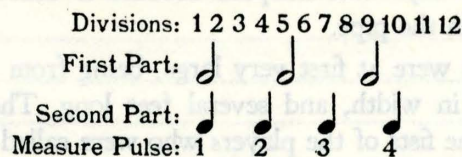
When concerted music requires that one instrument play three notes of equal value, while another, in the same period of time, plays four notes of equal value, we determine the rhythmic coördination of the two parts by a process similar to that explained in Lesson 62, GENERAL THEORY, for solving the rhythmic problem of three notes against two.

Let us suppose that the music is written in $\frac{4}{4}$ measure, and that one part must play a triplet of half notes against four quarter notes in the other part, thus:



Twelve is the smallest number which can be divided evenly by both three and by four, so let us imagine the measure broken into twelve divisions, and distribute cor-

rectly against this number the time values of the two parts, as follows:



The first notes of the two parts are sounded together. The third note in the second part sounds midway between the second and third notes of the first part. The second note of the second part comes just before the second note of the first part; the last note of the second part comes just after the last note of the first part. If we used eighth notes with ties to express the total rhythmic pattern, the result would be this pattern:



HISTORY

The Organ

In the early days of music, instrumental music was less developed than vocal music, partly because instruments were lacking. The organ was the first instrument to acquire a distinctly instrumental style. Perhaps the idea of a wind instrument was first suggested by the wind blowing across the open ends of broken reeds. In course of time, the discovery was made that reeds or pipes of different lengths produced sounds of different pitch, and that the longer the pipe, the deeper or lower the pitch.

Then a number of reeds or pipes of different lengths were joined together, so arranged as to produce a succession of sounds forming some kind of scale, the players blowing into the pipes to produce the sound. This combination of pipes was known in ancient Greece as the Syrx, or Pan's Pipes.

Sir John Stainer, a noted English authority on the organ, describes the Syrx as follows:

"It was formed of seven, eight, or nine hollow reeds fixed together by wax, and cut in graduated lengths, so

as to produce a musical scale. The lower ends of the reeds were closed, and the upper ends open and level, so that the mouth of the player could easily pass from one pipe to another."

This primitive method of playing the Syrx in ancient times gave way to an improvement in the shape of a wind-box, into which the bases or lower ends of the pipes were inserted, and which was furnished with a single mouth-piece.

Hand-bellows, to perform the duty of furnishing air to the wind-box were, perhaps, the next addition. These hand-bellows, which appeared in one or more pairs, were eventually replaced by bellows trodden by the feet of the blowers, thus utilizing their entire weight.

In the very early organs (those blown with the mouth), the holes in the pipes were closed by the fingers when the pipes were not required for use. Later each pipe was equipped with a Slider, which was a strip of wood through which a hole had been bored. The slider moved in and out at the base of the pipe, allowing the air to enter when the

perforation corresponded with the aperture of the pipe. It became necessary to devise some easier and quicker method of managing these sliders, and, on the theory that a blow or stroke is easier than a pull, keys were invented. The name "key" was adopted because it unlocked the sound within the pipe.

The keys were at first very large, being from three to five inches in width, and several feet long. They were struck by the fists of the players who were called "organ-beaters."

The first keyboard to be recorded belonged to an organ built about the end of the eleventh century at Magdeburg, Germany. It had sixteen keys, each one forty inches long and three inches wide. As the amount of pressure required for each key was in proportion to the length and size of the pipe with which it was connected, operation was necessarily very slow and laborious.

Up to this time, organ playing could only be *forte*, but now a means was devised to change this condition. Three keyboards (or *claviers*, as they were then called) were made, one to be used for all the loud pipes, the other two communicating with or controlling pipes softer in quality.

The Draw-Stops were the next development. These enabled the player to shut off, or draw on at will, various sets of pipes. We may say at this point, that the word Stop is used in two senses, (1) for the handles or draw-knobs which are placed near the player, usually at the right and left of the keyboard; and (2) for the whole set of pipes which each one controls. When we say an organ has twenty stops, we mean twenty sets of pipes, which of course, are controlled by the draw-knobs.

The invention of the Pedals was an important improvement. In 1418, the pedals were given a set of independent pedal pipes; previous to that they had merely assisted on the manual stops, by means of couplers.

SOME EARLY ORGANS

The exact period at which the organ was first used for religious purposes is not positively known. According to a Spanish bishop, who lived 450 A.D., it was in common use in the churches in Spain at that time.

In England and France, the organ made its appearance in the churches in the eighth century. The first organ

introduced into Germany (in 811 A.D.) was modeled after the one located at Compiegne, France. An organ built for Winchester Cathedral, England, in the tenth century, had three sets of playing slides, this being prior to the invention of the keyboard. The bellows were operated by seventy men. In the tenth century, also, St. Dunstan, an English prelate, erected an organ in Malmesbury Abbey, the pipes of which were brass. During the next few centuries, organs appeared in Poland, Bohemia and Italy, all showing various improvements. In 1361, an organ was built in Halberstadt, Germany, with three manuals. It presents the earliest example of a chromatic keyboard.

The fifteenth century witnessed many improvements in the organ, and at the close of the eighteenth century there were excellent instruments in all those countries of Europe which cultivated the art of music.

Illustration 1
Organ Used by Beethoven

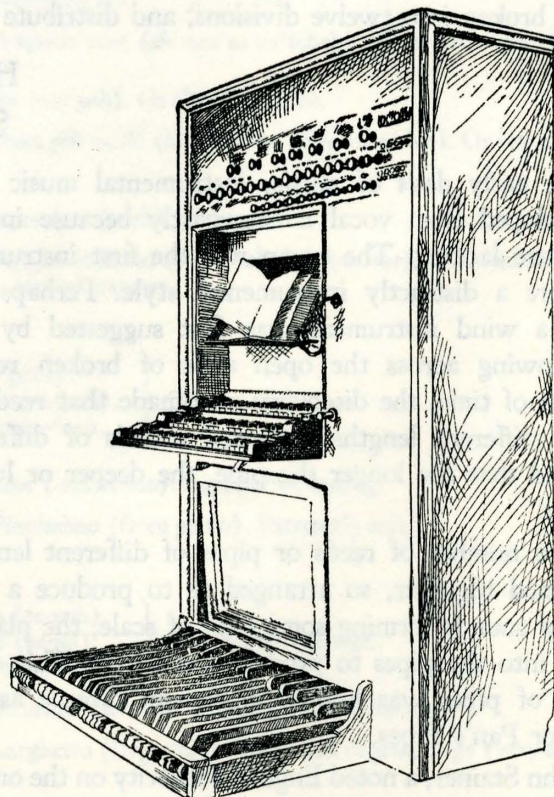


Illustration 1 shows an early organ of special interest, as it is the one on which Beethoven practiced, in Bonn, when a boy ten or eleven years of age.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 64

GENERAL THEORY

Marks
Possible
Marks
Obtained

1. Give the meaning of the following terms, relating to both tempo and dynamics:

- | | | |
|----------|-----------------|-----------|
| 20 | (a) Agitato | Ans. |
| | (b) Allargando | Ans. |
| | (c) Capriccioso | Ans. |
| | (d) Dolente | Ans. |
| | (e) Energico | Ans. |
| | (f) Leggiero | Ans. |
| | (g) Maestoso | Ans. |
| | (h) Rubato | Ans. |
| | (i) Sostenuto | Ans. |
| | (j) Tranquillo | Ans. |

2. Give the meaning of the following auxiliary terms:

- | | | |
|----------|-------------|-----------|
| 20 | (a) Al | Ans. |
| | (b) Con | Ans. |
| | (c) Senza | Ans. |
| | (d) Di | Ans. |
| | (e) Ed | Ans. |
| | (f) La | Ans. |
| | (g) Mezzo | Ans. |
| | (h) Sempre | Ans. |
| | (i) Una | Ans. |
| | (j) -issimo | Ans. |

3. Write the rhythm, in eighth notes, to express the total rhythmic effect of three notes against four notes.

10 Ans.

HISTORY

4. What was the first musical instrument to acquire a strictly instrumental style?

5 Ans.

5. What name was given to the earliest combination of pipes known in ancient Greece?

6 Ans.

HISTORY—Continued

Marks
Possible

Marks
Obtained

6. What improvement in the method of playing succeeded that employed in the Syrinx?

6 Ans.

7. What was a later addition?

5 Ans.

8. What organ, built about the end of the eleventh century, had the first keyboard of record?

6 Ans.

9. Explain the two senses in which the word Stop is used.

6 Ans. (1)

(2)

10. What improvement in the pedals was made in 1418?

5 Ans.

11. When did the organ make its appearance in the churches of England and France?

6 Ans.

12. What organ presents the earliest example of a chromatic keyboard?

5 Ans.

100 TOTAL.

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LESSON 65

GRADE — INTERMEDIATE B

Subjects of this Lesson: HARMONY · HISTORY · TECHNIC

HARMONY

Primary Triads

(This subject is continued in Lesson 67.)

It was explained in Lesson 42, HARMONY, that the primary triads of any key are those on the first, fourth and fifth scale degrees. The primary triads of several major keys were illustrated in that Lesson, and it was pointed out that the primary triads of a major key are all major triads.

Illustration 1

Primary Triads of Several Minor Keys

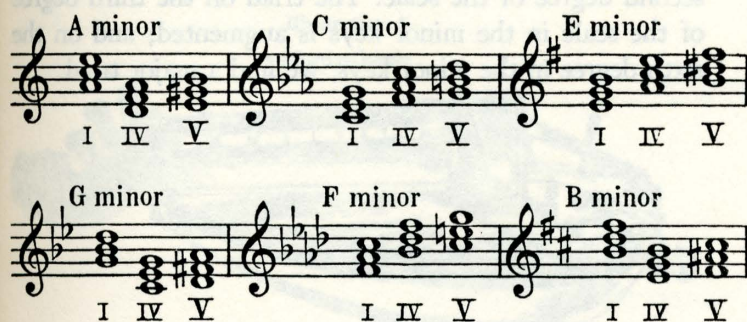


Illustration 1 shows the primary triads of several minor keys, namely, the keys of A minor, C minor, E minor, G minor, F minor, and B minor.

As you will readily see, two of the primary triads of any minor key, the tonic and the subdominant, are minor triads. Only one, the dominant, is a major triad.

As you proceed with your analysis of harmony exercises and other musical materials, you are certain to be impressed by the frequency with which you encounter the primary triads.

These are the distinctive and characteristic chords of any key, and you will find that most harmonizations revolve about them as central points.

Containing in themselves all the tones of the scale, they define the key and create a sense of tonality.

Secondary Triads

In either major or minor keys, all triads other than the primary triads are referred to as Secondary Triads.

Accordingly, the secondary triads are those based upon the second degree of the scale (supertonic); the third degree of the scale (mediant); the sixth degree of the

scale (submediant); and the seventh degree of the scale (subtonic).

Illustration 2 (on the next page) shows the secondary triads for both the major and the minor keys of A, C, E, G, F, and B.

Illustration 2

Secondary Triads in the Major and Minor Keys of A, C, E, G, F, and B

The illustration displays secondary triads for six major and minor keys: A, C, E, G, F, and B. Each key is represented by two staves of musical notation. The top staff shows the major key triads (II, III, VI, VII°) and the bottom staff shows the minor key triads (II°, III+, VI, VII°). The keys are arranged in two rows of three.

Observe that three of the secondary triads in the major keys, those on the second, third, and sixth degrees of the scale, are minor triads. In both major and minor modes, the triads on the seventh degree of the scale are dimin-

ished. The minor keys also have a diminished triad on the second degree of the scale. The triad on the third degree of the scale in the minor keys is augmented; and on the sixth degree in the minor keys, we find a major triad.

HISTORY

The Predecessors of the Violin

THE TROMBA MARINA

The Tromba Marina (Marine Trumpet) was the simplest and probably the earliest of all bowed instruments. It was a kind of one-stringed 'cello, standing about six feet

high. It was played entirely in harmonics, by lightly touching, or stopping, the string, and thus dividing it into segments of different lengths. (See Lesson 59, GENERAL THEORY.)

THE LUTE

For many years, the Lute (see Illustration 3) occupied the most important position among instruments. From the fourteenth to the seventeenth centuries, it was very popular throughout Europe. Until displaced by the violin, it was in use as an orchestral instrument.

The lute differed from instruments of the violin family, however, in having its strings plucked by the fingers, instead of being set in motion by a bow.

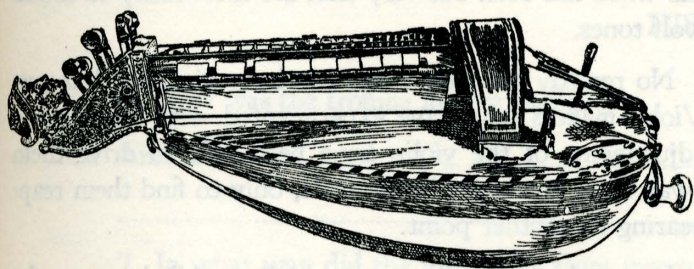
There were many elaborate forms of the lute. Letters or figures were placed on the finger-board to indicate the proper place for the fingers in order to secure the correct pitch. This method of notation was called Tablature.

Other stringed instruments which preceded the violin, besides the Tromba Marina, already mentioned, were the Hurdy-Gurdy, the Rebec, and the Viol.

THE HURDY-GURDY

In the Hurdy-Gurdy (see Illustration 4) four strings were stretched over a resonant body. Two of the strings

Illustration 4
Hurdy-Gurdy



were tuned in unison, and were stopped by an arrangement of keys, manipulated by the player's left hand. The other two strings were tuned as tonic and dominant, and gave a droning sound, like that of a bagpipe, when a rosined wooden wheel, turned by the right hand, set all the strings in vibration. The instrument is used in Massenet's opera, *The Juggler of Notre Dame*.

THE REBEC

The Rebec (see Illustration 5), which was of oriental origin, consisted of three heavy gut strings stretched over a wooden frame, the top and bottom of which were covered with skin, like a drum. These strings were tuned like the lower strings of the modern violin—G, D, A—and were played with a bow. Their tone was loud and somewhat harsh.

The rebec was used to accompany singing, and was played in unison with the voice. This practice later led to the introduction of rebecs of different pitch.

Illustration 5
Rebec

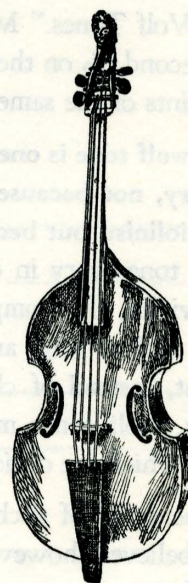


THE VIOL

The Viol (see Illustration 6) had from four to seven strings, stretched over a resonant body. Some viols were held with the arm, like the violin, and some were held between the knees, like the violoncello of today. These instruments were called Soprano, Alto, Tenor and Bass Viols. Historians tell us that it was a poorly furnished household that did not own a set of four viols, or "chest of viols," as it was termed. Friends gathered in the long winter evenings and sang, each voice being supported by a corresponding viol.

From the viol family comes our violin direct, the shape, as well as the size, being modified. The double bass of today still retains the old viol shape.

Illustration 6
Viol



TECHNIC

Sight Reading

(This subject is continued from Lesson 25.)

The rapid and reliable reading of music at sight is not dependent merely upon the understanding and quick perception of the mechanical signs of notation. The apprehension of the meaning, or sense, of a passage, is of still greater importance.

Advanced sight-reading implies the ability to grasp intelligently *all* the various features of a musical passage and reproduce on the instrument every indication on the printed page, including the expression marks, as well as just the notes. You should, therefore, train your eye to grasp the entire content of the passage you play at sight, ahead of actually playing it.

Very advanced sight-reading requires the ability to mentally grasp groups of notes and rhythmic passages, and the tonality of scale passages and arpeggios, or broken

chords. This ability you will acquire, as you make more progress in all phases of your music study.

The pieces you select for sight-reading, as you advance, should, of course, increase in difficulty, and you should play them right through from beginning to end, without stopping to correct errors. Such pieces should always be simpler than those you are studying for technic and interpretation.

The reading of music for two violins with your teacher, or with another student who plays more advanced music than you play, is very excellent practice in sight-reading. In a difficult passage, counting aloud helps to maintain the rhythm. Where this assistance is needed for passages of considerable length, the use of the metronome is recommended.

“Wolf” Tones

At one point or another on the fingerboard, quite a few violins have a tendency to produce tones which are known as “Wolf Tones.” Most commonly, they are given out at the second B \flat on the G string, or at B or C just above; or at points of the same letter names on other strings.

A wolf tone is one which is weak, irregular and unsatisfactory, not because of any deficiency in the technic of the violinist, but because of the nature of his instrument. Such tones vary in effect from one violin to another. In one violin, the complaint may be merely that the wolf tones fail to sing, and that they are blubbery and incoherent, instead of clear and sharply defined. In another violin, wolf tones may contain audibly discordant overtones which are decidedly unpleasant.

The cause of such effects is not very well understood. It is believed, however, that they are due to some conflict of vibrational movements within the body of the violin,

which either creates an interference with the production of a pure, singing tone, or else emphasizes undesirable overtones. It has also been observed that violins in which the wood has been cut very thin are most likely to sound wolf tones.

No remedy for wolf tones has been discovered as yet. Violin makers who have experimented with the interior adjustments of the violin have been able to drive them away from one point in the scale, only to find them reappearing at another point.

Inasmuch as they cannot yet be “cured,” they must be “endured.” If you find that your violin sounds wolf tones at some point on the fingerboard, do not try to improve these tones by the application of force, for this will exaggerate and emphasize their undesirable qualities. At times when you have a choice of string which enables you to avoid any points on the fingerboard which yield wolf tones, it is, of course, wise to avoid them.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 65

HARMONY

1. Classify, as to minor or major, the primary triads in the minor key.

8 Ans.

2. Write the primary triads in C minor and B minor. Draw the proper signatures and mark the chords.

15 Ans.



3. Classify the secondary triads in the major key.

8 Ans.

4. Classify the secondary triads in the minor key.

8 Ans.

5. Write the secondary triads in E major and F minor. Draw the proper signatures and mark the chords.

20 Ans.



HISTORY

6. How was the tromba marina played?

4 Ans.

7. In what way did the lute differ from instruments of the violin family?

5 Ans.

8. How were the four strings of the hurdy-gurdy tuned?

4 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

9. How were the three strings of the rebec tuned and played?

4 Ans.

10. How many strings had the viol?

4 Ans.

11. What instrument of today still retains the old viol shape?

5 Ans.

TECHNIC

12. In reading music at sight, what is of greater importance than merely the understanding and quick perception of the mechanical signs of notation?

10 Ans.

13. What is believed to be the cause of "wolf" tones?

5 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 66

GRADE—INTERMEDIATE B

Subjects of this Lesson: GENERAL THEORY · HISTORY

GENERAL THEORY

Marks of Expression

(This subject is continued from Lesson 64.)

TERMS WITH CON

The terms beginning with the auxiliary word *con* (see Lesson 64, GENERAL THEORY) are numerous, and we give a partial list below. It will be seen that they may have reference to tempo, mood, or general character.

Con amore (kon ah-mo'reh). Tenderly.

Con animo (kon ahn'ee-mo). With animation.

Con bravura (kon brah-voo'rah). Boldly.

Con brio (kon bree'o). With spirit.

Con calma (kon kahl'mah). With calmness.

Con calore (kon kah-loh-reh). With warmth.

Con carita (kon kah-ree'tah). With tenderness.

Con celerita (kon tshay-leh-ree tah). Rapidly.

Con devozione (kon dee-vohtz-ee-oh'neh). With devotion.

Con dolcezza (kon dohl-tchet'za). Sweetly.

Con dolore (kon doh-loh'reh). With grief.

Con energico (kon en-er'jee-ko). With energy.

Con espressione (kon es-press-ee-oh'neh). With expression.

Con forza (kon for'tzah). With force.

Con fuoco (kon foo-oh'ko). With fire.

Con furore (kon foo-roh'reh). Furiously.

Con gravita (kon grav-ee-tah'). Gravely.

Con grazia (kon grah'tsia). Gracefully.

Con giusto (kon joos'toe). With exactness.

Con impeto (kon im'pet-o). With impetuosity.

Con impetuosita (kon im-pay-too-oh-zee-tah'). With impetuosity.

Con leggierezza (kon led-gee-ah-ret'sah). Delicately.

Con misterio (kon mees-tay-ree-o). With mystery.

Con molto espressione (kon moll'toe ess-press-ee-oh'neh). With much expression.

Con molto sentimento (kon moll'toe sen-tee-men'toe). With much sentiment.

Con moto (kon moh'toe). Lively.

Con più moto (kon pee'oo moh'toe). With increasing liveliness.

Con strepito (kon strep'ee-toe). Boisterously.

Con spirito (kon spee'ree-toe). With animation.

Con tutta la forza (kon too'tah lah for'tzah). With all the strength.

SUMMARY

You have learned from the Lessons on Marks of Expression, that tempi may be very slow, slow, moderate, rapid,

very fast; that throughout a composition there may be a hurrying and a slackening of movement, and that these changes may be coupled with increase or decrease in the power of tone.

You have also learned that quantity and quality of tone may be varied in a great number of ways, and that the style or manner of playing may be gentle, forceful, mournful, gay, fiery, delicate, heavy, vigorous, capricious, emphatic. All of these varieties, indeed practically every possible mood, may be indicated by Marks of Expression and so incorporated in the interpretation of compositions.

Below is a selection from the terms given in this and previous Lessons, in classified arrangement.

Words referring solely to tempo, such as

largo	ritardando
lento	ritenuto
adagio	moderato
andante	accelerando
allegro	tempo giusto
presto	vivace

Many of these may be used superlatively or diminutively, as, for instance, *largo* becomes *larghissimo* and *larghetto*, respectively.

Words referring solely to dynamics:

pianissimo	fortissimo
piano	rinforzando
mezzo piano	rinforzato
crescendo	forzato
diminuendo	forzando
mezzo forte	sforzando
forte	sforzato

Words qualifying terms of either tempo or dynamics:

più	assai
poco a poco	meno
molto	quasi
non troppo	sempre

Terms relating to both tempo and dynamics:

animando	calando
morendo	smorzando
perdendo	slargando
incalzando	largamente
	stringendo

Terms referring to either tempo or dynamics, and coupled with qualifying words:

largo assai	meno vivo
più allegro	non troppo allegro
molto allegro	non troppo presto
molto vivace	quasi un fantasia
	vivace ma non troppo

Words and phrases relating to the mood and general character of the music:

con amore	capriccioso
con energico	grandioso
con animo	tranquillo
con calore	scherzando
con devozione	maestoso
con dolore	dolente
con fuoco	dolce
	con misterio

Combinations with the word, tempo:

tempo di gavotte	tempo moderato
tempo di bolero	tempo rubato

HISTORY

The Predecessors of the Piano

Historical research has shown that the ancient Assyrians and Babylonians possessed musical instruments in abundance, and that they used them for religious and civic ceremonies. Triangular harps seem to have been popular. Some of these were played on one side only, and in two ways—either by plucking the strings with a plectrum or by striking them with a hammer. When the strings were plucked, the instrument was known as a psaltery; when they were struck, it was known as a dulcimer. (See Lesson 51, HISTORY.) We may say that the psaltery (with the strings plucked) was the direct ancestor of the harpsi-

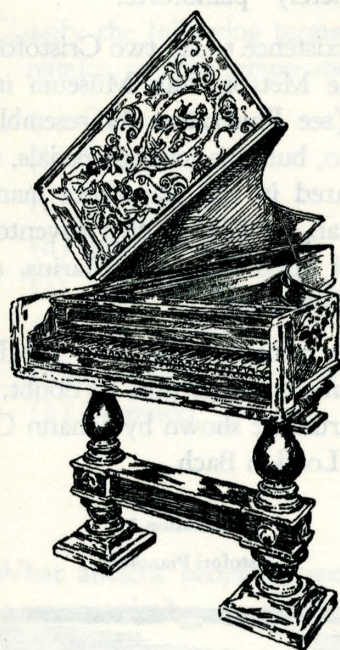
chord, spinet and virginal. The principle of the dulcimer (with the strings struck) was employed in the clavichord and is found in the modern pianoforte.

THE HARPSICHORD

The Harpsichord was an instrument in which the strings were set in vibration by points of quill or hard leather elevated on wooden uprights, known as jacks; when the keys were depressed by the fingers, the plectra plucked the strings, and thus set them in vibration.

Illustration 1

Harpsichord



The harpsichord was made in several shapes. The harpsichord proper, known also by the names, Clavicembalo, Clavecin and Flügel, was of trapeze form, like the psaltery, from which it was derived. The upright harpsichord was called the Clavicytherium.

The oldest harpsichord, as far as is known, is to be found in a collection in the South Kensington Museum, in London. It is a Roman Clavicembalo, dated in Roman numerals MDXXI (1521). It has one keyboard, two unison strings to each note, boxwood natural keys, and a compass of nearly four octaves.

The Ruckers family, of Antwerp (1579-1651), achieved great reputation as harpsichord makers. Instruments with several keyboards were made, and stops were added to make gradations in tone possible. These instruments were often expensively decorated, as in the example seen in Illustration 1, and frequently had two rows of keys. In 1901, harpsichords of early Italian make, having three keyboards, were discovered.

Although the harpsichord was very limited in power of expression, its possible volume of sound gained for it a prominent place in the orchestra. In 1600, it figured in the very small orchestra used for Peri's *Eurydice*, the first publicly performed opera. For over a century after this, the leader of the orchestra played upon a harpsichord, and for nearly two hundred years it appeared in all orchestral scores, until finally discarded by Gluck.

THE SPINET

The Spinet was a small harpsichord, with one string to each note, the strings being set in vibration by means of plectra. It was sometimes trapeze shaped like the harpsichord and sometimes rectangular.

It is a generally accepted fact that the name Spinet was derived from Spinetti, a Venetian, who invented the oblong form of the instrument.

Spinets were elaborately painted and inscribed. The latter part of the eighteenth century practically saw the close of the career of this instrument.

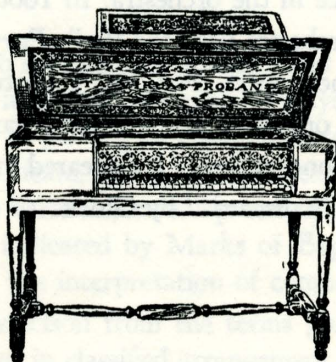
THE VIRGINAL

The Virginal was a small, rectangular, spinet (see Illustration 2), the name, virginal, being used in England because it was the fashionable instrument for young girls. Queen Elizabeth was a very capable performer upon the virginal, as was also Mary, Queen of Scots.

Among famous composers for the spinet or virginal, we find the names of Dr. John Bull, William Byrd and Orlando Gibbons, the two last-named having been mentioned as madrigal writers in Lesson 63, HISTORY. The first published music for the virginal was a collection of compositions by these three composers in a book called *Parthenia*, also referred to in Lesson 63, HISTORY.

This instrument was very popular in spite of its weak tone. It was remarked by Pepys, an eminent writer, that

Illustration 2
Virginal



when the Londoners were trying to escape from the great fire in 1606, "Hardly one lighter, or boat, in three, that had goods of a house in, but had also a pair of virginals in it."

THE CLAVICHORD

The word Clavichord comes from two Greek words meaning, respectively, key and string.

The instrument was developed partially, from the dulcimer. Its strings were set in vibration by means of wedge-shaped pieces of brass called tangents, which were made to strike against the strings from below by means of key levers. Acting as temporary bridges, as well as hammers, these tangents at the same time divided the string and thus produced the pitch of the tone.

Like the spinet, the tone of the clavichord lacked strength, but the instrument possessed powers of expression that made it popular with the composers and artists of the period in which it flourished. It was a favorite of Handel, and was the constant companion of Bach.

Clavichords were sometimes equipped with pedals. One of this type, located in modern times, bears the maker's name-plate, "Johann David Gerstenberg, 1760."

THE EARLY PIANO

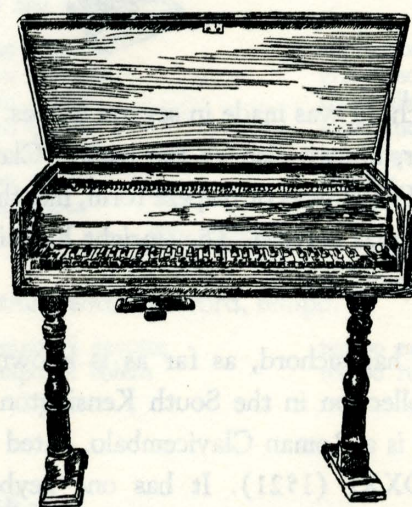
The search for an "action" or mechanism capable of producing gradation in tone from hammer-struck strings continued until about 1710, when **Cristofori**, an Italian (1655-1731), produced what was called a "Clavicembalo

col piano e forte;" in other words, an instrument capable of both soft and loud effects, this long title being later abbreviated to merely "pianoforte."

There are in existence today two Cristofori pianofortes, one being in the Metropolitan Museum in New York. This specimen (see Illustration 3) resembles in shape a small grand piano, but it is without pedals, which, by the way, first appeared in the pianoforte manufactured by **Zumpe**, a German, in 1783. Other inventors who made improvements of importance are **Marius**, a Frenchman, and **Schroter**, a Bohemian.

The pianoforte came into use more rapidly in England than on the continent, partly due, no doubt, to the preference for the instrument shown by Johann Christian Bach—known as the London Bach.

Illustration 3
Cristofori Pianoforte



The famous firm of **Broadwood** in England made the earliest square piano in 1771, and the earliest grand piano in 1781.

On the continent, **Gottfried, Silbermann** and **Sebastian Erard** were prominent makers of the piano, the latter (born in Strassburg in 1752), bringing the instrument to a high state of perfection. Since his time, various further improvements have been added, and the piano, today, stands as an apparently complete instrument.

The construction of the modern piano is more fully described in Lesson 111, HISTORY.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 66

GENERAL THEORY

1. Classify the following terms, stating whether they refer solely to tempo, dynamics, either tempo or dynamics, or both tempo and dynamics.

16	(a) Crescendo	Ans.
	(b) Stringendo	Ans.
	(c) Non troppo	Ans.
	(d) Ritardando	Ans.
	(e) Accelerando	Ans.
	(f) Poco a poco	Ans.
	(g) Diminuendo	Ans.
	(h) Morendo	Ans.

HISTORY

2. What ancient peoples possessed musical instruments in abundance and used them for religious and civic ceremonies?

7 Ans.

3. What was their triangular harp called

8 (a) when the strings were plucked? Ans.
(b) when they were struck? Ans.

4. What later instruments were derived from the psaltery?

7 Ans.

5. What instruments employed the principle of the dulcimer?

9 Ans.

6. How were the strings in the harpsichord set in vibration?

9 Ans.

7. What connection did the harpsichord have with the orchestra?

7 Ans.

8. Give a brief description of the spinet.

7 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

9. What was the small rectangular spinet used in England called?

7 Ans.

10. What was the favorite instrument of Bach and Handel?

7 Ans.

11. How were the strings of this instrument set in vibration?

9 Ans.

12. By whom, and when, was the first pianoforte made?

7 Ans.

100 TOTAL.

THE CLAVICHORD

The word Clavichord comes from two Greek words meaning, respectively, key and string.

The instrument was developed partially, from the dulcimer. Its strings were set in vibration by means of a small hammer which struck the strings from below. The strings were held in tension by a frame of wood and metal. The strings were of different lengths and were tuned to different pitches. The instrument was used for religious and civic purposes.

Like the spinet, the tone of the clavichord varied with the strength of the touch. The instrument was used for religious and civic purposes. It was the favorite instrument of Bach and Handel.

Clavichords were sometimes equipped with a keyboard. The keyboard was made of wood and metal. The strings were held in tension by a frame of wood and metal. The strings were of different lengths and were tuned to different pitches.

THE EARLY PIANO

The search for an "action" producing gradation in tone was continued until about 1700. The instrument was used for religious and civic purposes. It was the favorite instrument of Bach and Handel.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 67

GRADE—INTERMEDIATE B

Subjects of this Lesson: HARMONY · HISTORY · TECHNIC

HARMONY

Primary Triads

(This subject is continued from Lesson 65.)

As an extension of your study of primary and secondary triads, a harmonization is given in Illustration 1, and in this harmonization the primary triads have been marked with the customary Roman numerals (I, IV, and V), the secondary triads being left unmarked. This illustrates the statement made in Lesson 65, HARMONY, that the primary

triads are central points around which the rest of the harmonization revolves. Observe how frequently the primary triads occupy the accented positions in each measure, and the general effect of the secondary triads as connecting links. The cadence, made up of primary triads (V and I), is authentic and perfect. (See Lesson 55, HARMONY.)

Illustration 1

Harmonization Illustrating Importance of Primary Triads

I IV V I₄ V I₆ IV V I IV V V I I IV₆ V₆ I I₆ IV V I₄ V I

HISTORY

The History of Violin Playing

(This subject is continued in Lesson 69.)

The musical historian is in a position of "conjunctural uncertainty" when he attempts to trace the early evolutionary stages of violin playing, for his information must be based on the study of crude and mostly inaccurate

representations of mediaeval bowed instruments in wood and stone, and of illuminated drawings with occasional allusions to the accomplishments of players of these instruments in contemporary literature.

The earliest predecessors of our violin virtuosi in mediaeval Europe were wandering minstrels who enjoyed neither the rights of citizenship nor the privileges of religious sacraments. These wandering minstrels eked out a precarious living on the high roads—their audiences, a knight with his family and friends in a castle court, or a promiscuous crowd at a fair or market place.

Their status began to improve somewhat during the romantic age of the Troubadours and Minnesingers.

By the first half of the seventeenth century, however, we find Italian violinists in the service of foreign potentates.

One of these early pioneers was **Carlo Furina**, (1626) engaged as violinist to the Elector of Saxony.

The real father of violin playing is **Arcangelo Corelli**, born not far from Bologna in 1653. He settled in Rome, where he founded the Roman School of violin playing. Pupils came to him from not only all parts of Italy, but from Germany and France, one of them, **Geminiani**, being the author of the first violin method.

Pietro Locatelli, another pupil, had great influence in the development of violin technic. A third pupil, **Gioranni**

Somis (b. 1676), founded the Piedmontice School at Turin, from which eventually came one of the greatest violin masters of all time, **Viotti**.

At Corelli's death, his venerating fellow-citizens buried him in the Pantheon, not far from the ashes of Raphael.

The Roman Catholic Church, ever ready to enhance the impressiveness of its ritual, had added instrumental music and particularly violin performances to singing, as an integral part of its service.

Noted representatives of the art of violin playing were to be found in all the large cities of Italy, particularly Florence, whence came one of the most remarkable of old Italian masters, **Francesco Maria Veracini** (1685-1750).

In addition to the Roman and Piedmontice Schools, that of Venice rose to great importance through the influence of **Antonio Vivaldi** (1675-1745), that remarkable personage, monk, violinist, and fertile composer for whom, as a master of musical form, the great Bach showed a marked regard.

At the high tide of popularity of violinistic art appeared the man who is considered the second great landmark in its development, **Giuseppe Tartini**.

TECHNIC

The Vibrato

(This subject is continued in Lesson 70.)

NOTE TO TEACHER: *The following instruction on the Vibrato may be given to the student at any time in his training, according to his need for it.*

The Vibrato (ve-brah'-toh) is a technical device used in violin playing to impart a warm, emotional quality to the tone, through minute but more or less rapid fluctuations in pitch.

The vibrant, glowing effect thus produced is familiar to anyone who has listened to a proficient violinist. It simulates the effect of the more earnest and impassioned tones of the singing voice; or may be somewhat likened to the use of the tremulant on the organ.

Wide acceptance and use of the vibrato is a comparatively modern development in violin playing. Most of the old masters of the instrument frowned on its use.

However, the emotional content in the works of composers of the Romantic school brought about a need for a violin tone of more intense warmth, with greater depth of color. This need, the vibrato satisfied; and, without the vibrato, performances of certain types of compositions would seem cold and barren of color.

But—like seasoning in food—the vibrato must be used with great care and discretion. If used improperly, it will ruin any interpretation, instead of enhancing its beauty; and it will become a source of annoyance, rather than pleasure, to the listener.

The vibrato is one of the most distinctive features of

the playing of any violinist; it does much to distinguish his playing from that of any other violinist.

Numerous variations are possible as to the speed of the vibrato, and as to the exact degree of fluctuation of pitch, and as to these two factors in combination with one another. It is because of the number of such variations that the way is open for each player to develop a vibrato which is in some measure different from that of any other player. But the individuality of his vibrato is due not so much to conscious thought and direction as to an instinctive expression of his own mentality and emotional nature.

From an aural standpoint, the vibrato consists of sounding the true pitch of the tone; then a pitch approximately a sixteenth of a whole tone higher; then the true pitch; then a pitch approximately a sixteenth of a whole tone lower; then the true pitch again, and so on indefinitely.

It is important to note that the pitch is varied alternately upward and downward. If it were varied upward only, the tones would sound sharp; if it were varied downward only, they would sound flat. Balance is achieved by alternate fluctuations in both directions.

From a technical standpoint, the vibrato is accomplished by a slight rolling movement of the left hand finger tip on the string, brought about by a light, flexible swinging of the entire hand, moving loosely from the wrist joint.

Obviously, the vibrato can be used only on stopped tones. There is, however, a technical device for creating

an effect similar to the vibrato when playing on an open string, which is explained in Lesson 70.

In taking the first steps toward actual mastery of the vibrato on the violin, it is helpful to place the head of the violin against the wall to give one the feeling that it need not be supported or held except by the chin, the collar-bone and the wall. (See Illustration 2.)

Thus the left hand and arm are perfectly free for technical movements, and they may support their weight on the fingerboard through the finger tips. The relaxed condition thus established is ideal for the purposes of the vibrato.

Furthermore, the weight of the left arm, hanging suspended, as if hooked to the fingerboard by the finger tips, serves to hold the finger tips firmly in place as they stop the strings, and this is highly essential to an effective vibrato. Although it is true that the finger tips take on a rolling motion in the vibrato, they must not be permitted to slip back and forth.

The device of using a wall to help support the violin should be continued until the technical actions involved in the vibrato are fully mastered, after which it may be abandoned.

In bringing the left hand to the fingerboard for vibrato playing, two important departures from the technical procedure commonly used must be observed:

1. The base of the first finger, which commonly rests against the neck of the violin (see Lesson 1, **TECHNIC**) must now be moved away from the neck of the violin, to secure greater freedom of the hand.
2. Instead of keeping the fingers on the fingerboard as much as possible (see Lesson 2, **TECHNIC**), only the finger which is being used for stopping the tone should be kept on the fingerboard in vibrato playing, the others being lifted. This helps to secure greater freedom for the swinging of the hand, and also helps to balance the hand and make the swinging motion even and regular.

Except for these two departures, the position of the left hand for vibrato playing is unchanged from the normal position explained in Lesson 1. (See Illustration 3.)

Illustration 2

Supporting the Violin Against a Wall

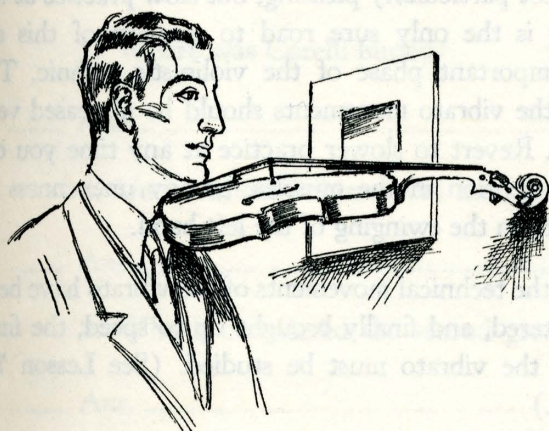
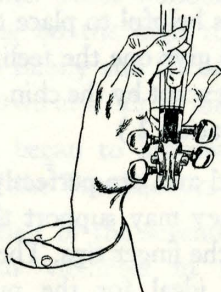


Illustration 3

The Correct Position of the Left Hand in Vibrato Playing



If there is someone at hand who can assist you in your first practice of the vibrato, ask the person assisting you to grasp your left forearm lightly after your left hand is in position, as shown in Illustration 4.

The hand of your assistant should grasp your forearm as close as possible to the wrist joint without covering the joint. The hold should not be so tight as to hamper your muscles in any way, or to prevent all movement of the

Illustration 4

The Hold of the Assistant on the Left Wrist of the Pupil



forearm, but just firm enough to minimize the movement of the forearm in conjunction with the swinging of the hand.

Now, with one of the finger tips in position for stopping a tone, and with the weight of the left arm depending upon this finger tip, begin to swing your left hand evenly and slowly, alternately toward yourself and away from yourself. You will find it easiest to train the second finger first, then the third, then the fourth, and finally the first.

It is of utmost importance that the finger tip retain its position on the fingerboard firmly, without slipping. All the joints involved—finger tip joint, middle finger joint, knuckle joint, and wrist joint—must be loose. As the hand swings back and forth, each joint moves slightly, and the finger tip, being a fixed pivotal point, rolls alternately forward and backward on the string, producing the desired minute fluctuations in pitch.

The hand swings straight from the wrist joint, like a hinge, without any sidewise or oblique motion.

In order that the action of the hand may be studied carefully with a view to mastering the technical movements fully, so that they will always be free, easy and regular, the movements of the hand must be made very slowly at first, with perhaps only one forward or backward movement per second.

If the vibrato is approached with such slow practice, it may very easily be mastered; but if an effort is made to make these movements quickly from the beginning, many difficulties are certain to arise, including a tension of the muscles which will defeat the object in view.

The tonal result of such slow practice of vibrato movements is not particularly pleasing, but slow practice at the beginning is the only sure road to mastery of this extremely important phase of the violinist's technic. The speed of the vibrato movements should be increased very gradually. Revert to slower practice at any time you observe any tension in the muscles, or any unevenness or irregularity in the swinging of the left hand.

When the technical movements of the vibrato have been fully mastered, and finally brought up to speed, the finer points of the vibrato must be studied. (See Lesson 70, TECHNIC.)

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 67

HARMONY

1. Mark the primary triads in the following exercises:



30 Ans.

HISTORY

2. Who were the earliest predecessors of our violin virtuosi in medieval Europe?

6 Ans.

3. Who was the real father of violin playing?

6 Ans.

4. Name some special achievement of the following pupils of Corelli:

12 (a) Geminiani Ans.

(b) Locatelli Ans.

(c) Somis Ans.

5. Where was Corelli buried?

6 Ans.

6. Under whose influence did the school at Venice rise to great importance?

6 Ans.

7. Who is considered the second great landmark in the development of the violinistic art?

6 Ans.

Marks
Possible
Marks
Obtained

TECHNIC

8. What is the vibrato?

6 Ans.

9. What brought about the need for a violin tone of more intense warmth?

6 Ans.

10. Why must the pitch of the tone in vibrato be varied alternately upward and downward?

8 Ans.

11. What two departures from normal position are necessary when playing vibrato?

8 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 68

GRADE—INTERMEDIATE B

Subjects of this Lesson: GENERAL THEORY · HISTORY · TECHNIC

GENERAL THEORY

Ornamentation

(This subject is continued from Lesson 62.)

The Trill was discussed in Lesson 49, GENERAL THEORY. We shall now study the Tremolo, the After-beat and the Chain of Trills.

THE TREMOLO

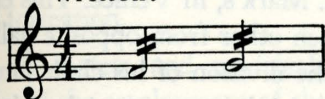
The Tremolo is an ornamental device by which a long note is broken into a number of short notes, all of equal value, to produce a dramatic and agitated effect.

Flags drawn through the stem of a half note are most commonly used to indicate the use of the tremolo. The time-value of the half note is spread over a series of short notes of a value indicated by the number of flags; one flag for eighth notes, two for sixteenth notes, three for thirty-second notes, and so on. (See Illustration 1.)

Illustration 1

An Example of the Tremolo

Written:



Played:



Tremolo tones are performed with very short strokes, at a point somewhere within the upper half of the bow,

with rapid alternation between down-bow and up-bow. The bow is moved only by the hand, acting from the wrist joint. The arm is stationary and relaxed. For very soft tremolo tones, use a section of the bow closer to the tip, and move the bow farther from the bridge than usual.

THE AFTER-BEAT

(Nachschlag)

The After-beat is an unaccented appoggiatura. (See Lesson 32, GENERAL THEORY.) Its time-value is taken from the preceding note, instead of the following one.

This ornament is quite generally known by its German name, Nachschlag. The English, however, call it After-beat, or After-note, and the early French writers used an ornament in vocal music, identical with the Nachschlag, calling it "Accent."

Modern composers usually write after-beats in smaller notes, independent of the time. The notation, therefore, does not show whether they take their time from the note they follow or the note they precede, and some confusion has resulted.

The question must be decided by the rhythm and phrasing of the composition, and sometimes by the way the note is printed. In Illustration 2 it will be seen that the small

note is placed in the measure from which it takes its time, and not close to the following note, like an acciaccatura. Illustration 2 gives an example of its use by Schumann.

Illustration 2

Employment of the After-beat



The effect desired in this illustration is clear—the small note takes its very brief time-value from the preceding note.

THE CHAIN OF TRILLS

A Chain of Trills is a series of successive trills moving up or down the scale. (See Illustration 3.) The turn at the end of each may or may not be used.

Illustration 3
Chain of Trills



HISTORY

The Development of Polyphony

(This subject is continued from Lesson 63.)

THE ITALIAN SCHOOL

In your study of the work of the great Netherlands School (see Lesson 63, HISTORY), you learned that various composers of this school carried their ideas, as missionaries, to Rome, Naples, Munich and Madrid. In those cities they formed famous schools.

Italy is often called the cradle of music. It is preeminently a land of song, and practically every branch of music is indebted to the workers of that sunny land. Her services to the art can never be estimated. The Italian, **Cristofori**, introduced the hammer principle into the various instruments of his day, and settled for all time the trend of piano construction; a company of Florentine noblemen, reviving study of the Greek drama, evolved the first opera (1595); **Galilei**, father of the great astronomer, Galileo, composed the first cantata; the great families of **Amati**, **Guarnerius** and **Stradivarius** made such wonderful violins that no improvement, or even worthy imitation, seems possible; the suite and sonata had their beginnings

in Italy; and the greatest singers in the world's history flourished during the reign of florid opera in that country. (See Lesson 70, HISTORY.)

However, while Italy fostered the art of music during its infancy, it may be truthfully stated that she was directly dependent upon the Netherlands masters for its real development. Their pupils were employed in every ducal court in Italy, in the Sistine Chapel, and at the famous churches of St. Peter's and St. Mark's.

Adrian Willaert, for example, came from Bruges, and became the director at St. Mark's, in Venice. This church had two organs facing each other from opposite galleries, which suggested to him the division of his choir into two parts. Thus he founded what is known as antiphonal choral singing. He made constant efforts to have harmony the foundation of his counterpoint. He was also a noted madrigal writer. (See Lesson 63, HISTORY.)

Andrea and **Giovanni Gabrieli** were prominent teachers of the Venetian School, the former (who, by the way,

was a pupil of Willaert), being credited as the first writer to compose a fugue. His nephew and pupil, Giovanni, wrote in polyphonic style for as many as thirty-two voices.

Jacob Arkadelt, a Netherlands composer, went to Rome where he became teacher of singing in the Papal Chapel. He was famous for his madrigals.

Claude Goudimel, about 1540, founded in Rome a music school, which later became the most celebrated conservatory in Italy.

Cyprian de Rore, in his Chromatic Madrigals, showed composers the possibility of a flexible style, by throwing off the restrictions of the old Gregorian scales.

All of these writers, however, but paved the way for the greatest of them all, **Giovanni Pierluigi da Palestrina**, the most renowned composer of the sixteenth century (1525-1594).

After holding various positions, he received, in 1561, the appointment as Director of Music in the Church of Santa Maria Maggiore, in Rome. While he was there, the famous Council of Trent undertook the purification of church music, into which many abuses had crept, such as the use of a popular melody as the *cantus firmus* of the mass. This *cantus firmus* is the underlying theme, used in contrapuntal music as the groundwork upon which the added melody or melodies are built up. (*Cantus firmus* is Latin. The Italian form, *canto fermo*, is also used. See Lesson 57, HISTORY.)

Palestrina was commissioned to write a mass proving that counterpoint could express the most sincere religious thought. He responded by writing three, one of which (*The Mass of Pope Marcellus*) received public performance, and spread his fame far and wide.

In Palestrina's later works, it is noteworthy that the leading of the voices is never disturbed for the sake of chord formation.

In his motets and madrigals, one discerns the first touches of the employment of rhythm. Rhythm could only develop fully in the homophony of a later period, but Palestrina is regarded as a connecting link between the polyphonic and homophonic schools.

He was essentially a composer of music for the church, rigidly adhering to the old church modes. In such esteem

was he held by the church of Rome that, after his death, his body found a resting-place in St. Peter's, beneath the floor in front of the main altar.

It may be said that the technical possibilities of polyphony were practically exhausted by the old Netherlands masters, who established foundation principles that will endure.

"Like the artist who rounded St. Peter's dome, they builded better than they knew, and left an inheritance which grew to fabulous wealth in the hands of their great heirs, Bach, Handel, Haydn, Mozart and Beethoven."

THE ENGLISH SCHOOL

About two centuries before the time of Dufay, of the Gallo-Belgic School (see Lesson 61, HISTORY), a form of Canon, or Round, must have been known to the monks of England. There is in the British Museum, a very interesting manuscript, dated the 13th century. It contains a composition called *Rota* (wheel or round)—"*Sumer is icumen in.*" (Summer has come in.) The work is for six voices, the four upper voices (tenors) singing the melody in strict canon, while the two basses sing a ground bass (a short passage continually repeated). It is credited to one **John of Fornsete**, a monk of Reading Abbey.

The work is considered remarkable, being at least two centuries ahead of its time, and is quoted in nearly every treatise on early music. The *guida*, or theme, of the leading voice occupies forty-eight measures in its complete form. The first ten measures of the piece, as sung, will be sufficient to give some idea of the composition. (See Illustration 4, on the following page.)

Walter de Odington was a pupil of the Paris School, and a theorist of note, in England, the latter part of the thirteenth century.

John Dunstable (about 1370) was evidently considered one of the foremost composers of Europe, as many of his writings have been unearthed in the cathedral libraries of Trent and Bologna, as well as elsewhere. He instituted many reforms in English music, discarding many of its conventions, and putting well-sounding effects above the rules.

Thomas Tallis, born early in the sixteenth century, is an early English composer, famous especially for his Church music. He died in 1585.

Illustration 4

Early Rota or Round

JOHN OF FORNSETE: Sumer is icumen in.

CANTUS I
Sum-er is i-cum-en in Llund-e sing Cu-cu Grow-eth sed and blow-eth med and springth the

CANTUS II
Sum-er is i-cum-en in Llund-e sing Cu-cu Grow-eth

CANTUS III
Sum-er is i-cum-en in Llund-e

CANTUS IV
Sum-er is i-cum-en in Llund-e

BASSUS I
Sing Cu-cu, nu, sing Cu-cu, Sing Cu-cu, nu, Sing

BASSUS II
Sing Cu-cu, nu, sing Cu-cu, Sing Cu-cu, nu, Sing

TECHNIC

How to Play Trills

(This subject is continued from Lesson 62.)

CHOICE OF FINGERS

In choosing the finger which is to perform the motions of the single trill, it is natural for any violinist to select the one which will make the required movements most easily and rapidly.

Most violinists favor the second or third finger for trilling; a few prefer the fourth. The first finger, naturally, is never used as a moving finger in a trill unless the principal note is sounded by an open string.

THE VIBRATO TRILL

The Vibrato Trill is a variant of trill technic in which the violinist places two fingers on the fingerboard at the proper points for the principal and auxiliary notes, then rocks the entire hand in a semi-rotary motion, to produce the alternation of tones, the upper finger alternately making and breaking contact with the fingerboard.

This procedure, however, is not very highly regarded, and it is explained here chiefly as a matter of historical interest.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 68

GENERAL THEORY

1. What is the Tremolo?

9 Ans.

2. What is the afterbeat?

9 Ans.

3. From which note is its time-value taken?

9 Ans.

4. What is a chain of trills?

9 Ans.

HISTORY

5. Name the four cities in which composers who came from the Netherlands, formed schools.

16 Ans.

6. In the Italian school, who

18 (a) introduced the hammer principle into the various instruments of his day?

Ans.

(b) composed the first Cantata?

Ans.

(c) was one of the famous violin-makers?

Ans.

7. Who was the most renowned composer of the sixteenth century?

12 Ans.

8. What monk represents the early English School by his famous rota, or round, "Sumer is icumen in"?

9 Ans.

	Marks Possible	Marks Obtained
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99.		
100.		

**Marks
Obtained**

TECHNIC

9. Which finger do most violinists favor for trilling?

9. Ans. _____

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 69

GRADE—INTERMEDIATE B

Subjects of this Lesson: FORM AND ANALYSIS · HISTORY

FORM AND ANALYSIS

Cyclical Instrumental Works

(Works of Several Movements.)

(This subject is resumed in Lesson 71.)

The Cyclical form is that form in which a single artwork is divided into several separate, distinct parts, or "movements." It may be for one instrument, such as the violin, piano, or organ; for a combination of instruments, as violin and piano, string quartet, orchestra; or for a combination of solo instruments with orchestra.

Cyclical works include the sonata, sonatina, suite and partita (the two last consisting of groups of the dances studied in Lesson 58, FORM AND ANALYSIS), symphony, concerto, chamber music, and the old serenata, and divertimento.

THE SONATA

Composers, throughout the long period of the development of music, have sought to present worthy ideas in a worthy form. They have recognized the necessity for having a dominating principal idea; and that this must be brought out in a varied manner, by changes in the key, in the rhythm, or in the various time-values of notes. They have fully understood the necessity of emphasis, contrast, and absence of monotony.

As stated in previous Lessons, vocal music long preceded instrumental music; but, from quite early times, it was the custom to accompany voices with instruments.

The music being largely in unison, the primitive accompanying instruments of that day were merely played also in unison with the voices. As the art of polyphony developed, vocal compositions, such as madrigals, motets, etc., became very intricate and involved. Instruments were employed to accompany these many-voiced compositions, and this suggested to composers the idea of having instruments alone play these involved motets and madrigals. Thus was the practice of writing music for instruments alone begun, and instrumental art was born.

The first attempts at instrumental composition were naturally limited by the comparatively undeveloped condition of the instruments of the period, and also by the rather indefinite forms through which composers sought to express their musical ideas.

The term Sonata was at first loosely applied to pieces written for several instruments. Solo sonatas for the violin and piano were developed later. The earliest compositions bearing this title were by Corelli (1653-1713).

The word, sonata, comes from the Latin word *sonare*, meaning to sound, a sonata being something sounded, or played, as distinguished from a cantata, something sung.

A sonata may be defined as a composition for one or more instruments and consisting of three or four move-

ments, the first of which is constructed in a definite form, known as sonata form. The second movement is usually a quiet, thoughtful composition, and the last movement lively and vigorous in character.

Among the early classical composers, the minuet formed one of the movements of a sonata, as the sonata was a direct evolution from the suite, or partita, in which the minuet was prominent.

SONATA FORM

A movement or composition written in the Sonata Form has a first subject, or theme, in the key of the tonic; a second theme in a related key, a development or working out of these two themes, a recapitulation, and an ending, which is called a coda. The first movement of a sonata is usually written in this strict sonata form. Many compositions, not parts of sonatas, are written in the same form as the first movement of a sonata. Hence, "first movement form" might be a better term to use in such cases.

Just as a speaker announces his principal theme, introduces a second theme, proceeds to discuss them both in a variety of ways, sums up in a résumé, and completes the whole speech with an appropriate ending, so does the composer of a sonata introduce his two subjects, develop them, sum them up and make an appropriate conclusion to the composition.

The following outline shows clearly the structure of the sonata form:

I. Exposition

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

II. Development

III. Recapitulation

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

IV. Coda

The first theme of a composition written in sonata form is always in the key from which the composition is named; in other words, the tonic. The second theme is in a related key, usually the dominant if the first key is major, or the relative major if the first key is minor. This section, containing the two themes, is called the Exposition, and is repeated.

The next section is the Development, or working out of the themes. The first theme is usually chosen for development, and the composer shows his ingenuity in the varied treatment accorded to it, such as presenting it in different keys and rhythms, and with different note-values.

The Recapitulation reintroduces the principal theme; and, in the main, the Exposition section recurs complete, with some necessary changes to allow of the second theme being transposed into the tonic.

The Coda is a section used to close a movement or composition, the word *coda* being the Italian for "tail."

It may consist of a few chords, or in more elaborate compositions may contain suggestions of themes or episodes previously developed.

The application of these details is shown in the analysis of the First Movement of the Sonata in E \flat by Mozart, in Lesson 71, FORM AND ANALYSIS.

HISTORY

The History of Violin Playing

(This subject is continued from Lesson 67, and is resumed in Lesson 70.)

TARTINI

Not many of the world's monuments are erected to famous violin masters. We know, however, of three: One at Cassell in honor of Ludwig Spohr, and two in honor of **Giuseppe Tartini**—one at Padua, in a shady little park, the other erected in 1892 on the two hundredth anniversary

of the master's birth, at his birthplace, Pirano, in Istria.

The story of Tartini's early life reads like a romance. He was sent as a young man to the University of Padua to study law, which his parents wished him to follow as a profession. Young Tartini, like Robert Schumann, found

it more to his liking to work at music, particularly at the violin, in which he had been instructed as a boy. He also proceeded to perfect himself in the art of fencing, at which he became so proficient that he seriously thought of giving up law to become a fencing master at Naples or Paris. However, he crowned his youthful indiscretions by falling in love with a young lady from Padua who had been his pupil, and forthwith the young people proceeded to get married, thereby bringing down on their heads the wrath of his parents, who withdrew their support; and also incurring the enmity of an uncle of the bride, a Cardinal, who threatened to prosecute the penniless young husband. Tartini thereupon fled, and after much wandering found refuge in a Minorite Cloister at Assisi.

Here he again took up his musical studies, progressing so rapidly that he soon played his violin on Sundays and holy days in the service of the church.

On one of these occasions, a relative of his bride heard him, and disclosed his whereabouts to her. Meanwhile, the wrath of his family and the Cardinal had cooled, so he

returned to Padua, where he settled down with his faithful bride.

Now looms up another tragedy. Veracini, the great Florentine violinist, came to Venice, and Tartini, listening to the advice of well-meaning but overzealous friends, challenged Veracini to an open contest. The marvelous playing of the great master so affected his young rival that he withdrew from the field of battle without so much as playing a note, left his wife, and retired to a cloister at Ancona for renewed study, particularly in bowing, in which he had felt Veracini's superiority most keenly.

After a year's study he felt that he had reached his artistic goal, and returned to Padua.

In 1728 he accepted a position at the beautiful Church of St. Anthony, in company with eighteen singers and twenty-four instrumentalists. Resisting many flattering offers from abroad, he was content to remain here at a small salary until his death in 1770 (the year of the birth of the immortal Beethoven).

Opera and Oratorio

(These subjects are resumed in Lessons 70 and 75 respectively.)

BEGINNINGS

During the Dark Ages which followed the conquest of the Romans by the barbarians of the north, in the fifth century, the classics of the Greeks had been practically lost. Education had declined, being confined largely to the clergy. Monarchs could barely write, and the people were submerged in a universal ignorance.

Not until the fifteenth century, did man awaken from his long spiritual and intellectual slumber. This awakening expressed itself in a spirit of exploration and adventure, leading into commercial enterprises, missionary movements and voyages of discovery. Modern history may be said to have begun about the time of the discovery of America, in 1492.

This movement for the freedom of intellect, conscience, science and art was known as the period of the Renaissance (a French word meaning rebirth). The spirit of emancipation took different forms in different countries.

Among northern nations, it assumed the direction of rebellion against religious and political conditions. In Italy, it became an awakened interest in the arts and sciences.

As man began to expand his mind, he turned for inspiration to the treasures of the past. Florence was the center of an eager search for the culture of the Greeks. Here a small group of scholars and musicians, who called themselves **Camerata** (comrades), met at the home of a certain Count Bardi to discuss the principles of the Greek Drama. In the course of their researches, they found that the Greek Drama was musically declaimed, and that lutes and lyres accompanied the actors and the chorus; that scenery, dramatic action, dancing, singing and an orchestra (necessarily primitive) combined to make up the elements of an Art-Form. They found, too, that in the Greek Drama the play was of chief importance and everything else was subservient to it; that there was no independent instrumental music; that the long or short syllables determined both rhythm and melody.

The first result of their coöperative labors was a *Cantata* (the word derived from the Latin, *cantare*, meaning to sing). It was, in fact, a recitation for one voice accompanied by one instrument; and here we have the origin of a style of song known as Recitative, which is found in all operas and oratorios. The first of these cantatas was composed by **Galilei**, the father of the celebrated astronomer. The verses used were from Dante's *Inferno*. This was the first Art-Song ever written. Other cantatas were written by members of this little company of Camerata, and awakened much enthusiasm. These cantatas were necessarily crude and simple at first, but they were the means of freeing music from the severe, scholastic laws of counterpoint.

Another member of the group of reformers, **Jacopo Peri** (1561-1633), wrote a music drama in the same style, naming it *Dafne*, and it was privately performed in 1595. In 1600, Peri received a commission to write a similar work to celebrate the marriage of Henry of France and Marie de Medici. This work, which was called *Euridice*, was the first work of its kind to receive public performance. The score still exists. It was then known as a music drama. The term opera (meaning musical work) did not come into use until the middle of the seventeenth century. The orchestra, which was played behind the scenes, consisted of a harpsichord, two lutes and a bass viol. In one scene, three lutes played an interlude called a *Ritornelle*. Otherwise, the instruments merely supported the voices.

One of the characteristics of early opera was the careful avoidance of anything like extended melody. The dreary waste of recitative was occasionally relieved by runs and turns, and by choruses which were introduced quite freely. The contrapuntal style was rejected, although a strictly harmonic treatment had not yet been worked out. The polyphonic glories of the preceding century were exchanged for the graces of symmetry and form. We find in these early experiments, indications of regular phrasing, the principles of modern harmony, repeated figures, and evidences of some prearranged plan.

To the composers of this Florentine school, music was not yet an end in itself, being entirely subordinate to the declamation of the poet's verses. The great service which they rendered was the establishment of a secular school of music, capable of expressing human emotion and individual feeling. While the little band of Camerata wholly

failed to bring about a revival of the Greek Drama, they nevertheless unconsciously ushered in a new era in music, giving to it freedom, individuality and power of expression.

The earliest forms of what was later called oratorio did not differ at all from Music Drama except in taking their texts from the Scriptures. They employed scenery, action, costume, choruses and dancing, and were called Sacred Music Dramas. During the thirteenth and fourteenth centuries, rude representations of biblical subjects had become quite common throughout Europe, an early recorded example in Italy being that of a "Spiritual Comedy" produced in Padua in 1243.

In the sixteenth century, the secular plays of Rome had become so degraded as to constitute a menace to public morals. **St. Philip of Neri** (1515-1595), founder of an organization known as the Priests of the Oratory, sought to make the sacred drama more popular, and devised a plan whereby the Scriptures might be presented in "sugar-coated" form. He chose subjects like *The Prodigal Son* or *The Good Samaritan* and had them set to music. They were presented in the chapel, or Oratory, of a church in Rome, and hence, were called Oratorios. This was about the middle of the sixteenth century, and the new name for the eminently successful kind of work was soon accepted everywhere.

After the death of St. Philip, **Emilio del Cavaliere** composed a work called *The Body and the Soul*. The principal characters were: Time, Life, The World, Pleasure, The Intellect, The Soul, and The Body. Two youths recited a prologue. There were ninety members in all, and the orchestra consisted of a double lyre, a harpsichord, a double guitar and two lutes.

As there was no immediate successor to Cavaliere, the oratorio was well-nigh forgotten for a number of years, the popularity of opera completely over-shadowing it. Many composers sprang up to carry on the development of the more attractive form of opera, and the oratorio was only rescued from oblivion by **Carissimi** (1604-1674), who fixed the form of its composition for a century to come. He adopted many devices from the opera, such as rhythmic choruses, interesting ensembles, clever combinations of recitative and aria, thus giving it greater freedom and variety of expression.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 69

FORM AND ANALYSIS

1. What is the Cyclical form?

8 Ans.

2. What is the derivation of the word Sonata?

7 Ans.

3. What is a sonata?

8 Ans.

4. What are the chief parts of a movement in this form?

12 Ans.

HISTORY

5. For what purpose was Tartini sent to the University of Padua?

7 Ans.

6. Whose marvelous playing caused Tartini to retire to a cloister for a year of study?

7 Ans.

7. What great composer was born the same year Tartini died?

8 Ans.

8. About what time did modern history begin?

8 Ans.

9. What name was given the movement for the freedom of intellect, conscience, science and art?

8 Ans.

10. What was the first result of the work of the Camerata at Florence?

8 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

11. Who was the composer of

- 12 (a) the first cantata? Ans.
- (b) the first music drama,
or opera? Ans.

12. Why was the sacred drama given the name, Oratorio?

7 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 70

GRADE—INTERMEDIATE B

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

TECHNIC

The Vibrato

(This subject is continued from Lesson 67.)

FINER POINTS

The basic technical principles of the vibrato were explained in Lesson 67, and we are now ready to consider some of the finer points.

The first of these finer points is the maintenance of true intonation.

One of the old masters of the violin said: "The vibrato is made use of to cover up an otherwise bad intonation." While this may be regarded as an exaggeration, study of the vibrato should not be taken up until intonation has been mastered, and intonation must continue to be pure after the vibrato is brought into use.

The fluctuations in pitch should serve only to warm the tone and to give it a more emotional quality; they should never noticeably distort its pitch. When any unpleasant distortion is noticed it may be traced either to the fact that the finger tip is slipping on the string, or to the fact that the finger tip is rolling too far backward and forward.

The second of the finer points to be studied is the speed of the vibrato.

A vibrato which is too slow creates a tonal effect which is vague and weak, instead of firm, singing and sonorous. A vibrato which is too fast gives the tone a hard, steely effect.

The third of the finer points to be considered in connection with the vibrato is to avoid overusing it.

The vibrato should not be used constantly in any composition. It is intended to provide an element of contrast in your playing, and this object cannot be gained if all tones are emotionalized through the use of the vibrato.

At first, do not try to use the vibrato on any note of less time-value than a quarter note. Later, as you become technically expert, the use of the vibrato can be extended to shorter notes, in cases where this is desirable from an interpretative standpoint.

A fourth fine point pertains to the vibrato in its relation to dynamic effects.

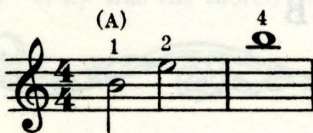
The vibrato may be used to give added emphasis to any single tone. It may be used to enhance the effect of a *crescendo* by starting the vibrating movements slowly and gradually increasing their speed.

Conversely, it may be used to enhance the effect of a *diminuendo*, by starting the vibrating movements rapidly and gradually diminishing their speed.

A fifth fine point is related to the connecting of tones which are to be played vibrato, and which are separated by an interval of a third or more from each other on the fingerboard.

Taking the three notes in Illustration 1 as an example, the problem is to lead smoothly from the first note, B, to E, a fourth higher; then to lead smoothly from E to B, a fifth higher, all tones to be played vibrato. (See Illustration 1.)

Illustration 1
Separated Vibrato Tones



In such a case, all three tones should be played on the A string.

At the conclusion of the first tone, B, the first finger should quickly shift upward on the string about half the distance to the spot where the A string is stopped for the next tone, E, by the second finger.

At the conclusion of the second tone, the second finger should quickly shift upward about half the distance to the spot on the A string where the fourth finger is to stop the string for the third tone, B. The shifting of the fingers prevents any break in the vibrato effect.

VARIANTS OF THE VIBRATO

If a tone is to be sounded on an open string, and if it is desired that the tone should have an effect like that of a stopped tone played vibrato, such an effect can be produced by a variant of the vibrato.

For example, let us suppose that such an effect is desired

from the open D string. While the bow plays the open D string, the third finger depresses the A string for D, an octave higher than the open string.

This will increase the sonority of the tone produced by the bow, because the A string, stopped for D, will now vibrate in sympathy with the open D string.

Now, if in addition to stopping the A string as mentioned, the third finger makes the regular movements of the vibrato, the tone will take on the character of the vibrato, even though the bow is not touching the A string, but is touching only the D string.

This is simply another illustration of sympathetic vibration. The vibrato effect thus produced is not, however, as strong as a real vibrato stopped tone.

Another variant of the vibrato, likewise based on sympathetic vibration, is used on stopped tones when a vibrant effect less pronounced than the regular vibrato is desired.

For example, let us suppose that the tone, B, is sounded on the G string, stopped by the first finger, but played without vibrato. If the D string is tapped repeatedly and rapidly by the fourth finger in trill-like fashion at B (an octave higher than the tone sounded on the G string), the tone sounded by the bow will take on to some degree the quality of a vibrato tone.

As a third variant of the vibrato, it is of historical interest only to mention that violinists of the older schools of technic used to produce a vibrato effect by rapidly and alternately lightening and increasing the pressure on the bow, this being done with or without the swinging of the left hand. This variant is now obsolete.

The Positions

(This subject is continued from Lesson 61.)

SHAPING THE HAND

Although Positions are numbered according to the locations of the first finger on the fingerboard, any Position should be thought of as pertaining to the entire hand. When the hand is moved to a new Position, it should assume the mold or shape appropriate to that Position, so that not only the first finger but also the other fingers will fall with ease and precision to their proper places on the

fingerboard. It is as necessary for the violinist to shape his hand for each Position as it is for the pianist to shape his hand for each group of keys to be depressed.

This mold, or shape naturally varies with every Position. Starting from First Position, as the hand moves into higher Positions, the finger tips must be drawn closer together, because the fingerboard distances between half-steps become smaller and smaller.

HISTORY

Opera

(This subject is continued from Lesson 69, and is resumed in Lesson 71.)

VENETIAN AND NEAPOLITAN OPERA

In Lesson 69, HISTORY, you learned that the invention of opera partook largely of the nature of an accident. A few Florentine poets and musicians, in attempting to revive the lost glories of the Greek drama, produced, unknown to themselves, the germ of an art-form which was destined in the course of years to make for itself a secure place in the musical life of practically every civilized country.

Jacopo Peri's *Dafne* and *Euridice* paved the way for an art-form which has reigned supreme in the affection of his countrymen throughout the centuries. It was reserved for the genius of **Claudio Monteverde** (1567-1643) to take the primitive ideas of Peri and his friends, and develop them into something richer than the little band of Camerata ever dreamed possible.

Although trained in the polyphonic school of Palestrina, Monteverde felt keenly the emotional limitations of that school. In 1607 he received a commission to compose a *Drama per musica* for the occasion of the marriage of Francesco di Gonzago to Margherita, Infanta of Savoy. The result of this commission was *Arianna*, the libretto of which was written by Rinuccini, the same poet who prepared the text for Peri's work, *Euridice*. *Arianna* was received with the greatest enthusiasm. The aria called "Ariadne's Lament" is said to have brought tears to every eye. In the following year, Monteverde brought out his second work, *Orfeo*, the score of which is still in existence.

Monteverde made many improvements in the new art-form. For example, the recitative, in his hands, became less stiff and dry; the music throughout interpreted the real feeling of the story, and the orchestra was vastly improved. Monteverde was the first to give the violin its place of honor in the orchestra. He originated the pizzicato and the tremolo of the violins, and expanded the orchestra to thirty-seven instruments. The orchestra he employed consisted of harpsichords, tenor viols, bass viols, little French violins, the harp, reed organ, the viola de gamba, large guitars, cornets, trombones, trumpets, an octave flute and

a clarion (a trumpet of small caliber, used principally in the upper octave). He also employed an instrumental prelude called a Toccata, instead of the vocal prelude, and he ended each act with a chorus and a passage for the orchestra.

Until 1637, opera performances were only for the royalty and nobility, and entailed a vast amount of expense in production. In 1637, however, the first public opera house was opened in the city of Venice, and before the end of the century there were eleven such Opera Houses in Venice, which had, at that time, a population of about 140,000.

In the course of the popularization of opera, classical subjects were gradually discarded, and intrigue and comic personages were introduced into the text. So the music became less severe, and tended more toward melody and regularity in rhythm.

Monteverde, who wrote a large number of operas, had pupils and imitators by the score. His most famous pupil, **Francesco Cavalli** (1599-1676), introduced into his operas arias with their continuous melodies in the place of the free declamation of the recitative. He had a true love of color, frequently attempting to give musical expression to the sights and sounds of nature. **Marcantonio Cesti** (1620-1669) introduced the "da capo" or repetition of the first part of the aria in its entirety.

Allessandro Scarlatti (1659-1725) was the founder of the Neapolitan school of opera. He had scholarship, a genius for creative melody, and a keen sense of dramatic values. He devoted his gifts to the composition of works which should satisfy musician and public alike. He is sometimes called the "Italian Bach." He wrote one hundred and fifteen operas, as well as many masses and instrumental and vocal compositions.

To the simple recitative of Peri, Scarlatti added the accompanied recitative, in which the voice was supported by the entire orchestra. He formulated the aria into a style retained for nearly a century, perfected the Italian overture, and made well-defined the general form of opera.

It consisted principally of arias and recitatives; the chorus was sparingly employed, and the dance was relegated to the background, occurring between the acts as an intermezzo and developing finally into the formal ballet.

As melody developed, so did the art of singing. Great purity of voice, flexibility, range and breath control were demanded of the singer of the day. Scarlatti established a school for singing, training his pupils in the art of executing the most elaborate trills, arpeggios and scales.

From a book published in 1695, we obtain some idea of the training of a seventeenth century singer. One hour was devoted to the singing of difficult passages, one hour to the practice of trills, one to florid passages, one to literary studies, and one to vocal and various other technical exercises under the direction of a teacher, done before a mirror to avoid any faulty movement of the face muscles. And this was the morning's work, only!

One famous male soprano, Baldassari Ferri (1610-1680) was said to be "able to ascend and descend, in one breath, a two-octave scale with a continuous trill, without accompaniment, with such perfect intonation that when he finished he had not varied a shade from the pitch of the starting point."

Nicola Porpora (1686-1766) wrote many operas, about thirty of them being listed by historians a hundred years after his death. They consisted mostly of the florid arias so popular with the singers of that day, and lacked dramatic quality. Porpora was far greater as a voice trainer than as a composer.

Giovanni Pergolesi (1710-1736) wrote an opera called *Maid as Mistress*, which was originally produced as an intermezzo between the acts of a serious play. It was a great success, and made a triumphant entry into all the opera houses of Europe.

The development of the ability and the prestige of the singer in the seventeenth and early eighteenth centuries gradually had an ill effect upon the form of opera. Composers vied with each other in providing for the singers the most difficult passages possible. The text became of secondary importance; dramatic truth was sacrificed entirely, and the original idea of opera was almost completely lost. In fact, its very form necessarily yielded, in Italy, to the domination of the virtuoso singer. The florid element prevailed until the reform instituted by Gluck, a composer whose work is discussed in Lesson 76, HISTORY.

The History of Violin Playing

(This subject is continued from Lesson 69, and is resumed in Lesson 72.)

DEVELOPMENT OF VIOLIN TECHNIC

About the middle of the eighteenth century, violin technic branched out in a new direction—namely, the development on purely technical grounds—the attainment of virtuosity, which, of course, culminated in Paganini.

Until this time, artists like Corelli, Vivaldi, Veracini, Tartini, and others, were bona fide musicians, with their creative and executive abilities fairly evenly balanced. Moreover, the fact that most of them were in the service of the church prevented any technical exploits unsuited to the holy place and office.

But a younger generation of players was discovering

unknown possibilities of fingerboard and bow, such as higher Positions, octaves, tenths, staccato, and other technical features.

The young technician of the day found the service of the church irksome; he longed for more loudly appreciative audiences. The many small courts in Germany, England, France, and Russia, lured him with promises of gold and fame.

The initial steps in new lines of progress are usually taken by a single individual. One man has been called the grandsire of violin virtuosity—and this was Pietro Locatelli, already mentioned as a pupil of Corelli.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 70

TECHNIC

1. In the finer points in the technical principles of the vibrato explained in this Lesson, what is considered in the

(a) first point?

Ans.

(b) fifth point?

Ans.

(c) third point?

Ans.

(d) second point?

Ans.

(e) fourth point?

Ans.

2. Which of these finer points is observed by a shift of Position?

Ans.

3. What is the purpose of a variant of the vibrato?

Ans.

4. What is said of the shape of the hand when moving to a new Position?

Ans.

HISTORY

5. Who first developed the primitive ideas of Peri and his Camerata friends in the field of opera?

Ans.

6. For whom were operas performed until 1637?

Ans.

7. Who was Monteverde's most famous pupil?

Ans.

8. Who was the founder of the Neapolitan school of opera?

Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

9. What was demanded of the singer in the 17th and early 18th centuries?

6 Ans.

10. What effect did the development of the ability and the prestige of the singer have upon

15 (a) the text? Ans.

(b) the dramatic truth? Ans.

(c) the original idea of opera? Ans.

11. In whom did the attainment of virtuosity in violin playing culminate?

6 Ans.

12. Who has been called the grandsire of violin virtuosity?

6 Ans.

100 TOTAL.

HISTORY The History of Violin Playing

Who first developed the distinctive style of the 17th and 18th centuries in the field of opera?

DEVELOPMENT OF VIOLIN TECHNIQUE

About the middle of the eighteenth century, violin technique branched out in a new direction—namely, the development of purely technical grounds—the attainment of virtuosity, which, of course, culminated in Paganini.

Good violin artists like Corelli, Vivaldi, Veracini, Tartini, and others, were born violinists, with their creative and executive abilities fairly evenly balanced.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Mid-Grade Test Following Lesson 70

GENERAL THEORY

1. (L. 62) What is the difference between the mordent and the inverted mordent?

2 Ans.

2. (Ls. 63, 64, 66) Define the following marks of expression:

(a) Adagio.

Ans.

(b) Molto vivace.

Ans.

(c) Meno presto.

Ans.

(d) Tempo di marcia.

Ans.

(e) Maestoso.

Ans.

(f) A capriccio.

Ans.

(g) Con espressione.

Ans.

(h) Mezzo forte.

Ans.

(i) Non troppo allegro.

Ans.

3. (L. 68) Define the following musical ornaments:

(a) The tremolo.

Ans.

(b) The after-beat.

Ans.

HARMONY

4. (L. 61) Analyze the broken chords in the following exercise:

8 Ans.



Marks
Possible
Marks
Obtained

HARMONY—Continued

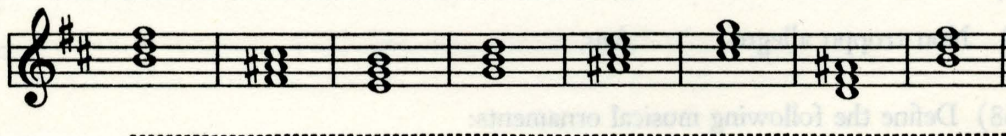
5. (L. 63) Write the triads on all the degrees of the harmonic minor scales on C \sharp and F. Place accidentals before the notes where required and mark the triads.

8 Ans.



6. (L. 65) Mark the primary triads (P) and the secondary triads (S) in the following exercises:

16 Ans.



7. (Ls. 65, 67) Analyze the following exercise, marking the chords and indicating whether primary (P) or secondary (S); also whether concord (c) or discord (d).

20 Ans.



Chords

P or S

c or d

Marks
Possible
Marks
Obtained

FORM AND ANALYSIS

8. (L. 69) What are the divisions of the sonata, or first movement, form?

4 Ans.

HISTORY

9. (Ls. 61, 63, 68) To what schools of writing did the following composers belong?

5 (a) Franco of Cologne? Ans. (b) Dufay? Ans.
(c) Okeghem? Ans. (d) Palestrina? Ans.
(e) John of Fornsete? Ans.

10. (L. 66) Name the four instruments that were the immediate predecessors of the piano.

4 Ans.

11. (L. 66) By whom, and when, was the first piano made?

4 Ans.

12. (L. 65) Name the five instruments that were the immediate predecessors of the violin.

5 Ans.

13. (L. 69) Give the composer, date and name of the first opera to receive public performance.

4 Ans.

14. (L. 67) What pupil of Corelli

6 (a) was the author of the first violin method? Ans.
(b) had great influence in the development of
violin technic? Ans.
(c) founded the Piedmontice School at Turin? Ans.

15. (L. 69) Give the name of the violinist in whose honor monuments have been erected in Padua and Pirano?

2 Ans.

Marks
Possible
Marks
Obtained

TECHNIC

16. (Ls. 62, 67) Write the rhythms in eighth notes, for playing

(a) three against two.

(b) three against four.

4 Ans.

(a)

(b)

100 TOTAL.

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Sherwood Music School Courses

VIOLIN



LESSON 71

GRADE—INTERMEDIATE B

Subjects of this Lesson: FORM AND ANALYSIS · HISTORY

FORM AND ANALYSIS

Cyclical Instrumental Works

(Works of Several Movements.)

(This subject is continued from Lesson 69, and is resumed in Lesson 74.)

THE SONATA *(Continued from Lesson 69.)*

As stated in Lesson 70, FORM AND ANALYSIS, the application of the principles of the sonata form will now be illustrated by analysis. Analysis is a very necessary practice in the study of all kinds of musical construction, and is especially valuable in the case of this most important form. An intelligent, effective interpretation must set forth clearly the composer's plan of construction, and this plan must first be analyzed by the player.

ANALYSIS

For analysis of the sonata form, we select the first movement of Sonata No. 5, in E \flat , by Mozart, for violin and piano. (See Illustration 1.) As already explained, there are three main divisions in the sonata form—the Exposition, the Development, and the Recapitulation.

Division I. Exposition

The main theme, in lively tempo, extends from the beginning of the movement up to and including the first beat of m. 25. It is in two parts, the first of which comes to a conclusion with m. 14.

Observe that the piano part in ms. 1 to 7 repeats itself in ms. 8 to 14. Both the piano and the violin carry the same melody through the first fourteen ms., except that the violin is silent from ms. 4 to 7. The violin starts the

announcement of the theme with the piano, drops out, and then returns to emphasize the melody which the piano begins to repeat in m. 8.

A second phase of the main theme begins in m. 15. In ms. 15 to 18, the violin sets forth a new melodic idea, with the piano part serving only as a harmonic background. Then from m. 19 to m. 25, the piano carries forward this same melodic idea, and the violin busies itself with broken chords.

In making an analysis of any sonata for violin and piano, it is always interesting to see how the composer achieves a conversational effect in his handling of the parts for the two instruments. At times, they say the same thing, one part re-enforcing the other; at other times, one seems to talk while the other listens, or gives assent. A sonata for violin and piano gives an equally important part to both instruments—the piano part is not merely an accompaniment.

A codetta (little coda) extends from m. 25 to m. 33, the chief feature of which is the repetition, by the violin, of a fragment of the main theme, in double stops. (See ms. 27 to 29, and 31 to 33.)

An eight-measure episode in the piano part (ms. 33 to 40) paves the way for the second theme by modulating to the key of the dominant, B \flat .

Announcement of the second theme is begun in m. 41 by the violin, which carries it forward to m. 55; there the piano takes up the second theme, and extends it to m. 65 (first beat), the violin providing ornamental material. Ms. 65 to 68 form a codetta based on the first few ms. of the main theme. (Compare the violin part of ms. 65 to 68 with the piano part of ms. 1 and 2.)

This section of the Sonata—Division I—is called the Exposition, and in the older sonatas is always repeated.

Division II. Development

Division II contains the development, and in continuing our analysis, we are chiefly concerned with tracing the relation of the development to the themes in the exposition.

Look again at the episode in ms. 33 to 40, and observe how the key of C minor (ms. 33 to 35) gives way to the key of B \flat minor (ms. 36 to 39) and how this finally changes to B \flat major in m. 40.

Now observe the similar passage in ms. 69 to 84, and see how the key of B \flat minor (ms. 69 to 76) yields to the key of F minor in m. 76, and how this gives way to the key of C minor in m. 85, at which point we begin upon material which is reminiscent of the main theme. In short, the episode originally used to connect the main theme to the second theme is now altered to lead us back to something which is strongly suggestive of the main theme.

Compare the rhythmic pattern and general melodic outline of the piano part in ms. 85 to 90, with the piano part of the first two ms. of the Sonata, and you will quickly see how this material is drawn from the main theme. Now observe how, in ms. 91 to 98, the violin part takes up the same idea and exploits it, but with ascending patterns instead of descending.

Ms. 99 to 106 obviously bear a strong relation to the original episode (ms. 33 to 40), this time modulating to the key of E \flat to permit the return of the first subject in the tonic key.

Division III. Recapitulation

In the Third Division we expect to find the second as well as the first theme in the tonic key. Restatement of the main theme begins with m. 107 and continues to m. 131.

At this point the codetta, which we originally found in ms. 27 to 33, appears again. Another episode begins with m. 139 and continues to m. 152, this episode likewise being related to ms. 33 to 40.

Restatement of the second theme in the tonic key begins with m. 153 and extends to m. 177.

A codetta (ms. 177 to 180), similar to the codetta in ms. 65 to 68, brings the movement to a close.

The complete movement follows. (See Illustration 1.)

Illustration 1

An Example of the Sonata Form

DIVISION I (Exposition)

MAIN THEME

Allegro

VIOLIN

PIANO

MOZART: Sonata No. 5

AT74003

Measures 7-12 of the musical score. Measure 7: Violin has a whole rest, piano has a half note G2. Measure 8: Violin has a half note A2, piano has a half note G2. Measure 9: Violin has a half note Bb2, piano has a half note F2. Measure 10: Violin has a half note C3, piano has a half note E2. Measure 11: Violin has a half note D3, piano has a half note D2. Measure 12: Violin has a half note C3, piano has a half note C2. Dynamics: *f* at measure 7, *p* at measure 9.

Measures 13-17 of the musical score. Measure 13: Violin has a half note D3, piano has a half note C2. Measure 14: Violin has a half note E3, piano has a half note D2. Measure 15: Violin has a half note F3, piano has a half note E2. Measure 16: Violin has a half note G3, piano has a half note F2. Measure 17: Violin has a half note A3, piano has a half note G2. Dynamics: *p* at measure 13.

EG0001

Measures 18-22 of the musical score. Measure 18: Violin has a half note Bb3, piano has a half note A2. Measure 19: Violin has a half note C4, piano has a half note Bb2. Measure 20: Violin has a half note D4, piano has a half note C3. Measure 21: Violin has a half note E4, piano has a half note D3. Measure 22: Violin has a half note F4, piano has a half note E3. Dynamics: *cresc.* at measure 18, *tr* at measure 19.

CODETTA

Measures 23-26 of the Codetta section. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 23 starts with a violin melody marked *f* (forte) and a piano accompaniment marked *f*. Measures 24 and 25 feature trills (*tr*) in the violin part. Measure 26 concludes the section.

Measures 27-31. Measure 27 begins with a piano melody marked *p* (piano) and a violin accompaniment marked *f*. Measures 28 and 29 continue the piano melody with trills. Measure 30 features a piano melody marked *p* and a violin accompaniment marked *f*. Measure 31 concludes the section.

EPISODE

Measures 32-37 of the Episode section. Measure 32 starts with a piano melody marked *p* and a violin accompaniment marked *fp* (fortissimo). Measures 33 and 34 continue the piano melody with trills. Measure 35 features a piano melody marked *fp* and a violin accompaniment marked *fp*. Measure 36 concludes the section.

SECOND THEME

38 39 40 41 42

43 44 45 46

47 48 49 50

Measures 51-54 of the musical score. The top staff (Violin) features a melody with slurs and a forte (*f*) dynamic starting in measure 52. The bottom staff (Piano) consists of a continuous eighth-note accompaniment. Measure numbers 51, 52, 53, and 54 are printed below the piano staff.

Measures 55-58 of the musical score. The top staff (Violin) has a melody with slurs and a piano (*p*) dynamic. The bottom staff (Piano) features a continuous eighth-note accompaniment. Measure numbers 55, 56, 57, and 58 are printed below the piano staff.

Measures 59-63 of the musical score. The top staff (Violin) includes a trill (*tr*) in measure 62. The bottom staff (Piano) has a continuous eighth-note accompaniment. Measure numbers 59, 60, 61, 62, and 63 are printed below the piano staff.

CODETTA

Musical score for the CODETTA section, measures 64-68. The score is written for Violin and Piano. The Violin part features a melodic line with slurs and ties. The Piano part provides harmonic support with chords and moving lines in both hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

DIVISION II (Development)

Musical score for the DIVISION II (Development) section, measures 69-74. The score continues with Violin and Piano parts. Dynamic markings include *p* (piano) and *fp* (fortissimo piano). The Piano part features complex chordal textures and moving bass lines.

Musical score for the DIVISION II (Development) section, measures 75-80. The score continues with Violin and Piano parts. Dynamic markings include *p* (piano), *f* (forte), and *fp* (fortissimo piano). The Piano part features complex chordal textures and moving bass lines.

Measures 81-85 of the musical score. The score is written for Violin (top staff) and Piano (bottom staff). The key signature is B-flat major (two flats). Measure 81: Violin has a half note G4, a quarter note A4, and a quarter note B4. Piano has a half note G3, a quarter note A3, and a quarter note B3. Measure 82: Violin has a half note A4, a quarter note B4, and a quarter note C5. Piano has a half note A3, a quarter note B3, and a quarter note C4. Measure 83: Violin has a half note B4, a quarter note C5, and a quarter note D5. Piano has a half note B3, a quarter note C4, and a quarter note D4. Measure 84: Violin has a half note C5, a quarter note D5, and a quarter note E5. Piano has a half note C4, a quarter note D4, and a quarter note E4. Measure 85: Violin has a half note D5, a quarter note E5, and a quarter note F5. Piano has a half note D4, a quarter note E4, and a quarter note F4. Dynamics: *p* (piano) in measure 82, *f* (forte) in measure 84.

Measures 86-89 of the musical score. The score is written for Violin (top staff) and Piano (bottom staff). The key signature is B-flat major (two flats). Measure 86: Violin has a half note E5, a quarter note F5, and a quarter note G5. Piano has a half note E4, a quarter note F4, and a quarter note G4. Measure 87: Violin has a half note F5, a quarter note G5, and a quarter note A5. Piano has a half note F4, a quarter note G4, and a quarter note A4. Measure 88: Violin has a half note G5, a quarter note A5, and a quarter note B5. Piano has a half note G4, a quarter note A4, and a quarter note B4. Measure 89: Violin has a half note A5, a quarter note B5, and a quarter note C6. Piano has a half note A4, a quarter note B4, and a quarter note C5. Dynamics: *f* (forte) in measure 88.

Measures 90-93 of the musical score. The score is written for Violin (top staff) and Piano (bottom staff). The key signature is B-flat major (two flats). Measure 90: Violin has a half note B5, a quarter note C6, and a quarter note D6. Piano has a half note B4, a quarter note C5, and a quarter note D5. Measure 91: Violin has a half note C6, a quarter note D6, and a quarter note E6. Piano has a half note C5, a quarter note D5, and a quarter note E5. Measure 92: Violin has a half note D6, a quarter note E6, and a quarter note F6. Piano has a half note D5, a quarter note E5, and a quarter note F5. Measure 93: Violin has a half note E6, a quarter note F6, and a quarter note G6. Piano has a half note E5, a quarter note F5, and a quarter note G5.

94 95 96 97

98 99 *fp* 100 101 *fp* 102 103

DIVISION III (Recapitulation)
MAIN THEME

104 105 106 107 108 109 110

Measures 111-117. The score is in 3/4 time with a key signature of two flats. The violin part (top staff) begins in measure 113 with a forte (*f*) dynamic, followed by a piano (*p*) dynamic in measure 115. The piano accompaniment (bottom staves) features a steady eighth-note bass line and a treble part with chords and moving lines. Measure 113 includes a forte (*f*) dynamic in the piano part, and measure 115 includes a piano (*p*) dynamic.

Measures 118-123. The violin part continues with a piano (*p*) dynamic and includes trills in measures 121, 122, and 123. The piano accompaniment features a steady eighth-note bass line and a treble part with chords and moving lines. Measure 120 includes a piano (*p*) dynamic in the piano part.

Measures 124-129. The violin part includes trills in measures 125, 126, 127, and 128, and a forte (*f*) dynamic in measure 128. The piano accompaniment features a steady eighth-note bass line and a treble part with chords and moving lines. Measure 124 includes a crescendo (*cresc.*) marking in the piano part, and measure 128 includes a forte (*f*) dynamic in the piano part.

CODETTA

Musical score for the CODETTA section, measures 130-134. The score is written for violin and piano. The violin part features a melodic line with trills (tr) and slurs. The piano part provides harmonic support with chords and moving lines. Dynamics include piano (p) and forte (f). Measure numbers 130, 131, 132, 133, and 134 are indicated at the bottom of the piano staff.

EPISODE

Musical score for the EPISODE section, measures 135-139. The score continues with violin and piano parts. The violin part includes trills and slurs. The piano part features chords and moving lines. Dynamics include piano (p) and forte (f). Measure numbers 135, 136, 137, 138, and 139 are indicated at the bottom of the piano staff.

Musical score for measures 140-146. The score continues with violin and piano parts. The violin part includes trills (tr) and slurs. The piano part features chords and moving lines. Dynamics include forte piano (fp) and forte (f). Measure numbers 140, 141, 142, 143, 144, 145, and 146 are indicated at the bottom of the piano staff.

Musical score for measures 147-152. The score is written for Violin and Piano. The key signature is B-flat major (two flats). The time signature is 4/4. The Violin part begins in measure 147 with a half note G4, followed by a quarter rest, then a quarter note A4, and a half note B4. The Piano part begins in measure 147 with a half note G3, followed by a quarter rest, then a quarter note A3, and a half note B3. The score includes dynamic markings: *fp* (fortissimo piano) in measures 147, 148, and 149; *p* (piano) in measure 151; and *f* (forte) in measure 152. The measures are numbered 147, 148, 149, 150, 151, and 152.

SECOND THEME

Musical score for measures 153-156, labeled "SECOND THEME". The score is written for Violin and Piano. The key signature is B-flat major (two flats). The time signature is 4/4. The Violin part begins in measure 153 with a half note G4, followed by a quarter rest, then a quarter note A4, and a half note B4. The Piano part begins in measure 153 with a half note G3, followed by a quarter rest, then a quarter note A3, and a half note B3. The score includes a dynamic marking: *f* (forte) in measure 153. The measures are numbered 153, 154, 155, and 156.

Musical score for measures 157-160. The score is written for Violin and Piano. The key signature is B-flat major (two flats). The time signature is 4/4. The Violin part begins in measure 157 with a half note G4, followed by a quarter rest, then a quarter note A4, and a half note B4. The Piano part begins in measure 157 with a half note G3, followed by a quarter rest, then a quarter note A3, and a half note B3. The measures are numbered 157, 158, 159, and 160.

161 162 163 164

165 166 167 168

169 170 171 172



CODETTA



HISTORY

Opera

(This subject is continued from Lesson 70, and is resumed in Lesson 76.)

THE ORIGIN OF OPERA BOUFFA

In the eighteenth century, there arose the custom of introducing something between the acts of an opera or a drama to entertain the waiting audience. At first, madrigals were sung, then some lighter dramatic form of entertainment was introduced, until at length a whole light drama was given between the acts of the more serious drama. This gradually evolved into the Opera Bouffa (a burlesque comic opera). Its melodies were fresher, its dramatic action less artificial and the recitative was replaced by spoken dialogue.

About this period, it became the custom to introduce all the characters at the conclusion of each act of the opera, in a grand finale.

OPERA IN FRANCE

In 1286, Adam de la Hale had produced a song-play, *Robin and Marian*. In 1669, the first real French opera appeared, namely, *La pastorelle*, written by Perrin and Cambert. From this time on, France has shown her preference for opera over all other musical forms. Previous to the invention of opera, the ballet had been the favorite form of entertainment at the French court.

It was Jean Baptiste Lully (1632-1687), a Florentine, who first fully realized the possibilities of the operatic form. He was presented to Mademoiselle de Montpensier by the Chevalier de Guise. She had asked the Chevalier to bring to her, from Italy, a young musician to enliven her house, as she expressed it. She soon lost interest in him.

however, and relegated him to the kitchen, where he amused himself by practicing on the guitar and violin, and by writing music to popular verses. Some verses uncomplimentary to his mistress he set to music and sang for the amusement of his kitchen companions, which pleasantry caused his dismissal.

Lully was finally appointed master of violins in the court of Louis XIV, and obtained from that monarch the sole right to produce operas in France for a limited period of years. He invented what was known as the "French Overture" (see Lesson 78, FORM AND ANALYSIS), introduced the ballet, extended the chorus, and abolished the florid Italian aria. He paid great attention to the scenic effects, and did not permit the elaboration of the melody to overshadow the dramatic action. Fragments of his operas, *Alceste* and *Armide et Renaud*, are still sung by recitalists.

Following Lully, came **Rameau** (1683-1764), whose efforts were largely centered on the enrichment of the orchestra. Not many years later **Gluck** appeared upon the scene (1714-1787); and though a German by birth, he may be called the real founder of the French School of grand opera. Of his operatic reforms we shall have occasion to speak later. (See Lessons 76 and 88, HISTORY.)

OPERA IN ENGLAND

In 1675, **Henry Purcell** wrote the first English opera *Dido and Aeneas*. It was his only opera, though he wrote much incidental music for dramas.

The forerunner of the English opera was the Masque, which, like the French Ballet, was made up of spoken dialogues, dances, songs, and choruses. The subject was usually mythical or allegorical in character, and the scenery was of the most elaborate description. Milton's *Masque of Comus*, set to music by **Henry Lawes** (1595-1662), was performed at Ludlow Castle, in 1634. This fixed the form of the typical English opera for many years. English opera at that period may be described as a "play with songs, choruses, ensemble, etc., connected by spoken dialogue, instead of recitatives."

Handel (see Lesson 72, HISTORY) went to England in 1710, where the craze for Italian opera seemed to have well-nigh banished native art from the English stage; and in 1720, he was sent back to the continent to secure eminent singers for the Royal Academy of Music, in London,

then an operatic institution modeled after the *Academie de Musique* in Paris.

For eight years, Handel continued to write operas for the Royal Academy, and finally drove his Italian competitors from the field entirely. After a stormy period of trouble with famous prima donnas, and violent opposition from native musicians, this operatic enterprise was abandoned in 1728.

In 1729, the *Beggar's Opera*, written by **John Gay**, amused the public vastly. It was a vaudeville accompanied by music which utilized national airs. Within the next twelve years, a hundred vaudevilles in this style appeared, and spread into Germany. This contributed to the development of the *Singspiel* (song-play) in Germany, a form later moulded into national German opera by Mozart and Weber.

OPERA IN GERMANY

In 1627, a German translation of Rinuccini's *Dafne*, which was the text of Peri's first opera, was set to music by a composer named **Heinrich Schütz** (1585-1672), who also composed the first German oratorio, *The Resurrection of Christ*.

In 1678, the Hamburg Opera House was opened with a *Singspiel* called *Adam and Eve*, written by **Johannes Theile**, a pupil of Schütz. While the Italians took the subjects for their early operas from mythology, the Germans took theirs from the Bible.

Reinhard Keiser (1673-1739), born near Leipsic, settled in Hamburg in 1694, and, during his forty years residence there, wrote more than a hundred operas for the Hamburg theater. He was an immense favorite, his melodious strains being, for the public, a welcome contrast to the scholastic writings of the contrapuntists.

Other writers were **Johann Mattheson**, and later, **George Frederick Handel**. (See Lesson 72, HISTORY.) Handel's first opera, *Almira*, was produced in Hamburg in 1705. In Berlin and Dresden, great interest was shown in Italian opera. Singers and composers were brought from Italy, but the German composers were barred. The cultivated classes looked upon opera in German as barbarian. In 1738, it was given up entirely, and Italian opera reigned supreme in Germany, until the advent of Gluck and Mozart.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 71

FORM AND ANALYSIS

1. Why should most compositions—sonatas, especially—be analyzed by the player?

7 Ans.
.....
.....

2. How does the composer achieve a conversational effect in his handling of the parts for two instruments?

7 Ans.
.....
.....

3. In the Sonata No. 5, in E \flat , by Mozart (Ill. 1 in this Lesson) what difference is there in the melody of the piano part, ms. 1 and 2, and the violin part, ms. 65 and 66?

10 Ans.

4. In what key does the second theme appear in

16 (a) the exposition? Ans.

(b) the recapitulation? Ans.

HISTORY

5. What was the Opera Bouffa?

7 Ans.
.....
.....

6. Name four of the important innovations in music made by Jean Baptiste Lully.

20 Ans. 1.
2.
3.
4.

Marks
Possible
Marks
Obtained

HISTORY—Continued

7. What well-known German composer has been called the real founder of the French School of grand opera?

7 Ans.

8. Give the name, composer and date of the first English opera.

10 Ans.

9. When, and by whom, was the "Beggar's Opera" written?

10 Ans.

10. Who composed the first German oratorio and also set to music the text of Peri's first opera, "Dafne?"

6 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN

LESSON 72



GRADE—INTERMEDIATE B

Subjects of this Lesson: HARMONY · HISTORY · TECHNIC

HARMONY

Analyzing Chords

(This subject is continued from Lesson 61, and is resumed in Lesson 73.)

As mentioned in Lesson 61, broken chords are frequently found in melodic passages; and such material can be read and memorized most easily if we think of it in terms of its essential chords.

Illustration 1

Melodic Material Reduced to Essential Chords



The first line of Illustration 1 shows another example of a melodic excerpt containing broken chords.

The key of this passage is E minor, as shown by the signature of one sharp, and by the E-G-B chord in the first measure, this being the tonic chord of the key of E minor; and as shown also by the accidental, D#, in the second measure, this tone being characteristic of the harmonic form of the E minor scale.

Making a solid chord of each triplet and omitting the duplications in the upper octave, we reduce this passage to the essential chords shown in the second line of the Illustration, and we find, in succession, the tonic triad in root form; the dominant triad in the first inversion; the subdominant triad in the first inversion; and the tonic triad in the second inversion, all as indicated by the Roman numerals beneath the second line.

HISTORY

The First Classical Period

SCARLATTI, BACH AND HANDEL

The history of music naturally divides itself into several periods, the first of all being that which extended over the centuries devoted to experimentation and the establishment of the underlying principles of the art of music and

a system of notation. This preliminary period has been covered in previous Lessons. We are now to take up the study of the First Classical Period, which extended approximately from the closing days of the seventeenth century to the middle of the eighteenth century.

During these years, polyphonic music attained its highest development. In this style of music, the harmonic structure is secondary to the melodic progressions of the parts. In homophonic music, on the other hand, harmony, as accompaniment to a single melodic idea, forms its essential feature.

The beginnings of music in the early Christian Church were strictly monophonic. Congregations sang their hymns in unison, unaccompanied. Then singers and composers began to accompany these melodies with one or more independent melodies, in tones having the same length as the *cantus firmus*, or original melody. This was the beginning of counterpoint. (See Lesson 61, HISTORY.)

As these separate melodies became more and more florid, and the compositions, consequently, more complicated, the need of securing unity made itself felt. This unity was first sought by means of Imitation.

The three great composers and players of this First Classical Period were **Domenico Scarlatti**, **Johann Sebastian Bach** and **George Frederick Handel**.

Domenico Scarlatti (1685-1757), born in Naples, Italy, was the son of Alessandro Scarlatti, the famous operatic composer. (See Lesson 70, HISTORY.) He had a decided instinct for the requirements of the harpsichord, and not only became a remarkable player, noted throughout Europe, but wrote important lessons and compositions for this instrument. He was, in a sense, the founder of piano technic, and his influence may easily be traced in the masters of the modern school. His sonatas were really forerunners of the sonata as developed by Haydn, and foreshadowed the homophonic school of composition.

Johann Sebastian Bach (1685-1750), born in Eisenach, Germany, was the greatest of all composers of the polyphonic school. The most important part of his life was spent in Leipsic, where, in 1723, he was appointed cantor of the Thomasschule, and directed the choirs of the two principal churches in the city.

Bach was a master of the organ, harpsichord and clavichord. As the mechanism of the clavichord (see Lesson 66, HISTORY) enabled the player to emphasize the entrance of a fugue subject, and to produce a deeper, more singing tone than the harpsichord possessed, it was the favorite instrument of Bach. Not until many years after his death did the pianoforte supersede the clavichord and harpsichord.

Polyphonic composition reached its culmination in Bach's work. He exhausted every principle as developed by the old Netherlands masters. His compositions include a vast amount of church music, such as cantatas, motets, chorales, masses, and passion music, as well as music for the limited orchestra of his day. His monumental work *The Well-Tempered Clavichord* stands as a model of polyphonic writing for all time. In his playing, he attained complete independence of fingers, employing all five fingers and thus disregarding the rules of his day.

He has been called "the great source and fountainhead from whom well-nigh all that is best and most enduring in modern music has been devised."

George Frederick Handel (1685-1759), born in Halle, Germany, was, next to Bach, the greatest organist and harpsichordist of his time. His technic differed in no essential particular from that of Bach. His powers of improvisation were said to have been prodigious. He also played the violin, and was very partial to the oboe, for which he wrote considerably.

During the early part of his life he wrote many operas, which are now laid aside. In his oratorios, however, Handel has left his greatest legacy to the world, and, at the age of fifty-three, he began the series of these works which have immortalized his name. His masterpiece is *The Messiah*, said to have been written in twenty-four days.

The choral fugues in Handel's oratorios are fine examples of polyphonic art, though without the subtlety and structural complexity found in Bach's work.

His influence over his contemporaries was very considerable. His works were performed as soon as they were written, while Bach's great compositions were neglected for a hundred years, until given a notable revival by Mendelssohn's interest and influence.

Bach's works appeal chiefly to the educated musician, while Handel's have the qualities that all can appreciate. It is singular that these two great men never met, although each was anxious to make the acquaintance of the other. Their work developed to the fullest extent the glories of the polyphonic school, and brought to a close the First Classical Period. Handel's career is considered further in connection with the development of the Oratorio. (See Lesson 75, HISTORY.)

The History of Violin Playing

(This subject is continued from Lesson 70, and is resumed in Lesson 77.)

VIOTTI

For a few years after Tartini's death, no successor appeared. None of the master's pupils seemed to possess sufficient genius to carry on his work.

But the prophet was already born—**Giovanni Battista Viotti**, and his guide and teacher was Pugnani. Viotti was a youth of seventeen when the aged Paduan master passed away. He was born May 23, 1753, just a hundred years after Corelli's birth. His father was a blacksmith, who played the horn, and with his slight general knowledge of music undertook to teach his gifted child, who was really one of the striking examples of precocity in the annals of the art of the violin.

An itinerant lute-player gave him lessons for six months. The lad's playing at a church fair attracted the attention of a worthy prelate, Rocca, by name, who gave him a letter to the Marchesa di Borghera at Turin.

So one fine day, the little country lad, with beating breast, mounted the broad stairs of the elegant Palace, and was ushered into the Marchesa's presence. Among the guests was Colognetti, a member of the Royal Chapel Orchestra, who insisted on hearing the lad. A violin sonata was played at sight with the assurance and ease of a mature player. Another difficult sonata by Ferrari was put before him, and was mastered in like fashion. As a last test, he was placed among the violinists in the Royal Orchestra, where he played through a whole opera as though he had studied it. Whereupon the son of the Marchesa gave Viotti a home in the magnificent palace and placed him under the guidance of Pugnani. He later remarked "Viotti's education cost me 20,000 francs, but I do not begrudge the money. The existence of such an artist could not have been paid for too highly."

Viotti's first concert tour took him through Germany, Poland and Russia, where he was acclaimed the greatest violinist of the day. He made Paris his home for many years. Here his influence was of far-reaching magnitude comparable to that of his two great predecessors, Corelli and Tartini. Cartier, Libon, Robberchts (the teacher of De Beriot), and Pierre Rode, are to be mentioned as pupils of Viotti, who made the master's concertos and twenty-four caprices violinistic household words.

Viotti's later life was somewhat unhappy. Shortly before the French Revolution, he was induced to assume the direction of the Paris Grand Opera; the failure of this enterprise cost him his whole hard-earned fortune. Fleeing to London, he attempted vainly to resume his concert career. Under suspicion of political conspiracy, he left London for Hamburg where he devoted his enforced leisure to the composition of his charming duets for two violins. When he was allowed to return to London, he became, to the chagrin of his admirers, a wine merchant! Here he died, May 10, 1824, a disappointed, sad and lonely man. By a strange irony of fate, not even his grave can be found. Viotti was perhaps the greatest master of the violin of the classical school, and one of the greatest composers for his instrument the world has seen.

GENERAL DEVELOPMENT OF VIOLIN ART

In the long evolutionary process preceding the appearance of Corelli, the violin was carried from its cradle, Italy, across the Alps to Germany and France and further north, east and west. When, with Corelli, this apprenticeship of about a hundred years came to an end, schools sprang up not only in Italy, but elsewhere. The founders of these nurseries of the art of the violin beyond Italy's borders, may have been mostly Italian masters, but national and personal traits were blended with accepted traditions so that each school developed its own individual character.

The elegant, elastic Italian mind, which had given the world the instrument itself, found satisfaction in the cultivation of the tonal values of the violin; while the German violinist, hemmed in by guilds and trade unions, and emerging from the gloom of the Thirty Years' War, found in the violin a vehicle for musical expression, considering breadth preferable to style and elegance.

For example, in Dresden, we meet Pisendel, a pupil of Vivaldi; in Berlin, Grann, a Tartini pupil, and Benda, a Bohemian by birth; in Munich, the Croner brothers and Holtzbogen, a pupil of Tartini. From Mannheim, hailed Leopold Mozart, the father of the immortal Wolfgang Amadeus. Also there were several other noteworthy men, such as Johann Carl Stamitz, and his son Anton Franzl, and the brothers Eck. The chief claim to fame, of Anton

Stamitz rests in the distinction of having taught Rodolph Kreutzer; while Franz Eck is principally known as the teacher of Ludwig Spohr.

The older French School in Paris produced a number of able men, such as Jacques Aubert, Guillemain, and others. Having from time to time replenished stagnating vitality through an influx of good Italian traditional blood, it culminated in that notable artist, Pierre Gaviniés (born 1728), known to violinists by his valuable studies.

SPOHR AND THE GERMAN SCHOOL

Ludwig Spohr, born in Brunswick, in 1784, has been one of Germany's greatest contributions to the art of the violin. He gave early signs of talent. After some youthful adventures and vicissitudes, he enlisted the interest and patronage of the Duke of the small realm, and at his expense, spent a year with Franz Eck. Hearing Pierre Rode,

a pupil of Viotti, he recognized the superiority of the Viotti Italian style, and drew from it new ideas for his own art.

Spohr became a great favorite not only in Germany, but also in England. While he was Court Kapellmeister at Cassel, he wrote most of his important works, and taught his numerous pupils, among them Ferdinand David, who became a great power in Germany.

Spohr had immense hands, and was over six feet in height. His physical equipment undoubtedly dominated his style of playing, which in turn dominated his style of composition. There is in them a sameness of melodic design and passage work, a lack of striking rhythms and dynamic contrasts; moreover, there seems to be in them almost complete absence of all lighter, fanciful bowing styles, so highly cultivated by Tartini.

TECHNIC

The Glissando

The Italian word **Glissando** (glee-sahn'-doh) means "in a gliding manner."

It is used in violin compositions to indicate the production of a chromatic scale involving the use of only one of the fingers of the left hand, this finger sliding along the string or strings. Illustration 2 shows a typical glissando passage.

Illustration 2
A Glissando Passage



There are two basic ways of producing a glissando.

In the first, the bowing is legato, and the movement of the sliding finger is similar to the action employed for the vibrato, but the finger must stop momentarily at the spots

on the fingerboard where the successive half steps of the chromatic scale are produced.

In the second way, the movement of the sliding finger is uninterrupted, and the bowing is staccato, spiccato or flying staccato. (See Lessons 18, 35 and 46, **TECHNIC**.) This way requires perfect coördination between the right and the left hands. To keep the glissando moving at an even speed, the left hand finger must slide faster when it is near the scroll than when it is near the opposite end of the fingerboard, because of the greater distances to be covered between half steps.

The contacts of the bow with the string must be so timed, that sounds will be produced only when the sliding finger is directly over the successive spots on the fingerboard, which sound the tones of the chromatic scale.

Your choice of the way in which you play a glissando in any given case, will naturally depend upon the composer's indication as to whether a smooth or a detached effect is desired.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 72

HARMONY

1. Combine the notes in the following exercise into chords and indicate the harmonies.



HISTORY

2. Give the dates covered by the first classical period.

Ans.

3. Name the three great composers and players of this period, and give the year of their birth.

Ans.

4. For what was Scarlatti distinguished in connection with the piano?

Ans.

5. Name three instruments of which Bach was master.

Ans.

6. What monumental work of Bach's stands as a model of polyphonic writing?

Ans.

7. In what field of music composition has Handel left his greatest legacy, and what is his masterpiece?

Ans.

8. In the classical period, which violinist has been called the greatest among

(a) the Italians?

Ans.

(b) the Germans?

Ans.

HISTORY—Continued

Marks
Possible
Marks
Obtained

9. In the development of violin art, what country

10 (a) cultivated the tonal values of the violin?

Ans.

(b) found breadth preferable to style and elegance?

Ans.

TECHNIC

10. Which of the two basic ways of playing a glissando requires perfect coordination between the right and left hands?

5 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 73

GRADE—INTERMEDIATE B

Subjects of this Lesson: HARMONY · TECHNIC

HARMONY

Analyzing Chords

(This subject is continued from Lesson 72, and is resumed in Lesson 74.)

In this Lesson, we take for analysis the exercise given in Illustration 1.

Our first task is to determine the key. We know from the signature of two sharps that it is either the key of D major, or the key of B minor. Observing that the first and last chords are built upon D as a root, we naturally conclude that the key is D major.

Now we proceed with our analysis, asking as we come to each chord: 1. What different tones are in this chord;

and, 2. Which tone of the triad is in the bass?

In other words, we mentally reduce each chord to its essential, compact form, in close position, with no tones doubled, and with the same tone lowermost (root, third, or fifth) as in the bass of the exercise.

The results of this process are shown on the single staff below the exercise, and the analytical marking of the exercise with Roman and Arabic numerals will be clear to you in the light of the instruction given in previous Lessons.

Illustration 1
Analysis of a Harmonization

I IV₄⁶ V₆ I VII₆⁶ I₆ IV II₆ V I₆ I IV₆ V₆ I V III₆ VI IV II₆ V I

TECHNIC

THE USE OF THE MUTE

The mute is a small, three-pronged clamp which is placed on the bridge of the violin to diminish and dampen its tone. The weight of the mute, although seemingly slight, is sufficient to exercise a restraining influence on the vibrations in the top of the violin.

The use of the mute is indicated by the Italian phrase *con sordine* (kon sohr-deé-neh), meaning "with the mute." Removal of the mute is designated by the phrase *senza sordine* (sent-sa sohr-deé-neh), also Italian, meaning "without the mute."

When the mute is placed on the bridge, care should be taken that none of the prongs touches any of the

strings; the prongs should be centered between the adjacent pairs of strings, as shown in Illustration 2.

It is advisable not to use the mute too long at one time; the interference which it creates with the free vibration of the parts of the violin has a tendency to "fatigue" the instrument, particularly if its wood is old and thin.

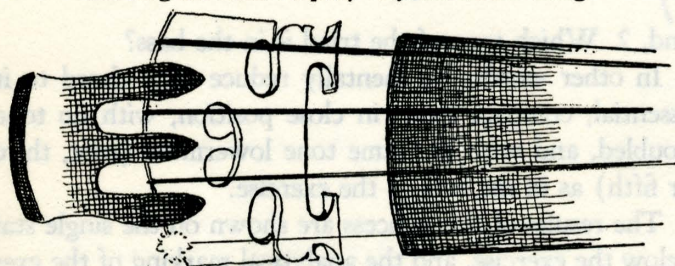
The use of the mute gives the tone of the violin a far away, slightly reedy quality. It is most frequently called for in slow, dreamy compositions, but it is also occasionally used in rapid compositions which are to be played very softly.

As in all artistic matters, good taste rules against the overuse of the mute. It is rarely used in concert halls, where the size of the hall is such that it might make the tone almost inaudible to distant listeners.

Most mutes are made of ebony, rosewood or ivory, but some violinists prefer a mute made of metal, which imparts a slightly metallic tinge to the tone.

Illustration 2

Showing the Mute Properly Adjusted on the Bridge



How to Play Pizzicato

(This subject is continued from Lesson 22.)

LEFT-HAND PIZZICATO

In playing left-hand pizzicato, the fingers of the left hand may be required not only to stop the strings, but also to pluck them. The effect thus produced is a delicate *pianissimo*.

Illustration 3 shows a typical left-hand pizzicato passage.

Illustration 3

A Typical Left-Hand Pizzicato Passage



The following explanation of the way in which such a passage should be played may be taken as a guide in performing any similar passage.

The first five notes are played on the E string; and they are followed by a series of four notes on the A, D and G strings, respectively. All four fingers should be put quickly into position for the tones they are to stop, before beginning the series of notes on any of the strings, and all four fingers should press the string to the fingerboard.

The first tone on each string is sounded by the bow which should be dropped quickly, but not forcefully, to the string, and instantly removed, with a whip-like action.

The fourth finger of the left hand then plucks the string to sound the tone produced by stopping with the third

finger; the third finger plucks the string to sound the tone produced by stopping with the second finger; the second finger plucks the string to sound the tone produced by stopping with the first finger; and, if the open string is used, it is plucked by the first finger.

The action of the fingers in plucking the strings in left-hand pizzicato is that of drawing backward, at the same time moving somewhat sidewise.

HOW TO PLAY PIZZICATO WITH MORE THAN ONE FINGER

Pizzicato passages which must be played very rapidly, or which involve the constant reiteration of a single note, are usually played with more than one finger.

The thumb of the right hand is placed against the fingerboard in the manner described in Lesson 22, **TECHNIC**. The strings are plucked by the first and second fingers, or the first, second and third fingers.

No rule can be given as to the order in which the fingers should be used—they should be used in any order which is most convenient and expedient according to the nature of the passage.

When single pizzicato notes are interspersed with chords, the right hand departs from its "anchored" position long enough to play each chord with the free hand pizzicato movement explained in Lesson 22, **TECHNIC**.

Illustration 4 shows an excerpt from the Ballet "Sylvia" by Delibes, in which a series of notes to be played pizzicato with the first and second fingers leads to a chord which is to be played by the first finger with free hand pizzicato. For the purpose of showing how more than one finger may be used in pizzicato passages, figures have been placed beneath the notes to indicate the finger of the right hand which may be used to play each note. (See Illustration 4.)

Illustration 4

Pizzicato Passage to be Played with More Than One Finger



Perhaps the most extended use of pizzicato occurs in Tchaikovsky's Fourth Symphony, the entire Scherzo movement of which is played pizzicato by the string section. In extended pizzicato passages the bow is usually laid aside for greater playing facility.

The return to the use of the bow after a pizzicato passage is indicated by the word *arco*.

HOW TO PLAY LOUD AND SOFT PIZZICATO

The amount of energy used in plucking the strings in pizzicato playing naturally governs to a large extent the volume of tone produced.

However, tonal volume may also be controlled by plucking the strings at a point close to the broad end of the fingerboard, or at a point farther from the broad end of the fingerboard and closer to the nut.

When the strings are plucked close to the broad end of the fingerboard, they produce a louder tone. For softer tones the right hand should be moved towards the nut, and may pluck the strings at a point which is as much as three or four inches from the broad end of the fingerboard.

An interesting use of pizzicato occurs in Victor Herbert's "American Fantasy" for orchestra, at the point where the violins play "Dixie," plucking the strings very close to the bridge to simulate the effect of banjos.

ALTERNATE RIGHT AND LEFT HAND PIZZICATO

Illustration 5 shows an excerpt from Rimsky-Korsakoff's "Caprice Espagnol," in which the strings are plucked alternately by the right hand and by the left hand.

Illustration 5

Showing an Example of Alternate Right Hand and Left Hand Pizzicato



How to Play Harmonics

(This subject is continued in Lesson 76.)

In LESSON 59, GENERAL THEORY, you learned that by touching a vibrating string at various points of division, you can make it yield overtones which are higher than the fundamental pitch of the string.

In violin playing, this principle is applied in the production of the dainty, bell-like tones which are called Harmonics, and which are actual harmonics or overtones of the string lengths on which they are produced.

Harmonic tones on the violin are of two kinds. Those which are produced on the open strings are called **Natural Harmonics**. Those in which one finger of the left hand stops the string while another touches the string at a point of division, are called **Artificial Harmonics**.

In both kinds of harmonics, the finger which touches the string, to divide it into halves, thirds, quarters, or other fractional lengths, rests lightly on the string, and does not press it to the fingerboard. The vibration of the string is produced by legato bowing.

In order that harmonic tones may be clear, the finger must touch the *exact* spot necessary for the desired pitch. If the finger misses this spot even a little, the result may be a nondescript tone, far from the pitch desired.

The chart of the harmonic series, as given in Illustration 6, LESSON 59, GENERAL THEORY, provides a key to the locating of divisional points of strings, where harmonics may be produced.

For example, we know from this chart that when a string length is divided in half, it gives a tone an octave higher than its fundamental. If the open G string is touched lightly above the spot where G (second line of the treble staff) is located, the string length is divided in half, and can be made to produce a harmonic tone which is an octave higher than the open G string.

A composer desiring such an effect would write it as shown by the first note in Illustration 6, the note indicating the correct pitch, but the O (as for the open string) indicating that it is a harmonic, not a stopped tone. The second, third and fourth notes show similar effects for the D, A, and E strings, respectively. (See Illustration 6.)

Illustration 6

Natural Harmonics, Based on the Division of Open Strings Into Halves



This chart shows also that when a string length is divided into four parts, it produces the fourth tone of the harmonic series, two octaves higher than the fundamental. A violin string length may be divided into four parts by touching it lightly at the spot where it is stopped for a tone which is a fourth higher than the fundamental tone.

For example, if the G string is touched lightly at C (first added line below the treble staff), it can be made to sound G two octaves higher than the pitch of the open string. This would be indicated in the writing of music as shown in Illustration 7, the lower note indicating the spot where the harmonic is produced and the small upper note showing the actual pitch to be produced.

Illustration 7

Notation for a Natural Harmonic on the G String, Based Upon Division of the String Length Into Four Parts



The same effect is also indicated by writing the actual pitch of the harmonic (on the first space above the treble staff) with an O over the note to show that it is to be played on the open string as a harmonic.

If a vibrating open string is touched lightly at a point which represents the interval of a perfect fifth above the nut, a natural harmonic will result from dividing the string length into three equal parts. The pitch of the resulting tone will be an octave and a fifth higher than the pitch of the open string. For example, if the open G string is touched for a harmonic at D (a fifth above), the tone resulting will be D (fourth line of the treble staff).

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 73

HARMONY

1. Analyze the following exercise, marking the chords and inversions.

50 Ans. _____

TECHNIC

2. Give the Italian phrase used to designate the

(a) use of the mute.

Ans. _____

(b) removal of the mute.

Ans. _____

3. What may be required of the fingers of the left hand, in playing left-hand pizzicato?

Ans. _____

4. How do you play pizzicato with more than one finger?

Ans. _____

5. Where are the strings plucked for

(a) loud tones?

Ans. _____

(b) soft tones?

Ans. _____

Marks
Possible
Marks
Obtained

TECHNIC—Continued

6. What kind of Harmonic tones on the violin are produced on

10 (a) open strings? Ans.

(b) stopped strings? Ans.

7. What must be done to make harmonic tones clear?

7 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

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VIOLIN



LESSON 74

GRADE—INTERMEDIATE B

Subjects of this Lesson: GENERAL THEORY · FORM AND ANALYSIS · HISTORY

GENERAL THEORY

Measure

(This subject is continued from Lesson 39.)

Many peculiar combinations or alternations of duple and triple measure are to be found in folk-songs, particularly among those of the Slavic composers; and these unusual measures are sometimes used by modern composers. Quintuple and septuple measure are occasionally found in older works.

QUINTUPLE MEASURE

Quintuple Measure is, in fact, a combination of duple and triple measure. Five-Four ($\frac{5}{4}$) is a combination of two-four and three-four, and Five-Eight ($\frac{5}{8}$) combines two-eight and three-eight. In each case, there is a primary accent on the first beat, and a secondary accent on the third beat. Illustration 1 shows the employment of five-four measure by Tchaikovsky, in his Sixth Symphony.

It is said that in a district of the lower Rhine, many of the dances have a well-marked rhythm of five beats. The following fragment illustrates a simple dance with quintuple rhythm. (See Illustration 2.)

Illustration 2
Five-Eight Measure

Old Folk Dance



SEPTUPLE MEASURE

Septuple Measure is really a combination of triple and quadruple measure. Seven-Four ($\frac{7}{4}$), occasionally used, is a combination of three-four and four-four. There is a

Illustration 1
Five-Four Measure

TCHAIKOVSKY: Symphony No. 6.



principal accent on the first beat, and a secondary accent on the fourth or fifth beat. Brahms uses seven-four measure in his "Variations on a Hungarian Air," Op. 21, No. 22, and also in the Trio, Op. 101, shown in Illustration 3 (a).

It is not uncommon to find one measure written in four-four measure, the next in three-four measure, and so on. Dudley Buck's anthem, "Art Thou Weary," is a good example of this method of writing $\frac{7}{4}$ measure. An extra is shown in Illustration 3 (b).

Illustration 3

(a) Seven-Four Measure

BRAHMS: Trio, Op. 101.

(b) Three-Four and Four-Four Measures Alternating

DUDLEY BUCK: Op. 89, No. 4a

FORM AND ANALYSIS

Cyclical Instrumental Works

(Works of Several Movements.)

(This subject is continued from Lesson 71, and is resumed in Lesson 75.)

THE SONATINA

The Sonatina is, properly speaking, a small sonata, the themes of which are quite simple, and the development section rather short. The name, sonatina, has sometimes been applied to pieces which have no resemblance to the sonata form.

The literature of the violin includes numerous interesting sonatinas, which are valuable studies in form, without the elaboration of the true sonata.

THE RONDO-SONATA

The Rondo-Sonata form is a modification of the sonata movement in which there are three appearances of the chief theme—a characteristic of the rondo. We have first and second themes, just as in the sonata form. Then the first theme reappears in its original key. Part Two of the movement is largely episodic—that is, it consists of a new theme, instead of being a development. This again recalls the rondo form. The recurrence of the first theme in Part Three makes the third appearance of this theme.

HISTORY

Development of the Sonata

It is interesting to trace the history of the sonata from its crude and embryonic beginnings to the completed form as embodied in the works of Haydn, Mozart and Beethoven.

The word Sonata, as explained in Lesson 69, FORM AND ANALYSIS, comes from a Latin word *sonare*, meaning to sound. The word was first adopted to differentiate such a composition from the Cantata, something sung; the word cantata, as also mentioned in Lesson 69, HISTORY, being derived from *cantare*, meaning to sing.

The earliest sonata of which we have any record is attributed to **Turini**. It was published in Venice, in 1624.

A sonata for violin by **H. J. F. Biber**, a German, consists of five movements in alternate slow and quick time, the contrapuntal idea and the church style prevailing throughout. This was published in 1681.

Corelli (1653-1713), the violinist, published many church sonatas for strings, lute and organ; chamber sonatas for the same instruments, and other sonatas for violin and violoncello and cembalo. In these, he favors four movements, arriving at considerable balance and variety thereby.

The domain of the sonata was, for a long time, almost exclusively monopolized by writers for the violin.

Corelli's pupils imitated his style and structure. The general characteristics of the sonata writers for the violin were nobility of style and feeling, and considerable facility in the choice of keys, subjects and development.

Johann Kuhnau (1660-1722), a noted representative of the German clavier school and, for the last twenty-one years of his life, Cantor of Leipsic, was one of the pioneers of the sonata as a work in several movements. Of his fourteen sonatas, the first, in three movements, was published in Leipsic in 1695.

Domenico Scarlatti (see Lesson 72, HISTORY) wrote a great number of sonatas in one movement for the harpsichord. While he used the principle of imitation, he rarely wrote a fugue.

His clavier sonatas abound in vivacity, humor and sparkling freshness, and were genuine sonatas in the original sense of the word—"sounding pieces" of independent character. Although little or no trace is found of a pronounced second subject, they do represent the freeing of the sonata from the strict and confining rules of polyphony.

Johann Sebastian Bach (see Lesson 72, HISTORY) wrote for many instruments and combinations of instruments. Some of his sonatas are, properly speaking, suites. In his six great violin sonatas, he follows the principles established by Corelli and his followers. Nearly all are on the four-movement plan. The fugal style prevails throughout. In course of time, the violin sonata was to some extent supplanted by the clavier sonata.

An Italian, **Galuppi** (1706-1785), wrote sonatas that illustrate the transition from the violin style to that of the clavier.

Thomas Arne (1710-1778), an English writer, produced a number of interesting sonatas showing the tendency to greater clearness of structure.

Wilhelm Friedemann Bach (1710-1784), the oldest son of Johann Sebastian, although he wrote but two sonatas, is credited with producing, in the sonata in D, the most elaborate and artistic work in this form before Beethoven.

Carl Philipp Emanuel Bach (1714-1788), son of J. S. Bach, is often spoken of as the inventor of the sonata form. While this is not strictly true, it is certain that his work showed new developments of style and form. He was the foster-father, so to speak, of a style of playing and writing which **Clementi** (1752-1832) adopted in his masterly treatment of the pianoforte, and which the great Beethoven carried to completion.

The public was seemingly weary of the severity of the polyphonic style of writing. They sought to escape from the mental exertion necessary for the comprehension of involved polyphony, and were eagerly responsive to music which should excite pleasurable emotions without mental strain.

Emanuel Bach was a highly cultivated man and an accomplished musician, who sought to express taste and elegance in all his work. By modeling his sonatas upon those of Scarlatti, he developed and fixed the outlines of that style of composition, and gave it artistic status through his extensive musical and social influence. In his hands, the suite, a cycle of dances growing out of the old chamber sonata, developed into a sonata of three movements, often passing into each other without pause, by means of connecting passages.

In his sonatas, the first movement is fairly complete in form. The second subject, however, is not clearly set forth, and the working-out section is in an embryonic state. His melodies are tuneful, but the slow movements are rather apt to be dry. The third movement is usually in rondo form.

Emanuel Bach's sonatas may be said to have been founded on the Italian violin and clavier sonata, the dance suites, and the Italian aria.

He left to his successors, the work of completing the cyclical form of the sonata, and developing the homophonic style of writing; theirs, too, was the task of establishing the form of the first movement, so that it might contain two subjects contrasting in subject and key, these two subjects being thoroughly developed in a harmonic as well as contrapuntal manner.

Franz Joseph Haydn (1732-1809) was born in Rohrau, a little village of Austria. From humble ancestry and poverty, he rose through arduous effort to a commanding position in the world of music.

He mastered the violin, organ and harpsichord, and by dint of assiduous devotion to theoretical study, attained facility of technic in composition, and independence and originality in his style.

Musicians, at that time, were obliged to depend solely on the support and patronage of the nobility. In 1761, Haydn entered the service of Prince Esterhazy, at Eisenstadt, in Hungary. Here he remained for nearly thirty years, composing a vast amount of music of all kinds.

He accepted the form of the sonata as established by Emanuel Bach, enlarged the various movements and developed into clear order the various divisions of the first movement.

He applied this form to the various kinds of instrumental music. In the departments of the symphony and the string quartet (practically sonatas for the orchestra and string quartet, respectively), he became the model for succeeding generations. Indeed, he was generally called "Papa Haydn" and his title as the "father of the symphony" is a rightful one.

Besides his one hundred and twenty-five symphonies he made a great contribution to the domain of music in his "chamber music," which is the term used to describe music specially fitted for performance in an ordinary room, or small concert hall. It is applied to duets, trios, or other concert pieces for small combinations of instruments, and written in the sonata form.

Haydn composed his first classical sonata in 1759. While his string quartets and symphonies had four movements, his piano sonatas were not so ambitious, as the piano was still undeveloped, although stringed instruments had reached a state of comparative perfection.

In his fifty or more clavier sonatas there are usually but three movements, with the first in the sonata form. His symphonies and chamber music were simply an enlargement of his clavier sonatas.

The sonata, then, began its career in the hands of violin composers in the early part of the seventeenth century. In its infancy it was the attempt of composers to find a tonal medium for the expression of individual feeling, which could not find adequate expression in the formal and intricate polyphony of the church. Through canzonas, fantasias, dance-tunes and suites, the form of the sonata slowly made its way, finally emerging with its classic structure firmly molded by Haydn, as a model for the work of succeeding generations.

We may say that Haydn established the form of the sonata, Mozart developed it, and Beethoven enriched and completed it.

Modern orchestration also practically dates from the time of Haydn, the essential principles established by him remaining unaltered to this day.

Further particulars of Haydn's work are given in Lesson 75, HISTORY, under Oratorio.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 74

GENERAL THEORY

1. What is quintuple measure?

7 Ans.

2. Where are the accents?

8 Ans.

3. What is septuple measure?

7 Ans.

FORM AND ANALYSIS

4. What is a Sonatina?

8 Ans.

5. In what particular way does the Rondo-Sonata differ from the Sonata?

8 Ans.

HISTORY

6. Give the composer and date of the first published sonata.

8 Ans.

7. What class of composers monopolized the domain of the sonata for a long time?

8 Ans.

8. What great German composer followed, in his sonatas, the established principles of Corelli and his followers?

8 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

9. Give the dates of the birth and death of Franz Joseph Haydn, and state what development of the sonata form, as established by Emanuel Bach, he made.

10 Ans.

10. What title given to Haydn is considered a rightful one?

8 Ans.

11. With regard to the form of the sonata, what is said to have been the work of Haydn, Mozart, and Beethoven, respectively?

12 Ans.

12. What did Haydn accomplish in the field of orchestration?

8 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

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VIOLIN



LESSON 75

GRADE—INTERMEDIATE B

Subjects of this Lesson: FORM AND ANALYSIS · HISTORY

FORM AND ANALYSIS

Cyclical Instrumental Works

(Works of Several Movements.)

(This subject is continued from Lesson 74, and is resumed in Lesson 77.)

CHAMBER MUSIC

Chamber Music is the term applied to compositions for several instruments and suited to performance in a small hall or a "Chamber," as already mentioned in Lesson 74, HISTORY. As such compositions are for artists and musical connoisseurs rather than for the popular ear, they are usually in the form of the highest development, that is, the sonata form. They include instrumental duets, trios, quartets, quintets, etc. The string quartet is one of the most important, the instruments being first and second violins, viola and 'cello.

THE SUITE

The name Suite (pronounced sweet) is French, and means "a succession, or series, of pieces."

In the Middle Ages, instrumental music consisted largely of dance tunes, some of which have been described in Lesson 58, FORM AND ANALYSIS. Composers of the day adopted popular types of dance tunes, stringing together a series of these tunes which had no bond of similarity except that they were in the same key. When the dance tunes were not intended for dancing, but merely for playing, they were worked out with greater care and in expanded form. Embellishments and variations were intro-

duced; counterpoint was employed, and thus the suite became an elaborated collection of dance music.

The early suite contains a prelude and four divisions—the Allemande, Courante, Sarabande, and the Gigue. It was also called Sonata de Ballet when it consisted of dance movements only; and Sonata de Camera when it was constructed like the partita, as described below.

It is a difficult matter to state definitely when the suite was invented; it is generally supposed that the first suites were written in France, about 1650. It was the first instrumental form in which several movements were combined into a complete whole. Bach and Handel made of the suite a dignified and worthy art-form.

When the sonata was generally adopted by composers the suite, as such, fell into oblivion, reappearing however, in the divertissements which are described below, and in serenades. The suite has been revived by modern composers, and is a popular style of composition in the hands of composers for the orchestra.

THE PARTITA

The Partita probably preceded the suite, chronologically. It is less strict in its form, frequently containing

other movements, such as caprice, allegro, fugue, rondo, etc.

THE SUITE AND THE PARTITA COMPARED

That the suite and partita may be very similar as to length and contents is illustrated by the following comparison of two of Bach's works. The latter, it will be seen, lacks the characteristic gigue as a concluding number.

Suite (English Suite No. 1)	Partita (No. 2 in C Minor)
1. Prelude	1. Sinfonia (Prelude)
2. Allemande	2. Allemande
3. Courante (Nos. 1 and 2) with variations	3. Courante
4. Sarabande	4. Sarabande
5. Bourrée (Nos. 1 and 2)	5. Rondo
6. Gigue	6. Caprice

THE SERENATA

(Serenade)

The name Serenata was derived from the Italian word *Sera*, meaning evening song. The old serenatas were largely written for wind instruments, as they were often played in the open air. Later, they became a favorite form for the concert room, and strings were freely used.

The old serenata contained a number of movements, and these were free in form. It was very popular in the eighteenth century, and for some time occupied a position between the orchestral suite, which preceded it, and the symphony which followed it.

Nearly every serenata of any consequence, began or ended with a march, and included a minuet. The gavotte and bourrée, sometimes found in the suite, disappeared entirely from the serenata.

When the wind instruments alone were used, the composition was called Harmony Music, and it is still thus called in Germany.

The serenata was usually intended for private performance.

THE DIVERTIMENTO

(Divertissement)

Mozart wrote many Divertimenti. They were compositions usually in six or seven movements, though sometimes only in four, and in one case as many as ten. They were written for strings or wind instruments, or for both combined. The following is the order of the movements in one of Mozart's divertimenti:

- | | |
|--------------------------------------|-------------------------------|
| 1. Allegro | 4. Adagio |
| 2. Andante Grazioso (Six Variations) | 5. Minuet |
| 3. Minuet | 6. Andante and Allegro Molto. |

The word *divertimento* is sometimes used to describe a potpourri, or medley, of the airs of an opera arranged for either orchestra or piano. The French word *divertissement* means an entr'acte, or interlude between the acts of an opera. Schubert's "Divertissement à la Hongroise," is a potpourri composed of certain Hungarian airs.

HISTORY

Oratorio

(This subject is continued from Lesson 69.)

ITALY

Our studies of oratorio thus far have led us to the work of Carissimi (1604-1674), who virtually fixed the form that this style of composition was to maintain for a century. (See Lesson 69, HISTORY.)

Carissimi's oratorios, *Belshazzar*, *David and Jonathan*, *Abraham and Isaac*, served as models for many lesser composers who followed him. He greatly developed the recitative, and realized some of the possibilities in the effective

use of the chorus. In his day, in place of scenery and action, there was a "narrator," whose duty it was to supply necessary explanations.

Carissimi's most distinguished follower, in Italy, was **Alessandro Scarlatti**, the operatic composer and founder of the great Italian School of singing which developed such marvelous vocalists. (See Lesson 70, HISTORY.) Scarlatti was equally successful in the realm of opera, cantata and oratorio. He released the aria from the restrictions of con-

ventionality, and placed it beside the improved and purified recitative of Carissimi as an important factor in oratorio.

A contemporary of Scarlatti was **Allessandro Stradella**, whose *St. John the Baptist* was acclaimed as a beautiful example of this form of art. The Italian composers of the latter part of the seventeenth century built their oratorios and operas along the same general lines, the difference being mainly in the text. After the death of Stradella, the oratorio languished for a period, outstripped by its much more popular rival, the opera.

Giovanni Battista Pergolesi (1710-1736) treated the Latin hymn, *Stabat Mater*, in oratorio form, writing for soprano and contralto voices, accompanied by strings and organ. Many years later, Rossini, whose work in opera is discussed in Lesson 88, HISTORY, made an elaborate setting of the *Stabat Mater* which, however, is religious only in text, the music partaking of all the showy and artificial features of the florid Italian opera of the period.

GERMANY

In Germany the oratorio found a more congenial home. Owing to the Reformation, the devotion of the people to church music was more pronounced than in Italy.

The custom of presenting the closing incidents in the life of Christ in "Passion Plays," can be traced almost to the beginning of the Christian era. It has been the custom for some years to present, at Oberammergau, a Passion Play which is in reality an idealized survival of these mediaeval customs. This celebration, which takes place at stated intervals, attracts visitors from distant countries.

During the sixteenth and seventeenth centuries, settings of the Passion were turned out in great numbers. One of the early writers of Passion Music, **Heinrich Schütz** (see Lesson 71, HISTORY), introduced into his settings the chorale, or hymn, which had its origin in the German folk-song. It was sung by the people. Sometimes a large number of chorales were used in one Passion setting. In Leipsic, for many years, the "Passion According to St. Matthew" was sung on Palm Sunday. A sermon divided the two portions, and many chorales were sung. Unfortunately, abuses crept into the writing of these Passion settings, the humorous element being shockingly introduced, in some cases.

It remained for **Johann Sebastian Bach** (1685-1750, see Lesson 72, HISTORY), to weld all these conflicting elements into a harmonious whole. Bach is said to have written five different settings of the Passion, although two of them have entirely disappeared. The *St. Matthew Passion* is considered a masterpiece. It includes solos, arias, choruses, and chorales, while the narrative is assigned to "The Evangelist."

In addition to the five Passions, Bach wrote a *Christmas Oratorio*, an *Ascension Oratorio*, and ninety-seven cantatas, which are really short oratorios. His *B minor Mass* ranks as the most colossal work of its kind. It is of such stupendous proportions that it is adapted only for concert performance, and not as the musical part of the ritualistic service known as the High Mass.

George Frederick Handel (1685-1759), see Lesson 72, HISTORY), may be said to have combined earnestness of purpose and contrapuntal mastery, with a knowledge of Italian vocal methods. He knew how to write a simple melody, and support it by rich harmonies, and he thoroughly understood the dramatic value of the chorus. Compared with the fugues of Bach, Handel's fugues seem simple, but this very clearness and simplicity proved to be the main strength of his work.

His first oratorio, written in England, after the failure of his operatic enterprise, was *Esther*, produced in 1720. Other great works, following soon after *Esther*, were *Saul*, containing the still famous "Dead March," *Israel in Egypt*, *Samson*, *Theodora*, *Judas Maccabeus*, and many others not now heard in their entirety.

The Messiah, his masterpiece, was written in 1741, and received its first performance in Dublin, on the 12th of April, 1742, for charitable purposes. This great work which was completed in twenty-four days, was written when Handel was in the depths of discouragement and despair, deeply in debt, and persecuted by his enemies and rivals. It may be called the crowning achievement of his life. At its performance in London in 1743, King George II was so moved by the great "Hallelujah Chorus" that he rose to his feet, followed by the entire audience. This custom still prevails.

The Messiah was performed thirty-four times during Handel's lifetime, and his last public act was to direct it

in 1759, a week before his death. Handel re-wrote many passages after its initial performance, and Mozart composed additional accompaniments in 1789, adding to the orchestra the clarinet, the color possibilities of which Handel did not fully realize.

Not until thirty-five years after Handel's death, did any composer put forth an important oratorio. In 1795, **Joseph Haydn**, inspired by hearing a performance in England of Handel's *The Messiah*, wrote his greatest work, *The Creation*, at the age of sixty-four. His oratorio, *The Seasons*, followed in 1801. Haydn's work is entirely different from that of Handel. It contains many modern touches, and has some interesting pictorial attempts, both in the voice parts and in the orchestral accompaniment. (See Lesson 74, HISTORY.)

Ludwig Spohr (1784-1859) wrote an oratorio called *The Last Judgment*, which still receives occasional public performance.

Felix Mendelssohn Bartholdy (1809-1847, see Lesson 83, HISTORY), whose excellent oratorios, *St. Paul* and *Elijah*, are valuable additions to this form of music literature, was idolized in his own country, Germany, as well as in England.

Johannes Brahms (1833-1897, see Lesson 86, HISTORY), composed the *German Requiem*, the *Song of Destiny*, and the *Song of Triumph*—all great works.

FRANCE

France has always shown a decided preference for the opera. Her oratorio writers have been comparatively few in number, as the serious oratorio finds comparatively little favor among the pleasure-loving and instinctively dramatic French people.

Hector Berlioz (1803-1869, see Lesson 82, HISTORY) wrote a fine work called *The Damnation of Faust*, which partakes of both opera and oratorio styles.

The melodious oratorios of **Charles Gounod** (1818-1893, see Lesson 95, HISTORY), *The Redemption* and *Mors et Vita* (Death and Life), were inspired by his frequent hearing of oratorio during his residence in England.

One of the most important works of the last hundred years is *The Beatitudes*, the masterpiece of **César Franck** (1822-1890, see Lesson 95, HISTORY). He was a composer

of Belgian birth, who lived in Paris, very little appreciated and much misunderstood during his lifetime. His genius was essentially ecclesiastic in character.

A work of later years, which reflects the trend of modern music, as well as the serious influence of César Franck, is *The Children's Crusade*, called a musical legend, written by **Gabriel Pierné**. (See Lesson 96, HISTORY.) He later wrote a sequel, *The Children of Bethlehem*. These works are extraordinarily elaborate in their orchestration, partaking strongly of the dramatic character of French opera.

OTHER COUNTRIES

Franz Liszt (1811-1886, see Lesson 85, HISTORY) wrote two excellent oratorios, *The Legend of St. Elizabeth* and *Christus*. In the latter, the aria and recitative are entirely banished.

Antonin Dvořák (1841-1904, see Lesson 92, HISTORY), the greatest of Bohemian composers, made a masterly setting of the *Stabat Mater*.

Edgar Tinel (1854-1912, see Lesson 99, HISTORY), the Belgian composer and pianist, is famous for his *Franciscus*, written in 1888.

Lorenzo Perosi (1872, see Lesson 103, HISTORY), a Roman priest and organist, wrote a large number of sacred choral works.

Wolf-Ferrari (1876, see Lesson 103, HISTORY) wrote an ultra-modern work of great proportions, entitled *The New Life*.

Edward Elgar (1859, see Lesson 97, HISTORY) is England's most gifted composer since the days of Purcell. His *Light of Life*, *Dream of Gerontius*, *The Apostles* and *The Kingdom* are all great oratorios, reflecting, somewhat, the Wagnerian style.

England (see Lesson 97, HISTORY) has a great number of writers who have produced choral works of lasting value, such as **Barnby**, **Sullivan**, **Mackenzie**, **Macfarren**, **Stainer**, **Bennett**, **Cowen** and **Parry**, and is pre-eminently the home of the cantata and the oratorio. Choral societies thrive in every city throughout England and her musical festivals have international fame.

Of America's contributions to the literature of oratorio, we shall have occasion to speak in a later Lesson. (See Lesson 116, HISTORY.)

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 75

FORM AND ANALYSIS

1. What is chamber music?

7 Ans.

2. What is a Suite?

7 Ans.

3. What are the four divisions of the suite, in addition to the prelude?

8 Ans.

4. How does the partita differ from the suite?

7 Ans.

5. What old form was popular in the 18th century, and occupied a position between the orchestral suite and the symphony?

6 Ans.

6. What is the divertimento?

5 Ans.

HISTORY

7. In what three lines of composition was Allesandro Scarlatti equally successful?

9 Ans.

8. Why did the oratorio find a more congenial home in Germany than elsewhere?

7 Ans.

9. What was Bach's work in relation to the conflicting elements that had crept into the writing of Passion plays in Germany?

7 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

10. What custom, said to have been set by the king at a performance of "The Messiah," still prevails?

7 Ans.

11. In what way does Haydn's work differ from that of Handel?

8 Ans.

12. What composer was idolized in England as well as in his own country, Germany?

7 Ans.

13. Name four French composers who wrote oratorios of great merit.

8 Ans.

14. What country is called "pre-eminently the home of the cantata and oratorio?"

7 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 76

GRADE—INTERMEDIATE B

Subjects of this Lesson: HARMONY · TECHNIC · HISTORY

HARMONY

Chords of the Seventh

Up to the present time, we have used only triads, or chords of three tones.

When another third is added to a triad, a chord of four tones is produced. It is called a chord of the seventh. The new tone is a seventh from the root.

Every seventh chord is a discord. Thirds added to the triads of the major scale, produce the succession of seventh chords shown in Illustration 1. The most important is that on the dominant—V7. Those on the other degrees are called secondary or collateral sevenths.

Illustration 1

Chords of the Seventh on all Scale Degrees



The Dominant Seventh chord is taken up in Lesson 79, HARMONY.

TECHNIC

How to Play Harmonics

(This subject is continued from Lesson 73, and is resumed in Lesson 81.)

ARTIFICIAL HARMONICS

In the case of artificial harmonics, the procedure obviously must always consist of touching the string at a point of division figured from the fundamental tone toward the bridge.

One finger must stop the string, to create a new and shorter string length, and the fractional part of the string length can be no greater than the normal span between this finger and the finger which touches the string to pro-

duce the harmonic.

Illustration 2, on the next page, shows an artificial harmonic to be played on the A string.

As indicated by the lowest note, the first finger stops the string at C, to create a new string length; the fourth finger touches the string at G, a fifth higher, as indicated by the diamond-shaped note; the pitch of the harmonic produced is G, an octave higher, as indicated by the small upper note.

Illustration 2

Showing an Artificial Harmonic to be Played on the A String

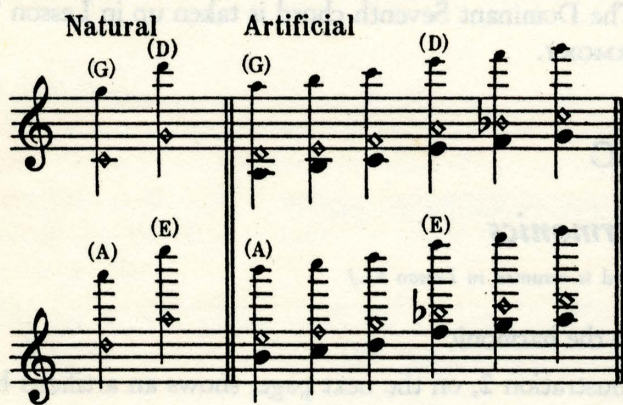


Artificial harmonics are always written as in Illustration 2, and are read and played as explained in the preceding paragraph.

The fourth tone in the harmonic series is obtained by dividing the string length into four parts, and it is two octaves higher than the fundamental tone. The division of a violin string length into four parts may be accomplished by touching the string at the interval of a fourth above the fundamental. Illustration 3 shows the four natural harmonics which may be produced in this way, and a few of many artificial harmonics which may be sounded according to the same principle.

Illustration 3

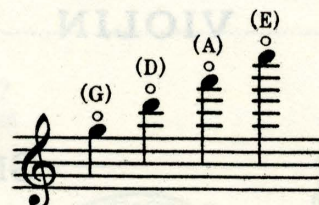
Harmonics Based Upon the Division of the String Length into Four Parts



The natural harmonics shown in Illustration 3 might also be indicated by writing the actual pitch of each note, as in Illustration 4, with an O over each note to indicate that they are harmonics. In such a case, the player would produce them by touching the string at the point of actual pitch. (See Illustration 4.)

Illustration 4

Natural Harmonics Played at Points of Actual Pitch



You will observe that a number of the natural harmonics can be produced on either of two open strings. The first note in Illustration 5, can be obtained either by dividing the G string into thirds, or the D string into halves; the second note, by dividing the D string into thirds, or the A string into halves; and the third note, by dividing the A string into thirds, or the E string into halves. (See Illustration 5.)

Illustration 5

Showing Natural Harmonic Tones Which Can Be Produced on Either of Two Open Strings



The interval of a large third is used as a guide in dividing string lengths into five parts, to produce a harmonic which is two octaves and a major third higher than the fundamental. Illustration 6 shows a series of such harmonics.

Illustration 6

Showing Harmonics Based Upon the Division of the String Length into Five Parts



HISTORY

Opera

(This subject is continued from Lesson 71, and is resumed in Lesson 81.)

THE LATER EIGHTEENTH CENTURY

The opera has now been traced from its beginning, in the closing days of the sixteenth century, to the development of the florid form evolved by Scarlatti and his contemporaries.

The Florentine innovators, you will recall, had emphasized the supreme importance of the play, the music being entirely subordinate. With the remarkable development of the art of singing, the opera became purely a vehicle for the display of vocal virtuosity.

Haughtiness and unlimited conceit were often outstanding characteristics of the famous artists. Handel, during the stormy period of Italian opera in England, had an amusing encounter with the famous prima donna, Cuzzoni. It is said that she refused to sing in a new opera, unless the composer would re-write it for her, and that Handel seized her, held her out of a window, threatening to drop her if she did not consent to sing the part as written.

Not all composers might essay such heroic methods, and many of them were victims, consequently, of the singer's tyrannies. The composer became the slave of the vocalist, who, in many cases, had but a meager musical education. Frequently, the composer provided only the skeleton of the aria, allowing the vocalist to provide those embellishments which would best display his vocal agility.

To please the autocratic singer, a highly artificial form of the opera was adopted. Only six characters were allowed, three men and three women. The arias were assigned to the singers in fixed order. No ensemble beyond a duet was allowed, and the chorus could be used only in the closing finale. "The prima donna was the queen of the theater; when she made her entrance, she claimed the privilege of the escort of a page, who held the train of her robe and followed every movement."

The tenor was obliged to be either a noble father, a traitor or a tyrant. The basso was restricted to *opera bouffa*, for it was thought that his voice was naturally too grotesque to be heard in *opera seria* (serious opera). The male soprano was the monarch of the scene. Singularly

enough, he was called *primo homo* (first man), and to him was given the lover's part. His very person was sacred on the stage. Others might slay and be slain, but he was inviolable and his head was always crowned with laurel; for it was the rule in Italy never to admit the murder of the chief singer, although the piece itself might reek with blood. These male sopranos were spoiled children. One must make his appearance upon a horse; another insisted upon descending from a mountain; another would not sing unless his plume was five feet in length; etc.

Grétry (1741-1813) declares that he never saw a serious opera succeed, during his eight years' residence in Rome. He says, "If the theater was crowded, it was to hear a certain singer, and when the singer left the stage, the people in the boxes played cards or ate ices, and the people in the parterre yawned." Grétry, himself, was a prolific opera composer, producing over fifty works in this form, as well as a Requiem and a large quantity of chamber music.

Voltaire, the great French writer, summed up the status of opera in the eighteenth century as follows: "The Opéra is a public rendezvous, where people meet certain days without knowing why; it is a house which is frequented by everybody, although the master is frequently cursed, and the crowd bored."

The condition of *opera bouffa* was much better. The male soprano did not choose to waste his time with such "buffoonery;" the prima donna received such small compensation that women of more dramatic skill than vocal virtuosity had to be hired. *Opera seria* remained in its world of conventions and artificialities; *opera bouffa* was human in its aspects, appealing to the life of the people.

The composer was allowed much more liberty in the *opera bouffa*. He could write various kinds of ensembles such as duets, trios and quartets; and the chorus came into its own. The orchestra, too, was liberated from its meek subservience to the imperious singer.

Representative composers of the closing days of this brilliant, but highly artificial, period of Italian opera were Piccinni, Paisiello, Cimarosa and Zingarelli.

Niccola Piccinni (1728-1800) spent twelve years as student at the conservatory of Onofrio, then made his debut with an opera at the Florentine theater in Naples, in 1755. He became a very prolific opera writer, producing about eighty-five operas in all. Yet it is chiefly through his temporary rivalry with Gluck, brought about by the partisans of the respective composers, that his name is still famous. This is referred to again in connection with Gluck's operatic reforms.

Giovanni Paisiello (1741-1816) of Naples, but born in Taranto, was for some years the leading operatic composer of Italy, with Piccinni as his only rival. He wrote about one hundred operas, one of which, *The Barber of Seville*, held the boards until it was eclipsed by Rossini's more modern work of the same name. He also spent eight years in St. Petersburg by invitation of Empress Catherine, at a handsome salary; and several years in Paris, under the marked favor of Napoleon Bonaparte.

Domenico Cimarosa (1749-1801) attended the celebrated conservatory at Loreto for eleven years, and acquired a thorough knowledge of the Italian masters under Piccinni and others. He won immediate recognition with his first opera, which was produced at Naples, and thereafter spent his time between that city and Rome, until 1780. He later resided in St. Petersburg and Vienna, attaining still greater honors, and being regarded as a serious rival of the popular Paisiello. His operas reached a total of about sixty-one in all.

Nicola Zingarelli (1752-1837), exhibits purity of style and refinement of detail in his *Romeo and Juliet*.

After flourishing a century, opera had degenerated into mere concert performances, full of amazing inconsistencies, and dominated by vocal tyranny. Of dramatic sincerity, hardly a vestige remained.

GLUCK'S OPERATIC REFORMS

Christoph Willibald Gluck (1714-1787), born near Neumarkt, Germany, gave the world a full expression of his theories when over sixty years old. He had already written twenty operas, adhering to the accepted style, but was a thinker and an innovator. Being devoted to nature, he despised the artificial. He saw the essential weakness of the prevailing principles.

In 1762, in Vienna, he brought out *Orfeo*, choosing for the story, the same legend which Peri had used for his *Eurydice*, produced in 1600. In 1767, he produced *Alceste* and in 1770, *Paris and Helen*. All three operas proclaimed his reformatory methods. No longer should the opera be made a puppet show for the display of vocal art; no longer should the love of sensation prevail; no longer should the play be completely subordinated to the musical element. Opera should be reformed according to the principles of the musical and dramatic arts combined.

Vienna remained quite unmoved and uninterested, so Gluck transferred his activities to Paris, in 1772. A number of his new works were performed, and in 1774 *Iphigenia in Aulis* was presented for the first time. He became the hero of the hour; Marie Antoinette, who had studied with him in Vienna, gave him her patronage, and he was granted a pension of six thousand livres, while the critics stormed and raged.

His opponents brought Piccinni from Italy, and pitted him against Gluck. All Paris took sides; the Revolutionary War in America was forgotten; the whispered question everywhere was "Gluckist or Piccinnist?" Finally, it was agreed that each should write an opera upon the text *Iphigenia in Tauris*. Gluck's work was produced in 1779, and was a most satisfactory exposition of his innovatory ideas. Piccinni's work appeared later, and suffered sadly in comparison. Gluck had won the battle of the natural and sincere against the conventional and artificial.

By his wide culture, Gluck was peculiarly fitted to perform this task of regeneration. He had visited practically every art center, and was a profound and serious student of art and literature in all phases. He was deeply impressed by Handel's oratorios, which he heard in England, and by Rameau's operas, heard in Paris. Handel's masterly handling of the chorus, and Rameau's dramatic sincerity of expression, both exercised a strong influence over his style.

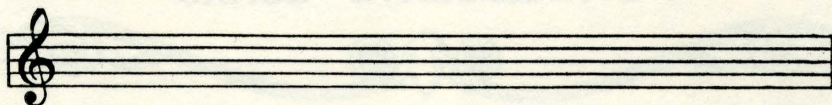
Next to Gluck, the first great operatic composer was Mozart. Though contemporaries, Gluck and Mozart were dissimilar in temperament and character. Gluck's conception of the opera was that of the dramatist. Mozart, a youth of no great literary tendencies, felt the drama in terms of music. Each solved the problem in his own way. The advent of Mozart marks conclusively the passing of Italian supremacy in Germany.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 76

HARMONY

1. Write the seventh chords in the scale of D major. Use no signature but add the proper sharps and mark the Roman numerals.



TECHNIC

2. How may the division of a violin string length into four parts be accomplished?

HISTORY

4. What were often outstanding characteristics of operatic artists in the later 18th century?

5. What was done to please the autocratic singer?

6. What was the difference between *opera seria* and *opera bouffa*?

Marks
Possible
Marks
Obtained

HISTORY—Continued

7. Name four representative composers of this period of Italian opera.

8 Ans.

8 With what opera did Gluck win the battle of the natural and sincere against the conventional and artificial in Paris?

8 Ans.

9. Who was the first great operatic composer next to Gluck?

6 Ans.

10. What did his advent mark?

8 Ans.

100 TOTAL.

Sherwood Music School Courses

VIOLIN



LESSON 77

GRADE—INTERMEDIATE B

Subjects of this Lesson: FORM AND ANALYSIS · HISTORY

FORM AND ANALYSIS

Cyclical Instrumental Works

(Works of Several Movements.)

(This subject is continued from Lesson 75.)

THE CONCERTO

The Concerto is a composition for solo instrument, or instruments, and orchestra.

Mozart gave to the concerto three movements; sometimes these are merged into a single movement with three divisions. The first movement is generally an *Allegro*, written in sonata form; the second a short, slow movement; and the third, brilliant and dashing. The minuet and scherzo, which are so often found in the sonata, are omitted from the concerto, and brilliant display work is usually abundant.

There are concertos for almost every musical instrument. A cadenza is frequently introduced in the first movement of the concerto for purposes of display. It is developed from preceding material, and is usually entirely unaccompanied.

Among the many great composers who have enriched musical literature by composing violin concertos are Bach, Tartini, Vivaldi, Viotti, Paganini, Mozart, Beethoven, Mendelssohn, Brahms, Tchaikowsky, Spohr, Bruch, de Beriot, Wieniawski, and Vieuxtemps.

Beethoven wrote one concerto for violin and orchestra, and five for piano and orchestra. He introduced many innovations in the form of the piano concerto. For example,

he gave greater prominence to the orchestra. He was the first to connect the second and third movements without pause, and he provided accompaniment for some of the cadenzas. Beethoven gradually discontinued the cadenza, regarding it an interruption to the flow of orchestral thought. His fourth and fifth concertos are his finest achievements in this form; the fourth, in G, is all delicacy and refinement, while the fifth, in E-flat, possesses rugged majesty, and is known as the "Emperor" concerto.

THE CONCERT-PIECE

(Concertstück)

A Concert-Piece is practically a concerto for solo instrument and orchestra, but less restricted as to form.

THE CONCERTINO

A Concertino means, literally, a small concerto. The word bears the same relation to concerto as sonatina does to sonata.

THE SYMPHONY

A Symphony is, practically, a sonata for orchestra. The word is derived from the Italian word *sinfonia*, meaning a consonance of sounds.

The early uses of the word, symphony, do not conform to the present conception of the term. The function of instruments in the operas, masses, and cantatas of the early part of the seventeenth century, was to accompany the voices, and passages that were assigned to the instruments alone, were called symphonies. The early composition for many instruments, akin to our symphony, was called Concerto or Concerto Grosso.

Haydn's first symphony was written in 1759. As mentioned in Lesson 74, HISTORY, he has been called the "father of the symphony," being the first to establish its classic form. He used the strings to sustain the main har-

mony, and set free the woodwinds and brasses in an independence of their own.

Beethoven enlarged the orchestra, using instruments the possibilities of which had not been realized by his predecessors. The clarinet appeared constantly; trombones, double bassoon and piccolo made their appearance, and the number of horns was increased to four in his Ninth Symphony. The minuet, the sole survivor of the old suite, used by Haydn and Mozart, gave place to the scherzo. Beethoven raised the symphony to the highest pitch of poetical expression. His slow movements are full of melodic loveliness, tenderness and pathos. His thematic treatment was masterly in the extreme.

HISTORY

The History of Violin Playing

(This subject is continued from Lesson 72, and is resumed in Lesson 78.)

THE FRENCH SCHOOL

Viotti spent his artistic manhood in Paris, and there taught his pupils. The general characteristics of his style, such as the power and means of enhancing rhythm, precision, neatness, piquancy, fancifulness and accentuation, appealed very strongly to the French temperament. These characteristics drew in their train the desire for more varied and graceful styles of bowing. From Paris, Italian traditions with added modernisms gradually found their way over violin-playing Europe, causing one of Viotti's biographers to call him the "maitre de l'Europe."

The post-Viotti French School included violinists like Dancla, Mazas, Alard, etc., who kept themselves free from Paganini influences (a very high elbow) and certain other exaggerations of style.

THE VIENNESE SCHOOL

The Viennese School goes back to the well-known composers, Dittersdorf and Wranitzki, for its scions. Included in this school were Ernst, Edmund Singer, Remenyi, Joseph Boehms (1795-1867), the teacher of the great Joachim, and Jacob Dont, the teacher of Leopold Auer.

Here we have a happy blend of the Italian-French traditions and national Hungarian traits—traits which had little

in common with the bona-fide uncompromising German style embodied in Spohr.

THE PRAGUE SCHOOL

This School was founded by Pixis, a pupil of Viotti. From it eventually emanated that wonderful pedagogic genius, Otakar Sevcik, who taught Jan Kubelik and many other exceptional players.

THE FRANCO-BELGIAN SCHOOL

This School, dating from the early part and middle of the Nineteenth Century, counted among its older celebrities Charles deBeriot, Henri Vieuxtemps, Hubert Leonard, Massart, and others; of a younger generation, Eugene Ysaye, Cesar Thompson, Jeno Hubay, Henise Massick, Ovide Musin, Fritz Kreisler and many others. In these men, we find Viotti-Italian traditions most strikingly in evidence, more or less blended with supplementary characteristics, which men of such genius as deBeriot and Vieuxtemps were bound to impress upon their followers.

In these modern times, when the ends of the earth are brought together, and there is freer intercommunication of the best minds, tradition, from being the once jealously guarded treasure of a few, has become almost universal property.

The Second Classical Period

(This subject is resumed in Lesson 78.)

The Second Classical Period stretches, roughly speaking, over the half century, 1750-1800. This is the epoch of the development of homophonic music, of the sonata form, and the subsequent enrichment of the sonata by greater infusion of sentiment and feeling.

Carissimi, when he purified and perfected the newly-invented recitative, was working in the direction of homophony—music containing one principal melody with accompanying harmony. He prepared the way for the great Handel, who carried on the development of the homophonic principle. The germ of the homophonic style had been in existence for more than a century before the time of C. P. E. Bach; and he devised the means whereby Unity, Variety and Symmetry might be attained through the medium of the sonata. Haydn firmly established the sonata form, and extended its use to the domain of chamber music and the orchestra.

Let us now study the careers of the two great masters, Mozart and Beethoven, who carried on the work begun by Haydn, and greatly enriched the forms already established.

MOZART

Wolfgang Amadeus Mozart (1756-1791) was born at Salzburg, Germany (January 27). His father, Leopold Mozart, was a finely educated musician, in the service of the Archbishop of Salzburg, as court musician, which humble position afforded him a meager salary. Salzburg offered no advantage whatever to a musician, though renowned for its natural charms and scenic beauty.

Wolfgang and his sister, Marie Anna, familiarly known as "Nannerl," were the survivors of a family of seven children, and both were musical prodigies. Perhaps no other composer has shown such marked genius at so early an age, as Mozart. When only three, he picked out thirds on the piano; at the age of four, his father began to teach him little pieces; and when he was five years old, he dictated to his father some minuets, which are melodious and correct in form. The child's education was founded entirely on the instruction of his father, a limited acquaintance

with the Archbishop's meager orchestra, and the experience gained in his concert tours in Austria, Germany, France and England, the first of which took place in 1762.

When Wolfgang was six years old, the father took his two wonderful children through the principal cities of Austria and Germany. In Vienna, especially, they were received with open arms, and the members of the court and the noble families of the town vied with each other in showering attentions upon them.

In the following year, 1763, the father took his children to Paris, stopping at Frankfort, Rouen, and Brussels on the way. In 1764 London was visited. The king and queen of England received the Mozarts with the greatest enthusiasm. Here Wolfgang wrote several symphonies, and six sonatas for piano and flute or violin.

In 1768, during his short sojourn in Vienna, Mozart wrote his first opera, *La finta semplice*, a comic opera in three acts. Soon after, *Bastien and Bastienne*, a one-act opera, was written, and produced with success at the home of a Vienna doctor. The following year, 1769, Mozart's father took him to Italy, at that time the home of many great composers and singers; concerts given there filled the impoverished family purse. Unbounded enthusiasm greeted Mozart's appearances, and successes attended the production of several new operas from his pen.

In the meantime, the Archbishop of Salzburg died, and his successor proved to be a man of mean, tyrannical spirit, reluctant to grant even ordinary favors to his servants, for such his court musicians were. Life in Salzburg now became more and more intolerable, and finally, in 1780, while on a six weeks' leave of absence in Munich, an open rupture with the intolerant Archbishop resulted in a severance of all relations. Mozart now took up his residence in Vienna, working at compositions and giving piano lessons.

In 1782, he married Constanze Weber. He was now twenty-six years old, and Constanze was about eighteen. His wife was a poor manager, and Mozart was notoriously careless in money matters, so that they lived a more or less precarious existence; but their mutual devotion and companionship lasted until death.

Mozart was not unappreciated by the public. As a pianist he was surfeited with applause; the public gladly supported him, and the nobility rewarded his private concerts most liberally. He fared badly, however, at the hands of theatrical managers and publishers. Having absolutely no business ability, he was in financial straits throughout his whole life, and worry and poverty doubtless hastened his end.

Just previous to Mozart's marriage, Clementi made a visit to Vienna, and Mozart and Clementi played before the Emperor. In the competitive performance, Mozart was pronounced victor, receiving from the Emperor a gift of fifty ducats, and a commission to write a German opera. The result of the commission was *The Escape from the Seraglio*, an opera which was given with great success.

Through an acquaintance with Lorenzo de Ponte, court theatrical poet, he entered into an agreement to provide a musical adaption for a popular comedy of Beaumarchais, *The Marriage of Figaro*. This opera was first performed in Berlin in 1790. Its success in many cities was overwhelming. In Prague, it was turned into chamber music; it was arranged for many combinations of instruments; some of the airs were whistled in the streets, and waltzes and country dances were made from the music.

The success led to the composition of *Don Giovanni*, considered Mozart's masterpiece. The overture was written the evening before the day of performance, and the orchestra played it on the night of the performance with the ink hardly dry on the sheets. This, too, was an unqualified success, and was soon presented in Berlin, Paris and London.

In the summer of 1788, Mozart wrote his three greatest symphonies, and gave the public performances of *Acis and Galatea*, *The Messiah*, and several other oratorios of Handel, strengthening the orchestration of their accompaniments and directing the performances himself.

During the succeeding years, he composed string quartets and operas, and gave many concerts.

In 1791, sorely embarrassed financially and thoroughly discouraged, he made a contract to write an opera to retrieve the fortune of a little theater in Vienna. This opera, *The Magic Flute*, received its first performance in

1791, the composer conducting the first two performances. The measure of its success was proved by the fact that the two-hundredth performance was celebrated in Vienna, in 1795.

There is a story that while hard at work on his opera, *The Magic Flute*, a tall, mysterious stranger called upon Mozart one evening, and handed him an anonymous letter sealed in black, begging him to write a requiem and asking the price. Mozart named the price and the gaunt stranger left him, saying "I shall return when it is time."

Mozart worked feverishly on the *Requiem*, postponing his lessons, and neglecting all his work. He became gloomy and superstitious, telling his wife that he was writing a requiem for himself.

He failed rapidly in health, and finally died December 5, 1791. The cortege was unaccompanied to the grave, as there was a fierce storm raging, and his body was put into a common vault, which was dug up every ten years. No stone was placed upon his grave, and no one knows the burial place of one of the world's greatest musical geniuses.

Mozart left an astonishingly large number of compositions in practically all forms. Although his career terminated when he was but thirty-six years old, his authentic works number some 769 compositions.

His significance in the development of music lies in his contributions to the sonata form, the piano concerto, and the opera.

He was eight years old when he wrote his first symphony in London. His last three, those in E-flat, G minor (called the "Violet Symphony") and C major (called the "Jupiter Symphony" because of its majestic character), are masterpieces.

Mozart's supreme genius is displayed in his dramatic works. He may be credited with laying the foundation of German opera. The immortal melodies of Mozart's operas are known throughout the world. His instrumentation was admired by his contemporaries, who marveled particularly at his masterly employment of wind instruments.

His fertility of invention was remarkable; and his faculty of concentration so developed that he wrote almost constantly, quite undisturbed by surrounding distractions.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 77

FORM AND ANALYSIS

1. Define the concerto.

7 Ans.

2. What is a symphony?

7 Ans.

3. How did Beethoven enlarge the orchestra for his symphonies?

7 Ans.

HISTORY

4. Name six general characteristics of Viotti's style of violin playing.

9 Ans.

5. Name the schools of violin playing that produced the following eminent artists:

(a) Remenyi.

Ans.

(b) Dancla.

Ans.

(c) Kreisler.

Ans.

(d) Auer.

Ans.

(e) Sevcik.

Ans.

(f) Ysaye.

Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

6. Give the dates of the second classical period.

6 Ans.

7. Name four composers who paved the way for Mozart and Beethoven in the development of homophonic music.

8 Ans.

8. Give the place and date of Mozart's birth.

6 Ans.

9. What was his age when taken on a tour through the principal cities of Austria and Germany?

6 Ans.

10. When and where did he write his first opera?

6 Ans.

11. When was the first performance of

6 (a) The Marriage of Figaro? Ans.

(b) The Magic Flute? Ans.

12. When did he write his three greatest symphonies?

7 Ans.

13. Give the place and date of his death.

6 Ans.

14. Wherein lies his significance in the development of music?

7 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 78

GRADE—INTERMEDIATE B

Subjects of this Lesson: FORM AND ANALYSIS - HISTORY

FORM AND ANALYSIS

Instrumental Pieces of One Movement

(This subject is continued from Lesson 62.)

THE OVERTURE

The name Overture is derived from the French word *ouvrir*, to open, and the composition is usually designed as an opening piece.

In the earliest Italian operas, in 1600, the slight instrumental prelude to the opera was called a "symphony." It had no definite form.

The Italian overture, introduced in 1696 by Scarlatti, consisted of three movements, of which the first and third were lively, and the second slow. On the other hand, the first movement of the old French overture, was generally slow, with a definite melody supported by harmony; the second movement was faster and polyphonic in style. This was the form used by Handel in his *Messiah*.

There are several different kinds of overture—Classical, Dramatic, Concert, Medley, and the Vorspiel.

THE CLASSICAL OVERTURE

The Classical Overture was founded by Mozart, who used it as a preface to all his operas.

It is in the sonata form, except that the exposition is not repeated. Sometimes, the themes of the old classical overtures were taken from the operas, and sometimes not.

THE DRAMATIC OVERTURE

The Dramatic Overture is a forecast, so to speak, of the opera which is to follow. It presents some of the most prominent themes which appear later in the opera. It may follow the lines of the classical overture, or may be written in freer form.

Beethoven wrote four such overtures to his opera, *Fidelio*. Wagner's overtures to *The Flying Dutchman* and *Tannhäuser* are written in this style.

THE CONCERT OVERTURE

The Concert Overture is a work intended for concert performance only, and has no connection with any play or opera. It is closely akin, in form, to the classical overture.

Mendelssohn may be considered the founder of the concert overture. His overtures were generally Program Music, that is, music which seeks to portray in tone some definite picture. (See Lesson 146, APPRECIATION OF MUSIC.)

THE MEDLEY OVERTURE

The Medley Overture originated in England. It consists of a medley of melodies taken from the opera which is to follow. The form is very free, the law of contrast being the

principal characteristic. It will be seen that it has a feature of resemblance to the Dramatic Overture described above. It is, however, much more of a potpourri, and is not classical in form or content.

THE VORSPIEL

The Vorspiel is an overture, or prelude, which leads directly into the first scene of the opera, without pause. This was used by Wagner in his later music-dramas, although it had been used long before, in a more rudimentary form, by Gluck.

Modern composers have endeavored to tread a new path in their preludes. Mendelssohn, for example, precedes the overture to *Elijah*, by a vocal recitative. Gounod omits the overture to his opera, *Romeo and Juliet*, introducing a

chorus as a prelude. Leoncavallo uses, for a prelude to his opera, *Pagliacci*, a baritone solo, sung at the front of the stage before the raising of the curtain. This he terms a Prologue. Mascagni incorporates in his prelude to *Cavalleria Rusticana*, a tenor solo, sung behind the curtain.

These are a few of the experiments which have been made in the overture form, and others doubtless will follow.

THE FUGUE

The polyphonic composition called Fugue consists, in its simplest form, of three parts, as it has an Exposition, a Middle Section devoted to the entry of the theme in other keys, and a Final Section, similar to the first in being confined to the tonic and dominant keys.

HISTORY

The History of Violin Playing

(This subject is continued from Lesson 77, and is resumed in Lesson 83.)

PAGANINI

Nicolo Paganini was born in Genoa, October 27, 1782. While a certain Servetto is credited with having helped young Nicolo in his studies, the boy was largely self-taught.

His physical equipment is of great interest to students. His forearm is said to have been so long that he was able to reach the strings with the nut of the bow, without, or scarcely, moving the upper arm. His fingers were of exceptional length and flexibility; large, difficult stretches for the left hand apparently did not exist for him, which accounts for his facility in executing in almost any tempo, tenths, skips, double harmonics, pizzicato accompaniments in the left hand, etc. His singing tone, however, was as wonderful as his technical feats.

Paganini's public career began at the age of twelve. After a brief period of study with Allesandro Rolla at Parma, he set himself, unaided, to the task of not only mastering every possible difficulty in the violin then known, but to discovering new ones.

Day after day, week after week, for months and years, Paganini practiced ten to twelve hours a day, never stopping until exhausted, a proceeding which so undermined

his health, that he became subject all his life to attacks of illness, spleen and misanthropy.

Probably no great virtuoso has lived such a hectic career; alternately disappearing from public life, then devoting himself strenuously to the study of the guitar, then visiting the great musical centers of the world, creating everywhere a frenzy of excitement. By 1834 he had amassed a large fortune, but shattered his constitution. His death, after a protracted illness, occurred at Nice, on May 27, 1840.

Genoa, his birth-place, has honored him significantly. In the "Municipio," in a satin-lined recess in a wall, in a cylindrical glass case, hangs suspended that silent miracle, the violin of Paganini.

His character was a curious mixture of small traits and superior mental qualities; at once a true genius and a charlatan. His influence on contemporary violin art was naturally tremendous. His contributions to technic, however startling and alluring, at the time, remained more or less confined to the rendering of his own compositions. A number of his works are still among the stock-in-trade of virtuosos, such as his Concerti, Witches' Dance, Carnival of Venice, and many others.

The Second Classical Period

(This subject is continued from Lesson 77.)

BEETHOVEN

Ludwig van Beethoven was born in Bonn, Germany, in 1770. He learned the rudiments of music from his father, studying piano and violin with him, and organ with Van den Eeden, court organist. In later years, he studied violin with Franz Ries, and also with Haydn and Albrechtsberger.

His father, belonging to a strolling company, was a habitual drinker, and his patient mother was always sewing and mending. Beethoven's scholastic career was terminated at the age of thirteen, and his limited education was a source of mortification to him throughout his life.

At ten he played, fluently, Bach's *Well-tempered Clavichord*. At the age of eleven and a half, he took an organ position, and in 1783, occupied the post of assistant at operatic rehearsals, playing the piano. He thus had abundant opportunity to hear the operas of Grétry, Piccinni, Gluck, Mozart and others. He was said to be melancholy and sombre in his early youth, taking no part in the sports of his age. In 1783, he published his first three sonatas. In 1787, he played for Mozart, in Vienna; and that master, upon hearing him improvise on a given theme, said to the hearers, "Pay attention to this youngster; he will make a noise in the world, one of these days." His stay in Vienna was cut short by the death of his mother. In 1792, his father died.

Ludwig then undertook the education of his brothers, who were a constant trial and source of expense to him. He formed many fine friendships with influential people, such as Count Waldstein, and the Breuning family, and these lasted throughout his life, in spite of his many trying characteristics.

Pensioned by the Elector of Bonn, he left Bonn forever, permanently establishing himself in Vienna. Here he bought good clothing, and took dancing lessons, that he might be an acceptable guest in the homes of his constantly increasing circle of friends. He never was able to dance. It is said that he could not even keep step to the music!

His lessons with Haydn were not a success. In fact, Beethoven was unpopular with all his teachers, for he was wont to declare, when corrected, "I say it is right."

In 1797, he contracted a severe cold, which eventually settled in his organs of hearing. Four years later, the deafness had grown to such an extent that he wrote, in desperation, "I will, as far as possible, defy my fate, though there must be moments when I shall be the most miserable of God's creatures. I will grapple with Destiny; it shall never drag me down."

The next few years saw the composition of several symphonies, numerous sonatas, overtures and concertos. His only opera, *Fidelio*, was not a success. In 1818 and 1819, he wrote his great Mass in D, and sketched his Ninth Symphony. In 1824, parts of the Mass and the Ninth Symphony were given in Berlin, with tremendous success. As he was too deaf to hear the plaudits, a friend took him by the shoulders and turned him about, that he might see the enthusiasm of the audience.

In 1826, his nephew, for whom he had made every sacrifice, had to leave Vienna. Ludwig accompanied him to the home of his brother, Johann. When he returned to Vienna, in December, 1826, he fell a victim to dropsy, and died in 1827. Unlike Mozart, his funeral was attended by an enormous throng, and the torch-bearers included Schubert and Czerny. In 1845, a monument to his memory was raised in Bonn, largely through the generosity of Liszt. There is, also, a colossal statue of Beethoven in one of the public places in Vienna.

Beethoven's character was a strange compound of greatness and triviality. He was proud, brutally frank, irritable, opinionated, and unfitted, by both heredity and temperament, for the elegant society in which he was a welcome guest.

He was devoted to nature in all her moods. He was an ardent lover of liberty, and the finale of his Ninth Symphony is the musical expression of his broad sentiments, and his wish and dream for the brotherhood of man.

His literary idols were Homer, Plutarch and Shakespeare. He knew little of Bach, besides his *Well-tempered Clavichord*. He was, at first, prejudiced against Weber, and jealous of Rossini; he admired, inordinately, the work of Handel, his predecessor, and Cherubini, his contemporary.

The compositions of Beethoven separate themselves into three periods, corresponding to the life-periods of youth, maturity and illumination. In the works of his youth, he followed in the paths trodden by Haydn and Mozart; in his maturity, he shows striking originality; and, later, revealed himself as a dreamer and prophet of great things.

In the art of motive-building, he followed Haydn and Mozart, but introduced endless variety into his thematic treatment. He took the greatest care in the invention of his themes, as is shown by his note-books. He sometimes changed his themes as many as eighteen times, frequently elaborating commonplaces into passages of grandeur.

He departed considerably from tradition in the matter of key-relationship, both for second themes and second movements of his works in sonata-form.

Wagner once called the episodes in the sonatas of Haydn and Mozart "the rattling of dishes at a royal feast." On the other hand, Beethoven often surprised the hearer, by the introduction of fresh material of length and importance, entirely defying the theories of tradition and usage.

The chief characteristics of Beethoven's music are its individuality, its infinite variety, and its dramatic spirit. In his treatment of the orchestra, he reached a point never before conceived. He made striking use of the woodwinds; he understood the value of the pizzicato and tremolo, in the strings; he made unusual and unprecedented use of the 'cellos and double-basses; he understood the value of kettle-drums and trombones, employing both in most effective manner.

The First and Second Symphonies were considered daring in character; the third, the "Eroica," had, as its definite aim, the glorification of Napoleon, the "Funeral March" expressing the tragedy of his heart over Napoleon's imperialistic aspirations. When Napoleon was at St. Helena, Beethoven said "Did I not foresee the catastrophe when I wrote the Funeral March in the symphony?" The Fifth Symphony is the story, in music, of the composer's battle with the forces of Fate. The Ninth Symphony is the

crowning work of his genius. In this, he uses Schiller's "Ode to Joy," employing four solo voices and a chorus.

His greatest music was written after his total deafness. The spiritual voices that he heard in his own soul were the companions of his solitude. The great ideas of Liberty, Equality, and Fraternity constantly inspired him, and shine forth in all his work. His music was the expression of his own emotional experience, purified and ennobled by the fires of affliction. What was mean or rude in his outward actions was mere husk; the real heart of him is in his music.

His principal works include thirty-two piano sonatas; five concertos for piano and orchestra; nine symphonies; nine overtures; sixteen string quartets; ten piano and violin sonatas; five piano and 'cello sonatas; one concerto for violin and orchestra; twenty-one sets of variations for piano; two octets; one septet; two string quintets; five string trios; eight trios for piano and strings; many miscellaneous piano compositions; many songs, cantatas and choruses; one oratorio; one opera, and two masses.

Beethoven marks the transition from the formal art of the eighteenth century, to the more plastic art of the nineteenth. He expanded and enlarged the sonata form, infusing into it individual rather than general emotion. In this characteristic, he foreshadows the Romantic School. He voices the controlling principle of the nineteenth century music—freedom of utterance even though the conventional be shattered in the process.

Wagner said "The form of the sonata was the transparent veil through which Beethoven seems to have looked at all music." The good points of that form he retained till the last, but he was imbued with the idea of freedom, as exemplified in the French Revolution; and as he felt, he wrote. Swayed by the thought he sought to express, he expanded the form that it might adequately contain his deepest emotion. His supreme and lasting power is shown, not only in his works, which defy the attacks of critics and time, but in the commanding influence he exercised over future generations of composers, who praise him by their own work and by recorded tributes.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 78

FORM AND ANALYSIS

Marks
Possible
Marks
Obtained

1. By whom was the classical overture founded?

7 Ans.

2. What is the dramatic overture?

7 Ans.

3. Who founded the concert overture?

7 Ans.

4. Where did the medley overture originate?

6 Ans.

5. What is the Vorspiel?

7 Ans.

6. What are the three parts of a fugue?

9 Ans.

HISTORY

7. Give the place and date of Paganini's

8 (a) birth. Ans.

(b) death. Ans.

8. What can you say of his character.

7 Ans.

HISTORY—Continued

Marks
Possible
Marks
Obtained

9. Give the place and date of Beethoven's

8 (a) birth. Ans.

(b) death. Ans.

10. What was Mozart's comment, upon hearing Beethoven improvise on a given theme?

7 Ans.

11. What can you say of Beethoven's character?

7 Ans.

12. Into how many periods do the compositions of Beethoven separate themselves?

6 Ans.

13. What are the chief characteristics of his music?

7 Ans.

14. When was his greatest music written?

7 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

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VIOLIN



LESSON 79

GRADE—INTERMEDIATE B

Subjects of this Lesson: GENERAL THEORY · HARMONY · FORM AND ANALYSIS

GENERAL THEORY

Rhythm

(This subject is continued from Lesson 64.)

IRREGULAR GROUPS OF NOTES

An irregular group of notes occurs when a unit of measurement is separated into divisions other than regular ones. A figure is generally placed over the group, indicating the number of parts into which the unit is divided.

THE TRIPLET

The Triplet is the commonest of such irregular groups. It consists, as you learned in Lesson 10, GENERAL THEORY, of a group of three equal notes, which are to be performed in the time ordinarily given to two notes. A figure 3 is placed above or below the group. (See Illustration 1.)

Illustration 1
The Triplet



A triplet has not, necessarily, always three equal notes. The triple division of the beat may appear in other ways, as shown in Illustration 2.

Illustration 2

Two-Note Rhythm in the Triplet



The figure 3 is placed above or below the group, and the group is still performed as a triplet.

THE DUPLET

The reverse of a triplet occurs when a period of three equal notes is filled by two equal notes. This exceptional division is called a Duplet, and is indicated by a bracket and the figure 2. (See Illustration 3.)

Illustration 3
The Duplet



THE SEXTOLET

The Sextolet is another irregular note-group. It consists of six notes of equal time-value, to be played in the time

usually allotted to four of the same notes. A figure 6 is placed above or below the group. (See Illustration 4.)

Illustration 4
The Sextolet



QUINTUPLETS, SEPTUPLETS, ETC.

Quintuplets are irregular groups containing five notes of equal time-value. Septuplets are irregular groups containing seven notes of equal time-value. Other irregular groups may be used. In Illustration 5, the first group of

sixty-fourth notes has twelve notes (counting the rest) in the time of eight; the second group has six notes in the time of four. All of these may be considered as triplets. The final group increases a six-group to seven.

RUNS

A Run is a scale-like group of notes, usually to be played rapidly. A run may consist of a regular or an irregular number of notes. If the run consists of an irregular number of notes, a figure indicating the number of notes in the run, is usually placed above the group, as may be seen in Illustration 5, last group.

Sometimes the notes of a run are written in small notes. A run is also called a *Roulade*.

Illustration 5
Irregular Groups



POLYRHYTHMS (Continued from Lesson 64)

Some other forms of polyrhythmic combination are shown in this Lesson.

Instruction in the combining of twos and threes and of threes and fours is given in Lessons 62 and 64.

Illustration 6 gives examples of five notes against two notes, four notes, and three notes. Such rhythmic problems can be worked out by following the procedure which was explained and illustrated in Lessons 62 and 64.

Illustration 6



Combined rhythms sometimes have different measure signatures. For instance, in Handel's "Harmonious Blacksmith," for the piano, referred to in Lesson 53, FORM AND ANALYSIS, one hand plays in $\frac{4}{4}$ measure, and the other in $\frac{24}{16}$ measure.

In the finale of the first act of Mozart's opera, *Don Giovanni*, three distinct groups of orchestral instruments play, simultaneously, a minuet in $\frac{3}{4}$ measure, a gavotte in $\frac{2}{4}$ measure, and a dance in $\frac{3}{8}$ measure. (See Illustration 7.)

Illustration 7
Combined Rhythms

MOZART: *Don Giovanni*

The illustration shows three staves of music. The top staff is labeled 'Dance' and has a 3/8 time signature. The middle staff is labeled 'Gavotte' and has a 2/4 time signature. The bottom staff is labeled 'Minuet' and has a 3/4 time signature. The music is written in treble clef with a key signature of one sharp (F#).

CONCLUSION TO THE GENERAL THEORY LESSONS

These Lessons have presented the description and explanation of the many signs, words and symbols constituting music notation, the formation of scales, the fundamentals of the Tonic Sol-Fa system, the most important principles of music study—in short, the things the student has to *know*, apart from what he must be able to

do. The word, Theory, covers other specific studies, such as the HARMONY now being presented, and the FORM AND ANALYSIS concluded in this Lesson. The term, GENERAL THEORY, has been used to cover the general subjects of study not included under any of these specific heads.

HARMONY

The Dominant Seventh Chord

In comparing the different chords of the seventh, it will be seen that the chord on V, consisting of a major triad and a minor seventh, is the most familiar. It is also the only one with these intervals, and its position is therefore fixed. The seventh chord on the dominant is called the dominant seventh, and is indicated by V_7 . (It is also the dominant seventh of the tonic minor key—C major and C minor, for example, having the same dominant seventh chord.)

Illustration 8 shows the dominant seventh chord for C major and C minor.

Illustration 8
The Dominant Seventh Chord
for C Major and C Minor



FORM AND ANALYSIS

Vocal Music

THE STROPHIC SONG

(Ballad)

The simplest vocal form, and that used for many folk-songs, hymns and other songs of small musical scope, is that in which one stanza is fitted with a musical setting of the necessary length, and all the other stanzas of the poem are sung to the same music. This is called the Strophic Song or Ballad. In length, it may be only one period; or if a longer stanza is used in the poem, it may be two periods, forming a two-part primary form.

THE "ART-SONG"

The Germans have a phrase "durchcomponirtes Lied" ("Song composed all through"), indicating the making of music suitable to the text throughout, and without the fetters of a set form. There will generally be some evidence of the principle of the return of the first theme, though perhaps in a less formal way than in the regular three-part constructions explained in Lessons 33 and 37, FORM AND ANALYSIS.

THE MOTET AND THE MADRIGAL

The Motet and the Madrigal are contrapuntal in treatment, the former sacred and the latter secular. The madrigals of the Middle Ages were very elaborate examples of contrapuntal skill, usually in four or five parts. (See Lesson 63, HISTORY.) The motets of Palestrina, Bach, and others, are typical of the highest art in church music for voices. They are sometimes in six, seven, or eight parts.

THE PART-SONG

The Part-Song is a more modern style of composition for chorus, either of mixed voices, or for men's or women's voices, separately. It is not especially contrapuntal, although contrapuntal devices may appear. Its construction may be according to any of the smaller forms.

THE ANTHEM

The Anthem, being a work for Church use, has sacred text. This often consists of unrhymed passages of scripture.

In construction the anthem may be similar to the part-song; or it may be more elaborate, with several distinct and separate divisions, some of them for solo voices. It is then called a solo anthem, but always forms one continuous unit. Anthems without solos are called full anthems. Organ accompaniment is almost invariable, in either case.

OPERA, ORATORIO, etc.

The larger musical works—cantata, oratorio, mass, opera—are collections of smaller compositions, more or less intimately related. Such subdivisions are constructed according to the principles of Phrase, Period, Two-Part Form, Three-Part Form, etc., as explained in the FORM AND ANALYSIS sections of these Lessons.

The modern tendency is to make the whole of a large composite vocal work continuous, as in the music dramas of Wagner, rather than to make them to consist of a number of separate and disconnected divisions, like the operas of Gluck.

CONCLUSION TO THE FORM AND ANALYSIS LESSONS

The instruction in FORM AND ANALYSIS has been given not so much with the purpose of teaching the student to compose original music, as to enable him to perceive and appreciate the construction of the music to which he gives his attention. Such perception will, of course, be of direct benefit in case his talents lead to the writing of music, later, and is a valuable preliminary to the special studies then necessary.

The series of Lessons in FORM AND ANALYSIS now concluding has dealt principally with the structural patterns or plans of different kinds of compositions. There are other properties of music which both the performer and the hearer should be educated to appreciate and enjoy. Later in this Course is a series of Lessons on APPRECIATION OF MUSIC which fittingly supplements the present series on FORM AND ANALYSIS.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Test on Lesson 79

GENERAL THEORY

Marks
Possible
Marks
Obtained

1. Define the following:

- 12 (a) Triplet. Ans.
- (b) Duplet. Ans.
- (c) Sextolet. Ans.

2. How many notes of equal value are contained in a

- 8 (a) Quintuplet? Ans.
- (b) Septuplet? Ans.

3. What is a "run"?

- 6 Ans.

HARMONY

4. Name the keys in which the following dominant seventh chords are to be found:



- 30 Ans.

FORM AND ANALYSIS

5. What do we call the simplest vocal form, in which one stanza is fitted with a musical setting and the other stanzas are sung to the same music?

- 6 Ans.

6. What do we call that form in which the music is changed to suit the text throughout?

- 6 Ans.

Marks
Possible

Marks
Obtained

FORM AND ANALYSIS—Continued

7. In what way are the motet and the madrigal

8 (a) alike?

Ans.

(b) different?

Ans.

8. What is the part-song?

6 Ans.

9. What is the construction of the anthem?

6 Ans.

10. Of what do the larger musical works, such as cantatas, oratorios, masses and operas, consist?

6 Ans.

11. In what respect do the music dramas of Wagner differ radically from the operas of Gluck?

6 Ans.

100 TOTAL.



Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 80

GRADE—INTERMEDIATE B

Grade Review

The Intermediate B Grade concludes the subjects presented under the head of *General Theory*. The Chart shows that they are all continuations of subjects begun in the earlier Grades, and it may be advisable, therefore, to carry the review back beyond the present Grade.

For instance, in reviewing the subject of Ornamentation, the student should ascertain whether he remembers the instruction in the earlier Lessons relating to Appoggiaturas, Turns and Trills. Similarly, if there is any doubt about the previous instruction on Simple or Compound Measure, it would be well to review that also.

Marks of Expression, in Lessons 63, 64 and 66, will probably need thorough review. The terms explained in these Lessons should be understood by every music student. Other more unusual words will at times be encountered; so it is advisable for every student to have in his possession some complete dictionary of terms, where such words may be looked up. But the student who has become familiar with the terms given in these Lessons will not often find it necessary to consult a dictionary.

Form and Analysis is another subject concluded in this Grade, and the Chart shows that much new material has been presented. The instruction in *Form and Analysis* should be well mastered by the student, and he should then continue to apply the knowledge he has gained, in the practice of his compositions and when listening to other music. Since much of a musical education must of necessity be received through the ear, the student should form the habit of going to concerts and listening to the best radio programs and phonograph records as much as possible, thereby broadening his knowledge of musical literature, and his sense of interpretation.

The Chart shows the steady progress that has been made in the study of the analytical phases of *Harmony*. The need for understanding every new step before advanced Lessons are taken up is self-evident.

The *Technic* in this Grade presents a number of important aspects of violin technic, including the Vibrato, Harmonics, and the Higher Positions.

The *History* presents no special problem, but, unless the student has a particularly retentive memory, a review will prove valuable before taking the Grade Test.

GRADE INTERMEDIATE B

	61	62	63	64	65	66	67	68	69	
General Theory		Ornamentation (Mordent, Inverted Mordent) —— Rhythm (Polyrhythms)	Marks of Expression (Tempo Marks, Metronome Marks)	Marks of Expression (Tempo and Dynamics, Auxiliary Terms) —— Rhythm (Polyrhythms)		Marks of Expression (General Summary)		Ornamentation (Tremolo, After-Beat, Chain of Trills)		
Harmony	Analyzing Chords		Triads in Minor		Primary Triads —— Secondary Triads		Primary Triads			
Form and Analysis		Pieces of One Movement (March, Prelude, Etude, Scherzo, Fantasia, etc.)							Works of Several Movements (Sonata)	
History	The Development of Polyphony (Paris School, Gallo-Belgic School)		The Development of Polyphony (Netherlands School)	The Organ (Some Early Organs)	The Predecessors of the Violin (Tromba Marina, Lute, Hurdy-Gurdy, Rebec, Viol)	The Predecessors of the Piano (Harpsichord, Spinnet, Virginal, Clavichord, Early Piano)	History of Violin Playing	The Development of Polyphony (Italian School, English School)	History of Violin Playing —— Opera and Oratorio (Beginnings)	O (Ve a Nea - His Violin
Technic	The Positions (Higher Positions)	How to Play Trills			Sight Reading —— "Wolf" Tones		The Vibrato	How to Play Trills (Choice of Fingers, Vibrato Trill)		The (Fine - The (Sha H

REFERENCE CHART

GIVING A SYNOPSIS OF THE SUBJECTS IN LESSONS 61 TO 79 INCLUSIVE.

70	71	72	73	74	75	76	77	78	79
				Measure (Quintuple, Septuple)					Rhythm (Triplet, Duplet, Sextolet. etc., Runs; Polyrhythms) — Conclusion
		Analyzing Chords	Analyzing Chords			Chords of the Seventh			Dominant Seventh Chord
	Works of Several Movements (Analysis, Mozart Sonata No. 5)			Works of Several Movements (Sonatina, Rondo- Sonata)	Works of Several Movements (Chamber Music, Suite, Partita, etc.)		Works of Several Movements (Concerto, Concertstück, Concertino, Symphony)	Pieces of One Movement (Overture, Fugue)	Vocal Music (Strophic Song, Art-Song, Motet, Madrigal, Part-Song, Anthem, Opera, Oratorio) — Conclusion
Opera (Venetian and Neapolitan — History of Violin Playing	Opera (France, England, Germany)	First Classical Period (Scarlatti, Bach, Handel) — History of Violin Playing		Development of the Sonata (Haydn)	Oratorio (Italy, Germany, France, etc.)	Opera (Later Eighteenth Century)	History of Violin Playing — Second Classical Period (Mozart)	History of Violin Playing — Second Classical Period (Beethoven)	
The Vibrato (Finer Points) — The Positions (Shaping the Hand)		The Glissando	How to Play Pizzicato, — How to Play Harmonics			How to Play Harmonics (Artificial Harmonics)			

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE INTERMEDIATE B

Grade Test Accompanying Lesson 80

GENERAL THEORY

Marks
Possible
Marks
Obtained

1. (Ls. 63, 64, 66) Define the following marks of expression:

- 2 (a) *Largo assai* Ans.
- (b) *Meno vivo* Ans.
- (c) *Smorzando* Ans.
- (d) *Con animo* Ans.

2. (L. 79) What is the difference between a triplet and a duplet?

- 2 Ans.
-
-

HARMONY

3. (L.61) Analyze the chords in the following exercise:

7 Ans.



4. (L. 65) Mark the primary triads (P) and the secondary triads (S) in the following exercises:

20 Ans.



Marks
Possible
Marks
Obtained

HARMONY—Continued

5. (L. 72) Reduce the following exercise to close position and inversions, and mark the chords.

20 Ans.

6. (L. 79) Write dominant seventh chords on all the natural tones.

7 Ans.

FORM AND ANALYSIS

7. (L. 62) Name seven kinds of Pieces of One Movement that are not dances.

3 Ans.

8. (L. 71) What are the three main divisions of the sonata form?

3 Ans.

9. (L. 78) Name the five kinds of overtures.

3 Ans.

10. (L. 78) Name the three parts of a fugue.

3 Ans.

	Marks Possible	Marks Obtained
1.	10	8
2.	10	7
3.	10	9
4.	10	6
5.	10	8
6.	10	7
7.	10	9
8.	10	8
9.	10	7
10.	10	9
Total	100	82

2 _____ Ans. _____

3 Ans.

- the real father?

2 Ans.

3 Ans.

- 70-78

2. Ans.

- 27

4 Ans.

Dates { 1st Period

{ 2nd Period

Composers { 1st Period
 2nd Period

2 Ans.

4 (a) Joachim. Ans.

(b) Mazas. Ans. _____

(c) Kubelik. Ans. _____

(d) Vieuxtemps. Ans.

Marks
Possible
Marks
Obtained

TECHNIC

19. (L. 61) Name the letters of the natural tones covered by the first finger in the following Positions:

4	(a) 3rd	Ans.....	(e) 4th	Ans.....
	(b) 6th	Ans.....	(f) 7th	Ans.....
	(c) 8th	Ans.....	(g) 9th	Ans.....
	(d) 5th	Ans.....	(h) 2nd	Ans.....

20. (L. 73) What kind of strings produce

2	(a) natural harmonics?	Ans.
	(b) artificial harmonics?	Ans.

21. (L.76) What interval above the fundamental is used to divide a violin string into

2	(a) four parts?	Ans.
	(b) five parts?	Ans.

100 TOTAL.

Report of Pupil's Technical Work

I hereby certify that this pupil has studied not less than 75 per cent of the technical material accompanying Grade Intermediate 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

Teacher's
Account Number
(Please fill in)

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 Name.....

Street Address.....

City and State.....