


1939

Violin Course: Grade 5, Lessons and Tests

Sherwood Music School

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Sherwood Music School Courses

VIOLIN



LESSON 81

GRADE—ADVANCED A

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

TECHNIC

How to Play Harmonics

(This subject is continued from Lesson 76, and is resumed in Lesson 83.)

HARMONICS BASED UPON THE INTERVAL OF THE SMALL THIRD

The interval of the small third may be used as a guide in dividing a string length into six equal fractional vibrating parts, so that the harmonic produced will have a pitch which is two octaves and a perfect fifth higher than the fundamental.

Illustration 1 shows a number of natural and artificial harmonics based upon the interval of the small third.

Illustration 1

Some Natural and Artificial Harmonics Based
Upon the Interval of the Small Third



(G) (D)

In Lessons 73 and 76, we learned how vibrating strings can be divided into two, three, four, or five equal parts, and we have just discussed the division of string lengths into six equal parts.

Theoretically, it should be possible to continue the process of dividing string lengths into still smaller fractional parts to produce still other harmonics. In practice, however, this is not possible, save for the exceptions noted in Lesson 85, **TECHNIC**.

GENERAL REVIEW OF HARMONICS

In obtaining a clear view of the subject of harmonics, we have special need of a review to fix the essential facts in mind, because we have a natural tendency to confuse the three elements which enter into every harmonic, these elements being

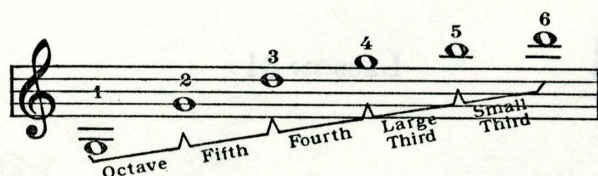
- The fractional parts into which the vibrating string length is divided,
- The interval which is used as a practical guide in making this division, and
- The pitch relationship of the harmonic to the fundamental tone.

The first six tones of the harmonic series provide us with an unfailing key to every problem in harmonics.

Let us reconsider these tones and their relationships, as given in Illustration 6 of Lesson 59; but, to make them seem more familiar to us, let us use the pitch of the open G string of the violin as a fundamental. Now they appear as in Illustration 2, on the next page.

Illustration 2

The First Six Tones of the Harmonic Series,
Based Upon the Pitch of the Open G String



The first tone, the fundamental, is numbered 1. The second tone is numbered 2, and this number reminds us that a tone of this pitch vibrates twice as fast as the fundamental; also that the string length of the fundamental must be divided into *halves* to produce this pitch. The interval between the first and second tones is an *octave*; and the octave is used as a guide in dividing the vibrating string length into halves.

The third tone in the series is numbered 3. This reminds us that a tone of this pitch vibrates three times as fast as the fundamental; and that the string length must be divided into *thirds* to produce a harmonic with this pitch. The interval lying between the second and third tones is a *perfect fifth*; and this is the interval which serves us as a guide in dividing the string length into thirds. By extension, the left hand can span a perfect fifth on one string; so this harmonic can be produced either naturally or artificially.

The fourth tone in the harmonic series is numbered 4. This tells us, again, that a tone of this pitch vibrates four times as fast as the fundamental; and that the string length must be divided into *fourths* to produce a harmonic of this pitch. The interval between the third and fourth tones in the series is a *perfect fourth*; and this is the interval which guides us in dividing the string length into four equal vibrating parts. Obviously, this harmonic may also be produced either naturally or artificially; and the same thing is true of harmonics based upon smaller intervals.

The harmonic based upon the interval of the perfect fourth is particularly important, because it is most frequently used in playing artificial harmonics. The reason for this is that the first and fourth fingers of the left hand so easily and naturally span a perfect fourth on any string. Harmonics based upon the perfect fifth require some stretching of the hand; those based upon intervals smaller

than the fourth are by nature more difficult to locate. Moreover, harmonics based upon the perfect fourth are easier to think than most others, because the resulting pitch is just two octaves higher than the fundamental.

To be sure of the ground covered thus far, let us pause for a moment to construct an example of a harmonic based upon a perfect fourth, and let us make use of the guidance provided by the tones of the harmonic series. Suppose we take E_b on the D string as a fundamental, stop this with the first finger, and then with the fourth finger touch the string lightly at A_b . When the string is bowed, the harmonic produced will be E_b , two octaves higher than the fundamental, all as shown in Illustration 3.

Illustration 3

An Artificial Harmonic Based Upon a
Perfect Fourth



In this example, we have used the interval of the perfect fourth, as occurring between the third and fourth tones of the harmonic series. The relation of the fundamental to the harmonic, is the same as the relation between the first and fourth tones of the harmonic series; that is to say, the harmonic is two octaves higher in pitch than the fundamental.

The general principles which we have thus far traced, will likewise apply to the fifth and sixth tones of the harmonic series.

The fifth tone vibrates five times as fast as the fundamental, and for a harmonic of this pitch, the string length must be divided into *fifths*. The interval to be used as a guide in doing this is the *large third*, the interval which lies between the fourth and fifth tones of the harmonic series.

The sixth tone vibrates six times as fast as the fundamental, and for a harmonic of this pitch, the string length must be divided into *sixths*. The interval to be used as a guide in doing this is a *small third*, the interval which lies between the fifth and sixth tones of the harmonic series.

HISTORY

The Romantic Period

(This subject is resumed in Lesson 82.)

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

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

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

Romanticism constantly suggests itself in many pages of the immortal works of Beethoven, although he is gener-

ally accepted as the greatest writer of the classical period. We know that he was deeply stirred and influenced by the spirit of the times, and the restlessness and impatience with prevailing material conditions.

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

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

Opera

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

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

One of the chief requisites of the romantic opera is that, no matter what the character of the personages making up the *dramatis personae* (characters of the drama), they

must actually assume the characters represented, whether natural or supernatural.

With the early writers of the romantic opera, the supernatural found great favor. Ghosts, demons, fairies, witches, mermaids, peopled their stories. Kings and queens, too, as well as homely peasants, found a place in the plots. When the composer dealt with natural things, he was expected to be conventional; but when he entered the

realm of fancy, he could give free reign to his powers of imagination. As an illustration, let us take Weber's opera *Der Freischütz* ("The Free-Shooter").

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

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

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

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

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

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

When Carl Maria was fourteen years old, he composed his first opera, *The Forest Maiden*. By the life he led, he gained a fine knowledge of the stage and all its requirements. At eighteen, through the influence of Abbé

Vogler, he was appointed conductor of the opera at Breslau, a position he retained for two years; after which, he for some years led a rather wandering life, visiting various cities on concert tours.

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

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

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

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

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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 81

TECHNIC

Marks
Possible
Marks
Obtained

1. Add to each stem on the staff below, a small note head to indicate the pitch of the harmonic which would be produced from the indicated fundamental.

10 Ans.



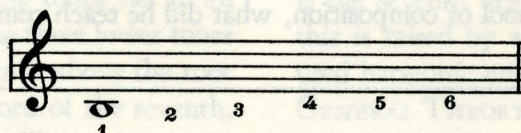
2. The small notes on the staff below indicate the pitch of harmonics which are based upon the interval of the small third. Add to each stem the notes which would regularly appear in violin music to indicate this procedure.

10 Ans.



3. Above the note shown on the staff below, write the remaining five notes of a harmonic series.

10 Ans.



4. Fill in the spaces below to show the interval which must be used in each case to divide a vibrating string length into the designated fractional parts:

10 Ans.

Halves

Thirds

Fourths

Fifths

Sixths

5. What are the three elements which enter into every harmonic?

10 Ans.

Marks
Possible
Marks
Obtained

HISTORY

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

7 Ans.

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

6 Ans.

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

6 Ans.

9. What kind of music composition most strikingly expressed the trend of romanticism?

7 Ans.

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

6 Ans.

11. What is Weber's most famous opera?

6 Ans.

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

6 Ans.

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

6 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 82

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Chords of the Seventh

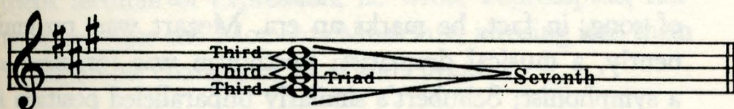
(This subject is continued from Lesson 76, and is resumed in Lesson 84.)

As we learned in Lesson 76, HARMONY, a seventh chord has four different tones.

When the root of a seventh chord is in the bass, and the chord is in close position, the adjacent tones lie at an interval of a third from one another. The three lower tones form a triad, and the interval of a seventh above the root is added to the chord, to make it a chord of the seventh. These principal facts are made clear by Illustration 1.

Illustration 1

A Chord of the Seventh in Root Position



Lesson 79, HARMONY, explained the dominant seventh chord as consisting of a seventh chord based upon the dominant, or fifth, degree of the scale, as a root. The three lower tones form the dominant triad, and a third is added above this, all tones conforming to the tonality in use. The triad formed by the three lower tones is a major triad, and the interval between the root and the uppermost tone is that of a small seventh.

Illustration 2 shows the derivation of the dominant seventh chords for a number of major and minor keys, and makes clear why the dominant seventh chord for any minor key is the same as the dominant seventh chord for

the major key of the same letter name. Despite the difference in key signature, the root, fifth and seventh of the chord are identical in both keys. The third of the chord is the seventh degree of the scale; and in the minor key this is raised by an accidental to provide the commonly used harmonic minor tonality, as explained in Lesson 30, GENERAL THEORY. (See Illustration 2.)

Illustration 2

Showing the Derivation of the Dominant Seventh Chords for a Number of Major and Minor Keys

F major

F minor



G major

G minor



E major

E minor



HISTORY

The Romantic Period

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

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

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

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

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

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

The spontaneity of Schubert's work was very remarkable, and it is this quality that is the outstanding charac-

teristic of his genius. If he turned over the leaves of a volume of poetry, a song, accompaniment and all, was immediately created in his fertile brain, and if paper happened to be within reach, it would at once take written form.

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

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

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

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

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

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

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

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

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

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

Hector Berlioz is one of the most picturesque figures in the history of the Romantic Period. He was a creature of impulse and sentiment, and was entirely dominated by the desire for effect. He was always seeing himself in a

frame, so to speak—a picture for the world to gaze upon. Paris was his idol. His chief desire was to have Paris admire and acclaim his work, which, by the way, Paris failed to do until after his death.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 82

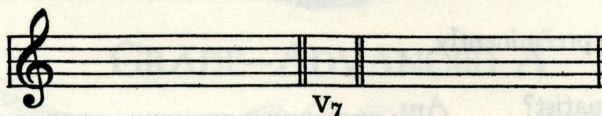
HARMONY

1. On the staves below, write exercises similar to those in Illustration 2 of this Lesson, to show the derivation of the dominant seventh chords of the keys indicated.

15Ans.

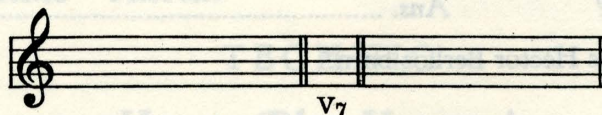
D major

D minor



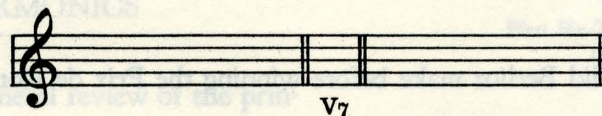
A major

A minor



B major

B minor



HISTORY

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

6 Ans.

3. Give the place and date of his birth.

6 Ans.

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

6 Ans.

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

5 Ans.

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

5 Ans.

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

5 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

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

6 Ans.

9. What is the total number of his compositions?

6 Ans.

10. What composer ranks preëminently

7 (a) as a musical dramatist? Ans.

(b) as a symphonist? Ans.

(c) as a song writer? Ans.

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

6 Ans.

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

5 Ans.

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

5 Ans.

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

6 Ans.

15. What was the true musical domain of Berlioz?

6 Ans.

16. What two great composers were influenced by him?

5 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 83

GRADE—ADVANCED A

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

TECHNIC

How to Play Harmonics

(This subject is continued from Lesson 81, and is resumed in Lesson 85.)

GENERAL REVIEW OF HARMONICS

(Continued from Lesson 81)

We shall now conclude our general review of the principles which underlie harmonics, by examining further the first six tones of the harmonic series, to see how they provide a summary, or table, into which all harmonics can be fitted.

In Illustration 6 of Lesson 59, a harmonic series was shown as based on C. Illustration 2 of Lesson 81 showed another series based on G.

It is important to understand that the series may be started on any tone. In constructing the series, we need only observe the fixed pitch relationships which are characteristic of the series.

The second tone must be an octave above the fundamental; the third tone must be a perfect fifth above the second tone; the fourth tone must be a perfect fourth above the third tone; the fifth tone must be a large third above the fourth tone; and the sixth tone must be a small third above the fifth tone.

Illustration 1 shows such a series built above A as a fundamental.

Illustration 1

First Six Tones of a Harmonic Series Based Upon A as a Fundamental



This Illustration shows, further, the relationship of the fundamental to each succeeding tone. The second tone is an octave above the fundamental; the third tone is an octave and a perfect fifth above; the fourth tone is two octaves above; the fifth tone is two octaves and a large third above; the sixth tone is two octaves and a perfect fifth above.

Any harmonic commonly produced on the violin will have one of these intervals between itself and its fundamental. Moreover, the interval to be used in producing a harmonic of a desired pitch, is the interval between that tone, as a member of the harmonic series, and the tone next beneath it in the harmonic series.

Consequently, when you want to produce a tone of given pitch as a harmonic, you can find a fundamental for it, and devise a method for producing it as a harmonic, if you think of this tone as one of the upper members of a harmonic series.

Suppose, for example, that you want to produce as a harmonic, the E shown in Illustration 2.

Illustration 2
Example of a Tone to Be Produced as a Harmonic



You will readily see that this tone, or any other tone, might be a member of several harmonic series.

The first six tones of a harmonic series form a major triad, with certain tones doubled, and with the whole spread out into open formation. (Refer again to Illustration 1.) Any tone can be a part of three different major triads, because it can appear as the root, the third, or the fifth of the triad.

The E shown in Illustration 2 may be thought of as the root of the E-G \sharp -B triad, or the third of the C-E-G triad, or the fifth of the A-C \sharp -E triad. It will thus appear in any harmonic series based upon these triads.

To exhaust, systematically, the possibilities of the various harmonic series containing this particular tone, let us first consider a series in which this is the second tone; then use it successively as the third, the fourth, the fifth, and the sixth tones of other different series.

As the second tone of a harmonic series, it is an octave above the fundamental; as the third tone, it is an octave and a perfect fifth above the fundamental; as the fourth tone, it is two octaves above the fundamental; as the fifth tone, it is two octaves and a large third above the fundamental; and as the sixth tone, it is two octaves and a perfect fifth above the fundamental. (See Illustration 3.)

Illustration 3
Harmonic Series Containing the Given Tone, E



Now let us see what we can make of Illustration 3 as a practical guide in devising plans to produce the given tone, E, as a harmonic. We shall quickly see that a number of procedures are open to us, as we have located five different fundamentals.

In the first series in Illustration 3, the given tone is an octave above the fundamental, and in this particular instance, the given tone can be produced as a natural harmonic, by touching the E string at the interval of the octave above the pitch of the open string.

(If the fundamental were not an open string, this would not be possible, however. If, for example, the given tone were E \flat , a half step lower, the first series would yield nothing in the way of a harmonic which could commonly be produced on the interval of an octave, because the space would be too great for the left hand.)

In the second series in Illustration 3, the given tone is a perfect fifth above the tone directly beneath, and the given tone can be produced as a natural harmonic by touching the A string at E, a perfect fifth above the pitch of the open A string. It can also be produced as an artificial harmonic on the D string, the first finger stopping A (Fourth Position) as the fundamental, and the fourth finger touching E, a perfect fifth higher.

In the third series in Illustration 3, the given tone is a perfect fourth above the tone directly beneath. Using E on the D string as a fundamental, the given tone can be produced as an artificial harmonic by touching the string at A, a perfect fourth above the fundamental.

In the fourth series in Illustration 3, the given tone is a large third above the tone directly beneath. Using C on the G string as a fundamental, the given tone can be produced as an artificial harmonic by touching the string at E, a large third above the fundamental.

In the fifth series in Illustration 3, the given tone is a small third above the tone directly beneath. Using A on the G string as a fundamental, the given tone can be produced as an artificial harmonic by touching the string at C, a small third above the fundamental. (It is fairly difficult to produce accurate harmonics with the small third as a basis, and this procedure would ordinarily be avoided in favor of some easier plan.)

Completing our analysis, we find that the given tone can be produced as a harmonic in a surprising variety of ways. We must observe, however, that if the given tone were much lower in pitch, the fundamentals of one or more of the harmonic series, would lie beneath the lowest tone of the violin; and such series, accordingly, could not be taken into account.

HISTORY

The Romantic Period

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

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

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

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

A trip to London brought him great success. Later, at the Hebrides, he gathered inspiration for his famous *Hebrides Overture*. A leisurely visit to Italy was productive of many inspired works. While there, he sketched and partly wrote both the *Italian* and *Scotch* symphonies.

A trip through Switzerland followed; also a visit to Paris, the superficial gaiety of which he found distasteful.

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

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

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

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

Mendelssohn represented the height of musical culture. Though gifted with original creative genius, he set up no new theories, trod no new paths of art, content to express himself freely within the approved principles of Bach, Mozart and Beethoven, and was, musically, a true child of Bach. As a pianist, he was fluent, brilliant and technically well-nigh flawless. Ferdinand Hiller said that playing, to him, was what flying is to a bird. His strict adherence to the composer's meaning is said to have been invariable. He was a masterly organist, and a born conductor, whether in symphony or oratorio, having a definite, eloquent manner and a most magnetic personality.

Of his piano compositions, his *Songs Without Words*

represent genuine inspiration. They might be called perfect miniatures. *Six Preludes and Fugues*, and the *Serious Variations* are notable works. The two concertos, in G minor and D minor, are master-works, as is the brilliant *Capriccio brillante*, in B minor, for piano and orchestra. His single concerto for violin is perhaps the most popular of all violin concertos, and the organ sonatas hold a place in organ literature second only to the works of Bach.

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

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

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

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

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

His musical education was based on Bach, Handel, Haydn, Mozart and Beethoven. His life endeavor seemed to have been to adorn with his own originality the solid, traditional forms of his great predecessors. His wealth, social position, culture and personal charm were all fac-

tors which contributed to his success. He was surrounded by a host of adherents and disciples, who perpetuated his principles—the so-called Leipsic School. London, Leipsic and Berlin have been the centers of the Mendelssohnian culture.

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

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

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

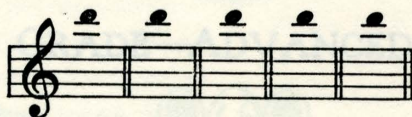
Felix Mendelssohn was an indefatigable worker, filling every moment with artistic activity of some kind. His influence over the students in the great conservatory he helped to found in Leipsic was of the finest—his lectures, often illustrated by brilliant playing on both organ and piano, proving the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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 83

TECHNIC

1. On the staff below, add the notes needed to form five different harmonic series, in each of which the given note, D, will occupy a different position.



2. On the staff below, give the correct notation for four different ways to produce the indicated tone, D, as a harmonic.



HISTORY

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

9 Ans.

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

10 Ans.

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

9 Ans.

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

9 Ans.

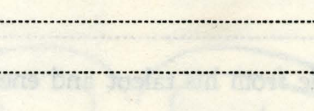
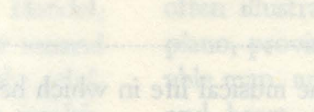
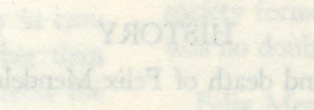
Marks
Possible
Marks
Obtained

HISTORY—Continued

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

9 Ans.

100 TOTAL.



Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

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VIOLIN



LESSON 84

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Chords of the Seventh

(This subject is continued from Lesson 82, and is resumed in Lesson 87.)

So far, we have considered seventh chords only in their root position, with adjacent tones a third apart, like the chord in Illustration 1. This is the dominant seventh chord of the key of F, and its numerical designation is V_7 , as shown. (See Illustration 1.)

Illustration 1

The Dominant Seventh Chord of the Key of F, in Root Position



If we move the root of this chord upward an octave, so that the third is in the bass, we form the first inversion of the chord, as shown in Illustration 2.

Illustration 2

The First Inversion of the Dominant Seventh Chord of the Key of F



The Arabic numerals used to designate the first inversion of a seventh chord are $\frac{6}{5}$, as shown in Illustration 2.

This means that the tone at the top, and the tone next beneath, are a sixth and a fifth, respectively, above the bass.

This formation is characteristic of the inversion, and does not appear in any other inversion. It is not necessary to add a 3, to show that the first tone above the bass lies at the interval of a third; that point is taken for granted.

If we put the fifth of the chord in the bass, we have the second inversion of the seventh chord, and the particular chord which we are studying will now appear as in Illustration 3.

Illustration 3

The Second Inversion of the Dominant Seventh Chord of the Key of F



The Arabic numerals used to designate the second inversion of a seventh chord are $\frac{4}{3}$, as shown in Illustration 3. These refer to the characteristic formation of the inversion, with the intervals of the third and the fourth above the bass.

If we put the seventh of the chord in the bass, we have the third inversion, and the chord appears as in Illustration 4.

Illustration 4

The Third Inversion of the Dominant Seventh
Chord of the Key of F



The third inversion is designated by the numeral 2, which refers to the interval of the second above the bass.

Thus we see how any of the four different tones of a seventh chord may be used as a bass for the chord; and how the chord formations of the various inversions differ from one another, and from the seventh chord as it appears in the root position.

When used in the writing of music for the violin, chords of the seventh commonly appear either as broken chords, or as chords spread into open position. Study of chords of the seventh in these forms will be taken up in Lesson 87, HARMONY.

HISTORY

The Romantic Period

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

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

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

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

Chopin began to compose before he knew how to write; he played on the piano, and Zywny wrote down the

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

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

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

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

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

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

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

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

nocturnes, vales, all show the same perfection and originality of style.

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

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

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

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

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

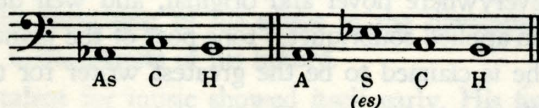
The next year he spent in Heidelberg, a romantic old town that made a special appeal to Schumann's romantic

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

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

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

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



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

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

In 1850, he went to Dusseldorf, as the director of choral and orchestral concerts; but he did not possess the necessary qualifications for direction, and his enforced retirement, in 1853, affected him deeply. In these years he composed feverishly, but his mind became affected to such

a degree that he was sent to a private hospital for treatment, where he spent the last two years of his life. Only a few friends, such as Joachim and Brahms, were admitted to see him. He died in 1856, at the age of forty-six, and was buried in Bonn.

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

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

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

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

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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

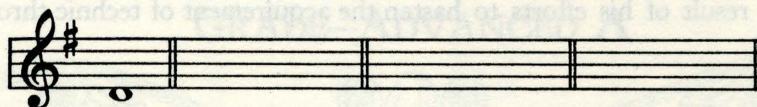
Test on Lesson 84

HARMONY

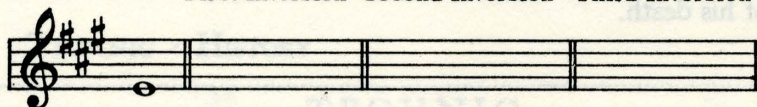
1. Add above each note on the staves below, the notes necessary to form a dominant seventh chord in a root position; then write inversions of each, as indicated. Place beneath each inversion the appropriate numerals.

30 Ans.

First Inversion Second Inversion Third Inversion



First Inversion Second Inversion Third Inversion



HISTORY

2. Where, and when, was Chopin born?

6 Ans.

3. Who was his first and only piano teacher?

5 Ans.

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

6 Ans.

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

5 Ans.

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

6 Ans.

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

5 Ans.

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

6 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

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

5 Ans.

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

5 Ans.

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

5 Ans.

12. Give the date of his death.

6 Ans.

13. What compositions represent his finest achievements?

5 Ans.

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

5 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 85

GRADE—ADVANCED A

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

TECHNIC

How to Play Harmonics

(This subject is continued from Lesson 83, and is resumed in Lesson 87.)

SURVEY OF NATURAL HARMONICS

We have learned that in producing any harmonic, we divide the vibrating string length into two, three, four, five, or six equal parts. (See Lessons 73, 76, and 81, **TECHNIC**.)

In producing artificial harmonics, the fractional part is always isolated from the fundamental toward the bridge.

For example, if the first finger stops the G string at A, and the fourth finger touches the G string at E, a perfect fifth higher, the section between the two fingers is one-third of the vibrating string length, figuring from the fundamental toward the bridge.

In producing natural harmonics, however, we have a choice, and may either touch the string at a point which is a certain fractional distance from the nut toward the bridge; or we may touch it at a point which is the same fractional distance from the bridge toward the nut.

For example, if we think of the G string as divided into three parts, we can produce a natural harmonic of the same pitch, either by touching it at a point which is one-third of the distance from the nut up toward the bridge; or by touching it at a point which is one-third of the distance from the bridge down toward the nut.

The same thing is true when the vibrating string is divided into four, five, or six parts. The point touched for the harmonic may be either a fourth, a fifth or a sixth of the distance from the nut toward the bridge, or from the bridge toward the nut.

It is particularly interesting to observe that in the case of dividing the string into five equal parts, we may not only touch it at points which are one-fifth of the distance from nut to bridge, or from bridge to nut, but also at points which are two-fifths or three-fifths of the distance from nut to bridge, or from bridge to nut; and the harmonics produced will all have the same pitch. This fact is at times of great practical value.

For obvious reasons, the same procedure is not applicable in dividing string lengths into four or six parts, as the result would be to effect a division into halves or thirds (two fourths, two sixths, or three sixths).

Natural harmonics based upon a division of the vibrating string length into seven or eight parts are possible very close to the bridge. Theoretically, they should also be possible close to the nut, but factors having to do with the nature of the materials involved make this impossible in practice.

Illustration 1 summarizes the natural harmonics on all four strings. (See Illustration 1.)

A careful study of this chart brings forth a number of interesting points.

Illustration 1
A Chart, Summarizing the Natural Harmonics on All Strings

The chart displays natural harmonics for four violin strings: E, A, D, and G. It is organized into two main sections separated by a vertical dotted line. The left section covers the range from the Nut to the Bridge, with specific points marked by fractions: $\frac{1}{8}$, $\frac{1}{5}$, $\frac{1}{4}$, $\frac{1}{3}$, $\frac{2}{5}$, $\frac{1}{2}$, $\frac{3}{5}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, and $\frac{1}{6}$. The right section, labeled '8va...', shows harmonics produced very close to the bridge, which are an octave higher than the fundamental. Each string is represented by a musical staff with notes and accidentals indicating the pitch of the harmonics.

Observe, for example, the numerous duplications of pitch, and the several ways in which tones of certain pitch can be produced as natural harmonics.

The main part of the chart, to the left of the dotted line, shows a total of forty-four harmonics, but because of the duplications mentioned, these forty-four harmonics actually represent a considerably smaller number of tones of different pitch.

The harmonics which lie to the right of the dotted line on the chart are those which are produced very close to the bridge, and which cannot be produced close to the nut, as previously explained in this Lesson.

These harmonics close to the bridge add twelve more tones of different pitch to the total series of natural harmonics. They are of greater value in experiment than in practical use. Satisfactory production of them depends in large measure upon a responsive instrument and a keenly perceptive ear.

The very last of these on each string divides the string length into eight parts and is three octaves higher than the fundamental. The two preceding harmonics on each string make use of a fractional part which is close to one-seventh.

At the half-way point and upward, most harmonics are produced at the point of actual pitch.

HISTORY

*The Romantic Period**(This subject is continued from Lesson 84, and is resumed in Lesson 86.)*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

the name Bach. Compare Schumann's similar musical spelling of names, mentioned in Lesson 84, HISTORY.

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

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

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

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

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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 85

TECHNIC

1. In what way are natural harmonics different from artificial harmonics, with regard to the point at which the string is touched?

10 Ans.

2. At what general location may natural harmonics be produced which involve dividing the string length into parts smaller than one-sixth?

10 Ans.

3. How many natural harmonics of different pitch are commonly produced on the violin?

10 Ans.

HISTORY

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

7 Ans.

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

7 Ans.

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

7 Ans.

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

7 Ans.

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

7 Ans.

9. Where did he settle to teach and compose?

7 Ans.

10. What is the number of his compositions?

7 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

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

7 Ans.

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

7 Ans.

13. How did Liszt rank as

7 (a) critic and leader of musical culture? Ans.

(b) teacher? Ans.

(c) virtuoso? Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 86

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Characteristics of Melody

We have learned some of the fundamental facts about chord structures, and before proceeding with this phase of the study of Harmony, we will give further consideration to some of the characteristics of melodies. The attention which we shall give to this topic will serve to heighten your appreciation and enjoyment of the creative skill embodied in the melodies which you play. Furthermore, at any time you undertake to fashion a melody yourself, you will have use for what you learn about melody writing in this Lesson.

No attempt will be made to formulate rules, for almost any rule about melody writing might be broken at times for desired effects. We shall, however, observe certain *general principles* which appear in a majority of the most effective melodies.

Let us assume that we are dealing only with melodies which remain in one tonality; for we shall not study until later the art of modulating, that is to say, going from one key to another. Let us assume also that we are thinking only of melodies of the singing or *cantabile* type, rather than the rapid melodies ornamented with broken chords and dazzling leaps, which are often a source of particular delight in violin music.

It is obvious that the tones of a melody succeed one another in any or all of three ways: By repetition, or by scale degrees, or by skips. (See Illustration 1.)

Illustration 1

Showing How Melody Tones Succeed One Another



Almost any melody will make use at one time or another of all these three ways of creating the effect of motion.

It is when his melody moves by skips that the composer is most careful to avoid effects which are awkward. Two large skips in succession and in the same direction, upward or downward, are not likely to be satisfactory. The note which follows a skip such as a sixth or an octave, usually lies within the pitch range of the skip.

In Illustration 2, the skip of a sixth (D-B), in the first measure, is followed by G, which lies between the two notes in the skip. The skip of an octave (E-E), in the third measure, is followed by B, which lies between the two notes of the skip. (See Illustration 2.)

Illustration 2

Skips Followed by Notes Lying Within Their Pitch Range



By way of contrast, observe the unsatisfactory melodic progressions in Illustration 3. This is the same as Illustration 2, except that the notes in the second and fourth measures have been moved upward an octave, with the result that the first and second measures show two large skips in the same direction, as do also the third and fourth measures. By this simple transposition of tones, the progression becomes almost meaningless. (See Illustration 3.)

Illustration 3

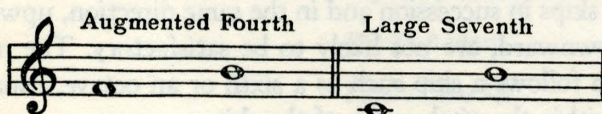
Unsatisfactory Melodic Progressions Resulting From Large Skips in the Same Direction



The intervals of the augmented fourth and the large seventh are hard to use in melody writing, simply because they do not sound very agreeably, in succession. You may be interested to observe with what comparative rarity you encounter them in your violin music. Illustration 4 shows the intervals in question, melodically expressed.

Illustration 4

Intervals Which Are Difficult to Use in Melody Writing



It is a general principle in melody writing to reverse the direction of movement, upward or downward, rather frequently. This affords a pleasing contrast, and likewise keeps the melody within a reasonable range of pitch. This is exemplified by Illustration 5, which shows four measures from Stephen Foster's "Old Folks At Home." (See Illustration 5.)

Illustration 5

Showing the Rise and Fall of Melody



Another general principle requires the establishment of rhythmic variety by the use of notes of varying length. As an example of the need for rhythmic variety, Illustration 6 shows four measures from "My Country, 'Tis of Thee," followed by the same four measures with the dotted note effects removed from the second and fourth measures. The original four measures do not exhibit striking rhythmic variety, yet they are satisfactory. The four measures, as altered, are altogether monotonous and unsatisfactory. (See Illustration 6.)

Illustration 6

Showing the Need for Rhythmic Variety in Melody

(a) Original



(b) Altered



The repetition of melodic fragments or patterns at starting points of different pitch, is often used with charming effect in writing melodies. Illustration 7 shows an example in which the second and third measures repeat a melodic and rhythmic pattern defined in the first measure. (See Illustration 7.)

Illustration 7

Melodic Fragment with Repeated Patterns



Periodically, every melody comes to a temporary resting point, where, so to speak, it "catches its breath." No melody can be very effective without these breathing spells. They serve the psychological need of letting the listener's attention come to rest momentarily. They do not occur at

fixed intervals, but they do occur rather regularly in every two to four measures of most melodies.

As an example not only of these points of rest, but also of all other principles outlined in this Lesson, Illustration 8 shows eight measures from the "Ave Maria" of Bach-Gounod. Observe that there are nowhere two large successive skips in the same direction, and that notes following large skips lie within the pitch range of the skip. The direction of movement changes frequently, creating the desired effect of rise and fall. There is satisfactory rhythmic variety. The pattern in measures 5 and 6 is repeated in measures 7 and 8. Points of temporary rest occur in measures 4, 6, and 8. (See Illustration 8.)

Illustration 8

Eight Measures Which Illustrate Numerous Principles of Effective Melody Writing

BACH-GOUNOD: "Ave Maria"



HISTORY

The Romantic Period

(This subject is continued from Lesson 85.)

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

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

In Weimar, Brahms spent some weeks as the guest of Liszt. Upon Joachim's recommendation he went to Düsseldorf to meet Robert Schumann, who was profoundly impressed with Brahms' playing, personality and compositions. Schumann introduced him to the musical world

in one of his characteristic articles in his paper: "And he has come, a youth at whose cradle graces and heroes kept watch. May the highest genius strengthen him! Meanwhile the spirit of modesty dwells within him. His comrades greet him at his first step into the world of art, where wounds may perhaps await him, but bay and laurel also. We welcome him as a valiant warrior."

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

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

simplicity and clearness; for his overwrought emotional melodies, he substituted fluent, clear-cut phrases; complex harmonies were replaced by simpler ones.

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

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

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

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

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

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

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

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

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

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

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

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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 86

HARMONY

Marks
Possible
Marks
Obtained

1. In what three ways may melody tones succeed one another?

16 Ans.

2. When a melody makes a skip such as a sixth or an octave, what is usually true with regard to the next note?

10 Ans.

3. What intervals are difficult to use in writing a melody?

10 Ans.

4. Mention two principles commonly observed in melody writing, with regard to direction of movement, and rhythmic variety.

16 Ans.

HISTORY

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

8 Ans.

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

8 Ans.

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

8 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

8. What was his self-imposed daily task?

8 Ans.

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

8 Ans.

10. In what respect was he like Beethoven?

8 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 87

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY · TECHNIC · HISTORY

HARMONY

Chords of the Seventh

(This subject is continued from Lesson 84, and is resumed in Lesson 89.)

As mentioned in Lesson 84, HARMONY, seventh chords commonly appear in violin music either as broken chords, or as chords in open position.

Illustration 1 shows a dominant seventh chord as it might appear in broken form. (See Illustration 1.)

Illustration 1

A Dominant Seventh Chord in Broken Form



If we take the notes in each beat and gather them into solid chord formation, we find that we have, in succession, the root position of the chord, the first inversion, the second inversion, and the third inversion, as shown in Illustration 2. (See Illustration 2.)

Illustration 2

The Same Dominant Seventh Chord as Given in Illustration 1, But in Solid Formations



Passages which are characterized by arpeggio bowing often contain broken seventh chords. Illustration 3 shows an example. (See Illustration 3.)

Illustration 3

Broken Seventh Chord from Arpeggio Bowing Passage



If we reduce the chord in Illustration 3, to solid form and close position, we find that it is the second inversion of the dominant seventh chord of the key of F, as shown in Illustration 4.

Illustration 4

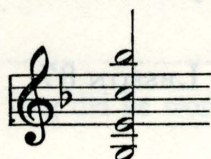
The Second Inversion of the Dominant Seventh Chord of the Key of F



The chord in Illustration 4, might also appear in violin music as a solid chord in open position. This effect is shown in Illustration 5, on the next page.

Illustration 5

Dominant Seventh Chord in Solid Form and Open Position



Cultivate the habit of looking for seventh chords in the music which you play. You will be surprised to see how often they occur in broken forms.

When you are able to recognize and analyze not only triads, but also every seventh chord which you encounter in your music, you will find that your reading and memorizing of music has become much easier.

TECHNIC

How to Play Harmonics

(This subject is continued from Lesson 85, and is resumed in Lesson 88.)

THE PITCH RANGE OF HARMONICS COMPARED WITH THE PITCH RANGE OF STOPPED TONES

The lowest harmonic producible on the violin is the G shown in Illustration 6. This pitch is sounded as a harmonic when the vibrating G string is divided into two equal parts. (See Illustration 6.)

Illustration 6

The Lowest Harmonic Producing on the Violin



The next higher harmonic is the D shown in Illustration 7, produced by dividing the vibrating D string into two equal parts, or by touching the G string at D, a fifth above the open string. No pitch lying between the two tones shown in Illustration 6 and Illustration 7, can be produced on the violin as a harmonic. (See Illustration 7.)

Illustration 7

The Next Higher Harmonic



Working upward from the point shown in Illustration 6, harmonics can be produced of any desired pitch up to the C shown in Illustration 8. In other words, an unbroken chromatic scale can be played by means of harmonics, from the D in Illustration 7 to the C in Illustration 8—a range of two octaves and a small seventh. (See Illustration 8.)

Illustration 8

Showing the Pitch of the Highest Harmonic Commonly Produced on the Violin



The highest stopped tone ordinarily producible on the violin is the A# shown as the first note in Illustration 9. As you will observe, this tone (played on the E string) is two half steps lower than the highest harmonic shown in Illustration 8. As a rule, stopped tones are played higher than the D# shown as the second note in Illustration 9, for the reason that intonation of stopped tones is so uncertain and difficult at this point on the E string, that harmonics are commonly resorted to for higher pitch (and for tones at corresponding points on the A, D, and G strings). (See Illustration 9.)

Illustration 9

Showing the Highest Pitch Producing as a Stopped Tone, and the Highest Pitch Commonly Produced as a Stopped Tone



DOUBLE HARMONICS

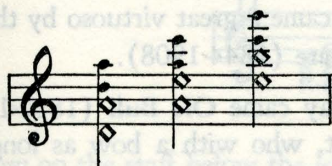
No doubt it has occurred to you in your previous study of harmonics, that they might be produced on two strings at once, by touching the vibrating strings at the proper points, and this is indeed true.

Such effects are known as Double Harmonics, and they present a number of interesting possibilities, which we shall now examine briefly. You will find double harmonics rather frequently, by the way, in the music of Paganini, Vieuxtemps, de Beriot, and other composers.

Illustration 10 shows, in order, the natural double harmonics which result when

- (a) The G and D strings are touched with the same finger at the interval of a fifth above the nut.
- (b) The D and A strings are touched with the same finger at the interval of a fifth above the nut, and
- (c) The A and E strings are touched with the same finger at the interval of a fifth above the nut. (See Illustration 10.)

Illustration 10
Showing Various Natural Double Harmonics



As you will observe, the resultant harmonic tones are a fifth apart in each case, as were the fundamental tones.

Effects similar to those shown in Illustration 10 may be produced as artificial double harmonics. In such a case, the first finger of the left hand must stop the adjacent strings, firmly, for the fundamental tones, and another finger must touch the adjacent strings lightly a perfect fifth, a perfect fourth, or a large third higher for the harmonics. This procedure is indicated in Illustration 11. Again, as you will observe, the resultant harmonics are a fifth apart in pitch, as are the fundamentals. (See Illustration 11.)

Illustration 11
Showing the Procedure for Producing Artificial Double Harmonics Which Are a Fifth Apart in Pitch



Double harmonics which are an octave apart in pitch may be produced either naturally or artificially, by following the procedure indicated in Illustration 12. The funda-

mentals, formed either by the open strings or by barring adjacent strings with the first finger, are a fifth apart. The fourth finger touches the lower string of the pair at a point a perfect fifth above the fundamental, and the third finger touches the upper string of the pair at a distance of a perfect fourth above the fundamental. (See Illustration 12.)

Illustration 12
Showing the Procedure for Producing Natural and Artificial Double Harmonics Which Are an Octave Apart in Pitch



As you will readily see from the foregoing discussion and from Illustrations 10 and 12, the procedure for obtaining double harmonics in fifths or octaves is unvarying; and the technical formula is always the same.

Double harmonics can also be produced in sixths and thirds, but not by means of an unchanging formula. The various ways in which the harmonics of a desired pitch can be produced, may be calculated in accordance with the process explained in Lesson 83, TECHNIC. Some ingenuity is required, however, to find means which are practicable in combinations on two strings.

ARTIFICIAL HARMONICS BASED UPON THE INTERVAL OF THE OCTAVE

Toward the upper part of the fingerboard, the distances between tones become so small that the first and fourth fingers of the left hand can span an octave on one string. Consequently, it is possible to produce artificial harmonics based upon the interval of the octave.

The exact point at which any individual may do this, depends naturally upon the span of his fingers. However, Illustration 13 shows an artificial harmonic based on the interval of the octave, on the E string, which lies within the reach of some violinists. (See Illustration 13.)

Illustration 13
An Artificial Harmonic Based Upon the Interval of the Octave



HISTORY

The History of Violin Playing

(This subject is continued from Lesson 78.)

NATIONAL SURVEY

Ostensibly, the internationalization of violin playing is a product of the early middle and second half of the nineteenth century, not exactly concomitant with the invention of the steam engine, but doubtless influenced by it.

Until then, little was heard of great violinists outside of Italy, France, and Germany.

Generally speaking, English-born violinists were little more than names in a long list. As exceptions, we may mention **Bridgetower**, for whom Beethoven is said to have composed his sonata, Opus 47 (although eventually he dedicated it to Kreutzer); **John Banister** (1630-1679); **Henry Blagrone**, a pupil of Spohr; and **Matthieu Duborg** (1703-1767), a pupil of Geminiani.

Russia, Poland and Hungary were the first countries to swell to a notable degree the ever-growing violinistic stream from German and French sources, after the Italian end of it had virtually dried up. After the thralldom of her lower classes had been loosened, Russia showed real devotion to the violin. From this soil came **Brodsky**, **Petschnikoff**, **Elman**, **Heifetz**, and many others.

Poland, Russia's Slavic sister, has contributed **Apolinaire deKontski**, **Isodor Lotto**, and **Henri Wieniawski** (1832-1880), the latter of whom was rivaled by few and excelled by none since the days of Paganini.

From Hungary have come many famous violinists. The wild, weird poetry of her gypsies has inspired many of her sons to take up the violin as a solo instrument. Household names in the violin world are **Heinrich Ernst** (1814-1865) and **Joseph Joachim** (1831-1907).

Ernst was one of the greatest virtuosi who crossed Paganini's path, while Joachim enjoyed world-wide fame as an unsurpassed interpreter of the classics, a quartet player, and above all, a master teacher of many modern violinists.

Other prominent Hungarian violinists were **Ignaz Schuppanzigh**, and his pupil, **Joseph Mayseder**; also **Franz Clement**, for whom Beethoven wrote his great violin con-

certo, and who gave the first public performance of it in 1806.

In later days, we meet **Leopold Auer**, great veteran master-teacher; and that sterling artist, composer and teacher, **Jeno Hubay**, who numbered among his celebrated pupils such virtuosi as **Franz von Vecsey**, and **Szigeti**.

In Bohemia, **Leopold Jansa** taught the first really great woman violinist, **Norman Neruda** (Lady Halle); **Ferdinand Lamb** (1832-1875); **Bennewitz**, the teacher of **Sevcik**, **Ondricek**, **Halir**, **Sitt**, and others. Sevcik's greatest pupil was **Jan Kubelik**.

From Spain came a great virtuoso by the name of **Domenico Pablo de Sarasate** (1844-1908).

From Norway came **Ole Bull** (1810-1880) a blond blue-eyed artist, who with a bow as long as a Viking sword, drew strains from a Gaspar da Salo violin which perhaps yet linger in the memory of some old Western settlers in America—for Ole Bull was one of the first to carry the message of the violin across the ocean, to the farthest parts of America.

Sweden was the home country of the famous **Tor Aulin** (1866-1914).

America takes pride in the achievements of numerous violinists, eminent among them **Maud Powell**, **Albert Spalding**, **Eddy Brown**, **Sasha Culbertson**, **Francis MacMillen**, and **Yehudi Menuhin**.

Modern means of communication have so closely linked the world that in the future, perhaps, nationalistic surveys of musical trends and developments will be of less interest than they are now. An idea which springs up in one country today is the common property of the whole world tomorrow.

Our chief interest as musicians must be in making music mean more in the lives of a greater number of people. Toward this end all musicians of all nationalities are now co-operating, and the present high development of communication greatly speeds the good work.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 87

HARMONY

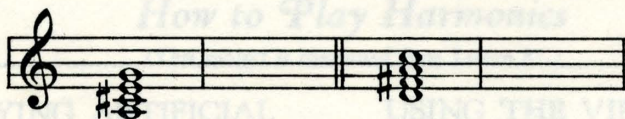
1. Reduce the seventh chords on the staff below to solid form and close position.

16 Ans.



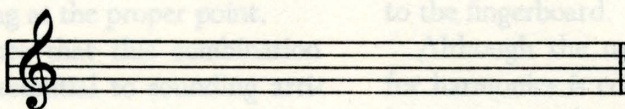
2. Show how the seventh chords on the staff below might appear if written in open position.

16 Ans.



3. Show on the staff below the lowest and highest points between which a continuous chromatic scale can be produced by means of harmonics.

16 Ans.



4. Assume that the G and D strings are touched at the points indicated on the staff below, for a double harmonic. Add to the stem small note heads to show the pitch of the harmonics which would be produced.

16 Ans.



TECHNIC

5. Over what part of the fingerboard is it possible to produce artificial harmonics based upon the interval of the octave?

16 Ans.

Marks
Possible
Marks
Obtained

HISTORY

6. In the spaces provided, give the name of one famous violinist associated with each country mentioned.
20 Ans.

England:

Russia:

Poland:

Hungary:

Bohemia:

Spain:

Norway:

Sweden:

America:

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 88

GRADE—ADVANCED A

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

TECHNIC

How to Play Harmonics

(This subject is continued from Lesson 87.)

FINGER ACTION IN PLAYING ARTIFICIAL HARMONICS

In playing artificial harmonics successfully, much depends upon stopping the string firmly with the first finger, at the same time keeping the fourth (or other) finger quite relaxed when it touches the string at the proper point.

You will find from experience that this combination of firmness with relaxation, is essential to sounding artificial harmonics which are as dainty and clear as you wish them to be.

SCALES BASED ON HARMONICS

It is easily possible to play scales on harmonics, using natural harmonics in combination with harmonics based on the interval of the fourth or the fifth, or on other intervals; or using artificial harmonics exclusively. Illustration 1 shows an example.

Illustration 1
A Scale Based Upon Harmonic Tones



USING THE VIBRATO ON HARMONICS

The vibrato can be used on harmonic tones, if desired. The procedure is the same as for the vibrato on stopped tones, as explained in Lesson 67, **TECHNIC**, except that the finger tip must not be permitted to press the string down to the fingerboard.

Although the necessity for accurate finger placement for harmonics is commonly stressed, and rightly so, most harmonics can be played a little sharp or a little flat, and in most instances there is enough latitude as to their general location on the string to make possible the use of the vibrato.

HARMONIC TRILL

The "Witches' Dance," by Paganini, contains a measure which calls for a trill on a harmonic, as shown in Illustration 2.

Illustration 2
Harmonic Trill



The trill is on the upper note only. While the second finger touches the D and A strings for A and E, the third finger lightly makes and breaks contact at F# on the A string; not pressing the string down but just touching it repeatedly.

HISTORY

Opera

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

FRANCE, FOLLOWING GLUCK'S REFORMS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Among his distinguished pupils were Gounod and Bizet.

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

ITALY IN THE NINETEENTH CENTURY

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

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

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

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

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

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

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

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

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

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

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

Guiseppe Verdi (1813-1901), the last and greatest representative of the long line of Italian opera composers of the old school, was born in Roncole, October 13, 1813, of poor and humble parents. At ten, he was organist of the little church in Roncole; yet his early years were full of privation, failure and discouragement. When he presented himself at Milan, to pass the conservatory examination, he was refused a trial, because it was claimed, "he gave so little evidence of musical talent." At length, he achieved a partial success with his opera, *Nabucco*; and *I Lombardi*, a second opera, brought him a measure of fame, and re-

quests from managers for scores. *Ernani*, produced in 1844, created immense enthusiasm, and other operas followed in rapid succession. *Rigoletto*, completed in forty days, and produced in 1851, soon became known throughout the civilized world, and is very popular today. *Il trovatore* and *La traviata* contest popularity with *Rigoletto*.

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

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

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

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

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

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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 88

TECHNIC

1. What conditions must be observed with regard to finger action, in playing artificial harmonics?

9 Ans.
.....
.....

2. Why and how is it possible to use the vibrato on harmonics?

8 Ans.
.....
.....

HISTORY

3. What was the purpose of the original opera?

7 Ans.

4. What did it soon become?

7 Ans.

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

7 Ans.

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

7 Ans.

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

11 Ans.

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

7 Ans.

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

7 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

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

7 Ans.

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

7 Ans.

12. Name the composers of the following operas:

16 (a) The Water-Carrier. Ans.

(b) Joseph. Ans.

(c) Zampa. Ans.

(d) The Jewess. Ans.

(e) The Barber of Seville. Ans.

(f) Lucia di Lammermoor. Ans.

(g) Norma. Ans.

(h) Aida. Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 89

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Chords of the Seventh

(This subject is continued from Lesson 87, and is resumed in Lesson 93.)

It was explained in Lesson 82, HARMONY, that the three lower tones of a seventh chord in root position consist of a triad; and that the interval from the root to the uppermost tone is a seventh. There being four kinds of triads (major, minor, diminished, and augmented), and three kinds of sevenths (large, small, and diminished), it follows that the total number of different seventh chords which can be written above any root would be four times three, or twelve.

Illustration 1 shows the twelve different seventh chords which can be written above C as a root. At (a), you will find the major triad in combination with large, small, and

diminished sevenths; at (b), the minor triad with the same combination; at (c), the diminished triad; and at (d), the augmented triad. (See Illustration 1.)

Seventh chords which conform to some particular tonality, are called diatonic seventh chords. Those which conform to no tonality are called chromatic seventh chords.

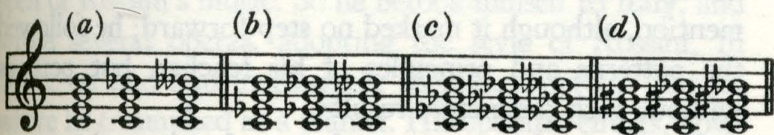
As you will readily see, all the tones of the first chord at (a), in Illustration 1, may be found in the scale or tonality of C major. The tones of the second seventh chord conform to the tonality of F major.

So these are diatonic seventh chords. No key contains all the tones of the third chord at (a), so this is a chromatic seventh chord.

The first chord at (b), in Illustration 1, belongs to the key of C minor, and the second to the key of E \flat major. The third is chromatic. The first chord at (c) is chromatic. The second may be found in the key of D \flat , and the third in the key of D \flat minor. The first chord at (d) belongs to the key of A minor. The other two are chromatic.

Illustration 1

Twelve Different Seventh Chords Written Above C as a Root



HISTORY

History of Violin Making

(This subject is resumed in Lesson 93.)

Makers of most musical instruments have received scant attention from the musical world. As a striking exception,

the great makers of violins have won for themselves as eminent a place as the famous violinists and composers.

It is, in fact, a fair question, for example, whether the name Stradivarius does not actually command more respect today than the name Paganini.

We are likely to think of most musical instruments as being more or less efficient machines for making tones. A fine violin, on the other hand, is much more than that—it is, in itself, a work of art. Quite separate from its capacity for yielding music, we have much the same kind of feeling for a violin by Stradivarius that we have for an etching by Rembrandt. The lines of both are the product of the highest creative skill.

It is notable, too, that fine violins have a long, long life, not only as museum pieces and collectors' treasures, but also as music-producing instruments. The life of the best piano is not likely to be more than fifty years, but violins are now in use which are centuries old, and which seemingly have come through the years unimpaired.

The predecessors of the violin were discussed in Lesson 65, HISTORY. A long course of evolution and experiment led at last to instruments having substantially the same form as the violins of today.

It is reasonable to assume that there were a number of violin makers in the fifteenth century, but the name of only one, **Kerlin**, has come down to us. There is a record of a violin made by this man in 1449. We do not know positively the nationality of Kerlin. We do know, however, that the early center of violin making was in Italy.

Among the violin makers of the sixteenth century in Italy were **Dardelli**, **Zanetto**, and **Morella**, of Mantua; **Duiffoprugcar**, of Bologna; and **Sinarolla**, of Venice. The violins of these makers were almost as large as the violas of today; but after the middle of the sixteenth century, violins of present day size appeared.

THE BRESCIAN SCHOOL

More significant than any name thus far mentioned is that of **Gaspar da Salo**, an Italian who lived and worked in Brescia, and who was the leader of the Brescian school of violin making. His work began in the sixteenth century, and continued into the seventeenth. A distinguishing mark of the violins of the Brescian school is that the f-holes are rather large, and they are cut parallel to one another.

Johann Paul Maggini, a pupil of Gaspar da Salo, was another Brescian whose violins were noteworthy. Contemporary with him, but of less importance, were **Santo**

Maggini, **Javietta Budiani**, and **Matteo Bente**, all of Brescia; and **Anton Marini**, of Pesaro.

THE CREMONA SCHOOL

Directly or indirectly, it seems that the Brescian school gave rise to the work of the violin makers in Cremona, Italy—a large and famous group headed by **Andreas Amati**. Some accounts state that Andreas Amati learned the art of violin making from **Giovanni del Brussetto**, a Brescian; others, that Amati himself worked as a pupil in Brescia.

So far as we know, Andreas Amati died about 1580, and his work was carried on by his sons, **Hieronymus** and **Antonius**.

Illustration 2

Facsimile of a Label of Nicholas Amati

D. Nicolaus Amati
fecit Bononiæ 1737

Nicholas Amati (1596-1684), a son of Hieronymus, became the most famous of the Amatis. In bringing his art to perfection, he departed somewhat from the violin patterns previously established by the family.

The last of the Amatis who made violins was another **Hieronymus**, a son of Nicholas.

Nicholas Amati is remembered not only for his own work in making violins, but also as the teacher of **Antonius Stradivarius**, whose life and work we shall study in Lesson 93, HISTORY. He was also the teacher of **Andreas Guarnerius**, uncle of the celebrated **Joseph Anton Guarnerius**. The work of Andreas Guarnerius is worthy of mention, although it marked no step forward; he followed the patterns and principles of his teacher, but perhaps without such distinctive results.

The finest achievements in the art of violin making were yet to come. The instruments of Gaspar da Salo and Maggini are described as having a full and powerful but rather melancholy tone. The tone of the instruments of Nicholas Amati was pure and sweet, but lacking in intensity. Violins combining a full and powerful tone with clarity and sweetness were yet to be made.

Opera

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

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

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

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

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

He learned to give elegance and facility to the form of his melody, without compromising the richness of his harmony. In short, he completely remodeled his early education. His first Italian opera, *Romilda e Costanza*, pro-

duced in Padua, in 1818, was a great success. Other successes followed, until opera-houses all over Italy were opened to him.

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

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

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

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

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

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

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

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

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

In *Les Huguenots*, the marvelous tableaux, the delineation of the characters traced with unerring skill, the dramatic quality with lyric and passionate elements, the picturesque portrayal of startling episodes, all combined to

create a work which still retains a firm hold on the interest of the opera-loving public the world over. In *Le prophète*, the element of love plays only a secondary role. But the pages are full of inspiration, and, by its grandeur and severity of style, this opera rises to the highest level of achievement.

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

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

Illustration 1
Passage Played by Two Bassoons



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

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

Few composers have been so praised and reviled as Meyerbeer. Schumann and Wagner denounced him as a charlatan and trickster. His French admirers, on the

other hand, pronounced him one of the greatest dramatic geniuses. His one intense desire was for "effect" and to gratify the taste of that portion of theater-goers who crave sensation. He deliberately chose subjects that would readily lend themselves to spectacular and fantastic treatment.

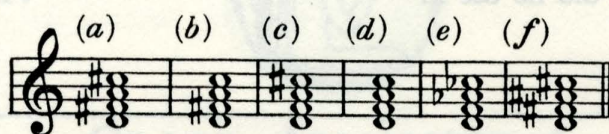
Meyerbeer's operas were as popular in Germany as in France. In fact, Meyerbeer dominated the German stage from the first appearance of *Robert le diable*, until the opening of the theater at Bayreuth for the exploitation of Wagner's operas. By his extraordinary dramatic and imaginative power he, in many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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 89

HARMONY

1. Classify the seventh chords which are written below, by indicating the kind of triad and the kind of seventh contained in each.



- a.
b.
c.
d.
e.
f.

HISTORY

2. Who were the two most important violin makers of the Brescian school?

7 Ans.

3. What eminent violin maker headed the Cremona school?

7 Ans.

4. Which member of the Amati family became most famous?

7 Ans.

5. Which pupil of Nicholas Amati won greatest distinction?

7 Ans.

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

7 Ans.

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

7 Ans.

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

7 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

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

7 Ans.

10. What orchestral device did he use in
(a) Les Huguenots?

7 Ans.

(b) Robert le diable?

Ans.

11. What was Meyerbeer's one intense desire?

7 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 90

GRADE—ADVANCED A

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

TECHNIC

How to Tune the Violin

(This subject is continued from Lesson 6, and is resumed in Lesson 98.)

FINE POINTS OF TUNING

General directions for the tuning of your violin were given in Lesson 6, **TECHNIC**. Certain fine points need to be taken into account when you are tuning your instrument for a performance with piano or orchestra accompaniment, and to these fine points we shall now give attention.

Inevitably, the pressure of the fingers and the bow on the strings, together with the tension of the strings, produces some stretching and slipping, which alter the pitch downward. Warm air likewise tends to make the strings yield and expand, thus lowering the pitch.

This may happen to a noticeable degree within the course of a fairly long composition, and it is a factor which must be reckoned with in tuning. Further complications occur from the fact that the steel E string shows less tendency to drop in pitch than do the A, D, and G strings, which are made of gut.

Some eminent players recommend a compromise in tuning as a solution for this problem, the procedure calling for the A, D, and G strings to be tuned just a little sharp, and the E string a few vibrations flat. If this is done, however, it must be done so that the differences are not easily perceptible. In any case, the violinist should be sure that the strings are right up to pitch, and may take advantage

of the possibility of putting a "sharp edge" on the pitch without a noticeable divergence from true pitch.

To some extent, the player can bring about compromises, by the placing of his fingers for stopped tones; but to have to do this disturbs his sense of molding the left hand to the various Positions, and this device is of no help in connection with tones sounded on the open strings.

Fifths sounded on the piano are very slightly flatter than true, natural fifths. They are "tempered" and compressed to make possible a fixed, harmonious chromatic scale.

Doubtless, the violinist's conception of the sound of a perfect fifth, is, to some extent, influenced by the frequent hearing of piano music, so that when he is tuning his violin for a composition with piano accompaniment, he may unconsciously tend toward tuning the strings in "piano fifths."

At any rate, the fact that piano fifths are tempered is one which you should understand and bear in mind. If you start with an A which is in exact agreement with the piano, and then proceed to tune in fifths which are really pure, your E string will be slightly sharper than the piano, and your D and G strings will be slightly flatter. The difference, however, will be minute.

When tuning must be accomplished in a very short interval of time, as for example during an orchestral inter-

lude in a concerto, and the strings have been drawn too taut, violinists sometimes pull at them quickly with the thumb and index finger of the right hand, to bring them down to the desired pitch. This procedure is not highly recommended, but it must sometimes be resorted to for the sake of saving time.

It is, on the other hand, a fairly safe procedure to pull new strings in this way, to take some of the "stretch" out

of them quickly, so that they will hold pitch better. Even so, gradual adjustment of a new string to the tension which it must bear, is preferable.

Tuning should always be done as quietly as possible not only because soft tuning is easier on the ears, but also because the use of much bow pressure on the strings makes it harder to establish the exact tension desired.

HISTORY

Opera

(This subject is continued from Lesson 89.)

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

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

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

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

In 1832, as chorus master at the Würzburg theater, he wrote an opera, *The Fairies*, modeling his work after

Weber and Beethoven. A second opera, *The Love Veto*, was based on Shakespeare's *Measure for Measure*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

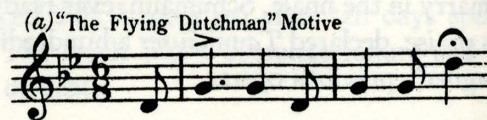
Melody in set, periodical, phrases, he abandoned in favor of the continuous, accompanied recitative. He per-

fectured a system of guiding motives, or representative themes, each designed to represent or suggest a particular person, thought, event or mood, these themes being repeated by orchestra or singer, whenever the particular mood, event or person had special significance. A study of the themes is, therefore, absolutely necessary to the understanding and enjoyment of the Wagner dramas.

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

Illustration 1

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



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

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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 90

TECHNIC

1. What happens to the strings of the violin, under the pressure of the bow and the fingers?

6 Ans.

2. Is it better to tune loudly or softly? Why?

6 Ans.

HISTORY

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

6 Ans.

4. What was his three-fold aim?

8 Ans.

5. What were his studies in the Kreuzschule?

6 Ans.

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

6 Ans.

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

6 Ans.

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

6 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

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

6 Ans.

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

6 Ans.

11. How long was he in exile in Switzerland?

6 Ans.

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

6 Ans.

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

8 Ans. 1.

2.

3.

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

6 Ans.

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

6 Ans.

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

6 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Mid-Grade Test Following Lesson 90

HARMONY

1. (L. 82) On the staff below, show the derivation of the dominant seventh chord for the keys of E major and E minor.

6 Ans.

Scale of E major Scale of E minor

V₇

2. (L. 84) Write the first, second and third inversions of the seventh chord which appears on the staff below.

6 Ans.

First Inv. Second Inv. Third Inv.

3. L. 84) On the staff below is a seventh chord with its three inversions. Place the appropriate Arabic numerals below each of the inversions.

6 Ans.

First Inv. Second Inv. Third Inv.

4. (L. 86) Criticise the melodic fragment which is given below, with regard to the note which immediately follows the skip in measure 2.

6 Ans.

5. (L. 86) Assume that you are writing a melody and have composed the measures which appear below. Add another note which will conform to the best usage in melody writing with regard to notes following large skips.

6 Ans.

Marks
Possible
Marks
Obtained

HARMONY—Continued

6. (L. 87) Reduce the seventh chords on the staff below to solid form and close position.

6 Ans.



HISTORY

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

6 Ans.

8. (L. 82) In what style of composition were the following composers preëminent?

6

(a) Mozart.

Ans.

(b) Beethoven.

Ans.

(c) Schubert.

Ans.

9. (L. 87) Name the nationalities of the following violinists:

8

(a) Tor Aulin.

Ans.

(b) Maud Powell.

Ans.

(c) Leopold Auer.

Ans.

(d) Henri Wieniawski.

Ans.

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

6 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

11. (L. 89) Mention two cities in Italy which early became centers of violin making.

6 Ans.

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

6 Ans.

TECHNIC

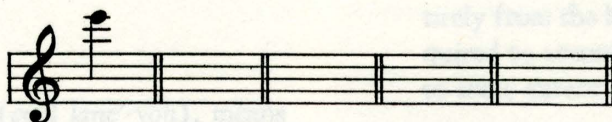
13. (L. 81) The staff below shows an upper note which is to be regarded as a harmonic, and a lower note which is to be regarded as a fundamental. Add to the stem, a diamond-shaped note to show the interval which would have to be used to produce the given harmonic above the given fundamental.

6 Ans.



14. (L. 83) The note on the staff below represents the pitch of a tone to be produced as a harmonic. Show by additional notation four different ways by which this pitch might be produced as a harmonic, each way making use of a different interval above the fundamental.

8 Ans.



15. (L. 85) Mention an important fact about the isolation of fractional string lengths that is true with regard to natural harmonics, but not true with regard to artificial harmonics.

6 Ans.

Marks
Possible
Marks
Obtained

TECHNIC—Continued

16. (L. 87) Assume that the D and A strings are touched at the points indicated on the staff below for double harmonic. Add to the stem small noteheads to show the pitch of the harmonics which would be produced.

6 Ans.



100 TOTAL.

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Pupil's Address.....

Pupil's Class No.....

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Sherwood Music School Courses

VIOLIN



LESSON 91

GRADE—ADVANCED A

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

TECHNIC

Bowing

(This subject is continued from Lesson 47, and is resumed in Lesson 92.)

PONTICELLO BOWING

The word Ponticello (*pon-te-chel'lo*), is the Italian word for bridge, and it is used in violin music to mark a passage which is to be performed with the bow as close to the bridge as possible.

Tones thus played have a peculiar whistling quality and are partially harmonic in character. When the bow is drawn across the strings very close to the bridge, it does not secure the same firm grip on the strings that it gets when farther removed from the bridge; the result is a tone in which overtones and partials predominate. (See Lesson 59, GENERAL THEORY.)

COL LEGNO BOWING

The Italian phrase Col Legno (*coal lane'yoh*), means "with the wood," and is used in violin music to designate a passage in which the stick of the bow is to be brought into contact with the strings of the violin, and the strings tapped with the stick.

The stick of the bow may be brought to bear upon the strings in either of two ways:

1. With the bow in its usual inclined position for playing, the wrist of the right hand may be raised, and the stick of the bow rolled on the thumb until the stick leans so far toward the head of the violin that stick and hair are both touching the string.

The advantage of this way of bringing the bow into position for *col legno* playing is that the bow can be moved very quickly into this position and back again into the regular playing position, since the grasp of the right hand on the bow is altered but slightly.

2. The stick of the bow may be rotated toward the player until it touches the string, with the hair of the bow directly over the stick.

Although this position of the bow is entirely satisfactory for *col legno* tone production, yet the grasp of the right hand on the bow has to be altered entirely from the hold regularly taken, and the time required to accomplish this change of hand position is to some extent a disadvantage.

THE BATTUTO STROKE

The Battuto (*bah-too'toh*) stroke is little used in modern violin playing, except in alternation with left-hand pizzicato. (See Lesson 73, TECHNIC.) It is usually played at the extreme tip of the bow.

It belongs to the general classification of the bouncing bows. The bow is thrown against the string with a whip-like action, either up-bow or down-bow; it rebounds instantly from the string, and is caught at the height of the rebound, and held until it is necessary to use the stroke again, or to proceed with some other type of bowing.

FLAUTATO TONES

The word Flautato (*flah-oo-tah'toh*) is Italian, and it means "flute-like." Flautato tones on the violin are not, however, so directly comparable to the natural tones of the flute as to the falsetto tones of the human voice.

Their use in violin playing is now virtually obsolete, but such tones are occasionally required in playing music of the older schools of composition.

Flautato tones are produced by playing with the bow directly over the end of the fingerboard, and by stopping the strings neither firmly enough for well-rounded, singing tones, nor loosely enough for harmonics. The pitch of the tones thus produced have something of the effect of tones an octave higher than would be produced by ordinary stopping.

HISTORY

Russia

(This subject is resumed in Lesson 92.)

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

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

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

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

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

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

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

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

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

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

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

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

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

Some characteristic piano pieces and songs represent his best work.

Mily Alexeivich Balakirev (1837-1910), the real founder of the new nationalistic movement, settled in St. Petersburg (Leningrad), when scarcely twenty, making his debut as a pianist. He became acquainted with Glinka,

whose sympathy for such a movement was most pronounced. His subsequent meeting with César Cui developed at once into intimacy, and their mutual interchange of ideas led to the formulation of the principles of nationalism in music.

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

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

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

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

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

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

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

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

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

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

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

His *Fourth Symphony* is dedicated to her.

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

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

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

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

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

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

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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 91

TECHNIC

1. What quality characterizes tones produced by ponticello bowing?

10 Ans.

2. What is the basic procedure in col legno bowing?

10 Ans.

3. Describe the battuto stroke.

10 Ans.

4. How are flautato tones produced?

10 Ans.

HISTORY

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

5 Ans.

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

5 Ans.

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

5 Ans.

8. What are the outstanding characteristics of his compositions?

5 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

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

5 Ans.

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

5 Ans.

11. Why did Moussorgsky give up the military life?

5 Ans.

12. What school was founded by Balakirev in 1862?

5 Ans.

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

5 Ans.

14. By what means did Nadeshda von Meck enable Tchaikovsky to devote his entire time to composition?

5 Ans.

15. What is Tchaikovsky's greatest production?

5 Ans.

16. Who was the greatest of the five nationalistic composers referred to in Question 6?

5 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

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VIOLIN



LESSON 92

GRADE—ADVANCED A

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

TECHNIC

Bowing

(This subject is continued from Lesson 91, and is resumed in Lesson 93.)

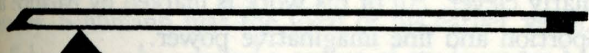
CRESCENDOS AND DECRESCENDOS

If we think of the right hand as holding the weight of the frog end of the bow suspended, we shall readily see that as the bow moves across the string, there is a constant increase or decrease in the amount of weight which the bow itself brings to bear upon the string.

When the bow rests upon the string near the tip, as diagrammed in Illustration 1, much of the weight of the bow is being held suspended in air by the right hand, and little of the weight is being supported by the string. (See Illustration 1.)

Illustration 1

A Diagram of the Bow Resting on the String, Near the Tip

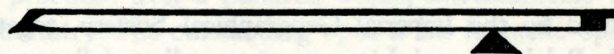


When the bow rests on the string near the frog, as diagrammed in Illustration 2, much of the weight of the bow is supported by the string, and the hand is actually pushing

downward a little to keep the bow in balance. (See Illustration 2.)

Illustration 2

A Diagram of the Bow Resting on the String, Near the Frog



We may see from this that an up-bow lends itself most naturally to a crescendo, because of the natural increase in the amount of weight brought to bear upon the string during the course of the stroke.

Conversely, a down-bow lends itself most naturally to a decrescendo, because of the natural decrease in the amount of weight brought to bear upon the string.

You will find many occasions to take advantage of these facts in planning your bowing procedure in various compositions, particularly when a single, long tone is to be produced with a crescendo or decrescendo. On the other hand, when perfect evenness of tone production is desired, there must be some adjustment of pressure to compensate for the variation in weight which is described above.

HISTORY

Russia

(This subject is continued from Lesson 91.)

Nikolai Soloviev (1840) was a pupil of the St. Petersburg Conservatory, and a member of Zarembo's class in composition. He became a teacher in that institution in 1874. His first work of note was the cantata, *The Death of Samson*, produced in 1870 and well received. The grand opera *Cordelia* has had many performances in Russian cities. His symphonic tone poem, *Russians and Mongols*, was given at the Moscow World's Fair in 1882.

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

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

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

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

Michail Michailovitch Ippolitov-Ivanov (1859-1935) was a pupil of the St. Petersburg Conservatory under Rimsky-Korsakov. In 1893, he became a teacher in the Moscow Conservatory, and, in 1906, its director. He published a work, *The Georgian Folk-Songs*, as a result of exhaustive study of the native music of the Caucasian region. His compositions include the symphonic poem, *Iveria*, the operas, *Ruth*, *Asya*, *Treachery*, and many others. A work on harmony by him is also published in Russian.

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

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

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

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

Alexander Constantinovich Glazounov (1865-1936) has no superior in efficiency among Russian composers. At the age of fourteen he received instruction from Rimsky-Korsakov, and at eighteen brought out his first symphony. With some revision of the instrumentation, it was given in Weimar, and Liszt predicted a great future for the young composer.

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

Alexander Nicholaevich Scriabin (1872-1915) began in his imagination, sounds hitherto unrealized. His earlier works are fine poetic conceptions, but, leaving the path

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

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

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

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

Igor Federovitch Stravinsky, born in 1882, near St.

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

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

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

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

Bohemia

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

After his marriage to a pianist, Smetana founded a

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

From 1856 to 1861, Smetana was conductor of the Philharmonic Orchestra in Gothenburg, Sweden. During this period, he gave many fine orchestral compositions to

the world. He later returned to Bohemia, and began work on his operas, the first of which, *The Brandenburgers in Bohemia*, was attacked by the critics as being wholly German in style and spirit. His second opera, *The Bartered Bride*, is in a more popular vein, and is considered one of the best light operas since the time of Weber.

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

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

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

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

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

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

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

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

While in America, he made a special study of the music of the southern plantations, expressing the belief that a distinctly American school of music might be built upon its folk-music. In his own land, he had utilized the national folk-music in his larger compositions. The *dumka* and the *furiant*, native dances, he had introduced into both songs and symphony. As a result of his study of the American Negro folk-lore, he composed his symphony in E minor, *From the New World*, his "American" string quartet and his cantata, *The American Flag*.

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

Dvořák's *Requiem*, *Stabat Mater*, and *The Specter of the Bride* are favorites with choral societies in all parts of the world; and while his numerous operas are not known outside of his native land, his symphonies, Slavic dances, overtures, chamber music and songs are heard everywhere.

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

Zdenko Fibich (1850-1900) is another Bohemian composer who achieved fame in his native country and elsewhere through his numerous orchestral compositions.

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

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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 92

TECHNIC

1. Is a crescendo more easily produced with an up-bow or a down-bow stroke? Why?

11 Ans.
.....

2. Is a decrescendo more easily produced with an up-bow or a down-bow stroke? Why?

11 Ans.
.....

HISTORY

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

7 Ans.

4. How does Alexander Glazounov rank among Russian composers?

7 Ans.

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

7 Ans.

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

7 Ans.

7. What work did Igor Stravinsky write under commission from Diaghilev?

7 Ans.

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

7 Ans.

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

7 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

10. Why has he been called

8 (a) the Bohemian Beethoven? Ans.

(b) the Bohemian Liszt? Ans.

11. Who became the worthy successor of Smetana?

7 Ans.

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

7 Ans.

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

7 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 93

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY · TECHNIC · HISTORY

HARMONY

Chords of the Seventh

(This subject is continued from Lesson 89.)

Lesson 89, HARMONY, showed in detail how a seventh chord in root position may be thought of as a triad (major, minor, diminished, or augmented) in combination with the interval of a seventh (large, small, or diminished), lying between the root and the uppermost tone of the chord.

Now let us examine the chords which may be constructed above the various degrees of the major and minor scales as roots, to see how their formations may be classified.

Taking the scale of C major as an example, we find the seventh chords on the successive scale degrees to be those shown in Illustration 1. Each chord, as you will observe, conforms strictly to the tonality of C major. (See Illustration 1.)

Illustration 1

Seventh Chords on All Degrees of the Scale of C Major



Analyzing the chords in Illustration 1, we find:

On the first degree, a major triad with a large seventh.

On the second degree, a minor triad with a small seventh.

On the third degree, a minor triad with a small seventh.

On the fourth degree, a major triad with a large seventh.

On the fifth degree, a major triad with a small seventh.

On the sixth degree, a minor triad with a small seventh.

On the seventh degree, a diminished triad with a small seventh.

The formation of the seventh chords on the first and fourth degrees are identical. The chords on the second, third, and sixth degrees are likewise similar to one another in formation. The chords on the fifth and seventh degrees of the scale are not like those on any other degrees.

The minor scale produces a particularly interesting variety of seventh chords. No two of the chords on the various scale degrees are alike in formation.

Illustration 2, on the next page, shows seventh chords built on all degrees of the scale of C minor.

Illustration 2

Seventh Chords on All Degrees of the Scale of C Minor



Analyzing the chords in Illustration 2, we find:

On the first degree, a minor triad with a large seventh.

On the second degree, a diminished triad with a small seventh.

On the third degree, an augmented triad with a large seventh.

On the fourth degree, a minor triad with a small seventh.

On the fifth degree, a major triad with a small seventh.

On the sixth degree, a major triad with a large seventh.

On the seventh degree, a diminished triad with a diminished seventh (commonly called, simply, a diminished seventh chord).

TECHNIC

Bowing

(This subject is continued from Lesson 91, and is resumed in Lesson 118.)

ELABORATION UPON FUNDAMENTAL POINTS

The fundamental points to be considered in the use of the bow were explained in the earlier Lessons of this Course, but we shall now elaborate upon certain of these fundamentals. To an amazing extent, you will find that your technical progress always depends upon the manner in which you apply to your playing the basic concepts of correct position, condition, and action.

The fact that the bow should move at right angles to the strings is a point which must never be forgotten, for this is the ideal relationship between bow and string for easy tone production. If the bow moves at an angle which is even a little off 90°, there is bound to be some loss in the ease with which you control the bow. In the upper half-bow stroke, particularly, the tip of the bow will tend to slide toward the nut of the violin.

Players with short arms may find it difficult, however, to keep the bow exactly parallel with the bridge when the stroke approaches the tip of the bow. In such a case, it may be helpful to use a shorter bow—perhaps a seven-eighths size.

The exact point at which the bow makes contact with the string is a very important matter in violin technic. This point, somewhere between the bridge and the end of the fingerboard, must be the particular point at which the friction of the bow will produce the most satisfactory tone accord-

ing to the effect desired. When pressure is applied, the bow must be placed closer to the bridge. In soft playing with no pressure, better results are secured when the bow is placed somewhat closer to the fingerboard.

For very soft playing, the bow may even be placed over the broad end of the fingerboard.

Thus, while the bow may sometimes be applied at one point and again at another, it is important that the point of contact should not ordinarily be permitted to vary within any single stroke.

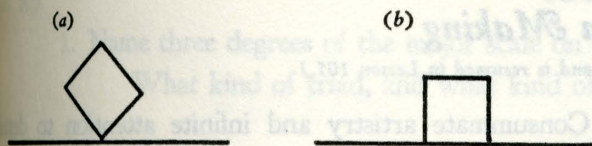
As exceptions to the principles explained above, should be noted that when violinists desire a particularly loud, virile tone, they sometimes deliberately draw the bow diagonally across the strings, to secure greater friction. Also, when they wish to produce a "vanishing tone" which tapers off into silence, they may permit the bow to move toward the fingerboard during the course of the stroke.

The angle at which you incline your bow toward the scroll of your violin is one which should receive your careful attention. If the angle of incline is too great, your tone is not likely to be satisfactory, and you may even find that you are letting the stick of the bow rub against the string, producing undesirable noises intermingled with your tone.

For detailed study of this matter, think of the cross-section of the bow as a box-like formation, the edge of which is applied to the string. (See Illustration 3.)

Illustration 3

The Cross-Section of the Bow Considered as a Box-like Formation



As you look at section (a) of Illustration 3, you can see that this position of the bow brings to bear upon the string most of the weight of the stick; but that if the stick were swung further over and downward, less weight of the stick would bear upon the strings, and the difference would have to be made up by the fingers. The position shown at (a) in Illustration 3 is, therefore, a good one for legato playing.

In any form of the bouncing bow, which depends upon the natural elasticity of the stick, the box-like formation would appear as in section (b) of Illustration 3, and here the full weight of the stick is brought to bear upon the string, to assist in producing the rebound which is described in detail in Lesson 35, **TECHNIC**.

The tension to which you draw the hair of your bow is to some extent a matter of personal preference, but this is also linked to the matter of inclining the stick of your bow toward the scroll of your violin. The general rule observed on this point is: the greater the tension of the hair, the more the incline of the stick toward the scroll.

When playing very close to the frog of the bow, it is necessary that the angle of inclination be a little less than usual. As you come close to the point where the hair is confined in the frog, the hair yields less than in the middle of the bow, and less of it comes into contact with the string, so some compensation must be provided for this factor. A long, swift stroke started at too great an angle and beginning at the frog may sometimes produce an unintended bounce.

When playing close to the tip of the bow, it is also necessary that the bow be inclined less than usual, not only because less of the hair will come into contact with the string, but also because very little weight of the stick is brought to bear upon the string at this point.

When pressure is applied to the bow, in order to increase the amount of tone, great care must be taken to achieve balance among the elements called into play.

When you desire a certain effect of strength, some pressure is necessary to that effect. With too little pressure, you will fall short of the desired effect. With too much pressure, you will exaggerate it, and perhaps produce an unlovely tone.

The amount of pressure needed must be estimated with care, and the speed of the bow must be increased in proportion to the pressure, to avoid a harsh tone quality. Tension in the muscles of the right arm must be kept at a minimum by a division of labor. That is to say, all the muscles from the shoulder down, should contribute a little to the total pressure, so that none will need to contribute much, and all may still feel easy and relaxed.

For the best tonal results in legato playing, you must work unceasingly to improve your technic in changing the direction of the bow stroke.

Study in minutest detail the movements of your right arm and hand in making the change of direction, to see if you cannot bring into effect some new economy of motion, resulting in smoother, swifter, change in perfect co-ordination with the left hand.

You will observe that the various sections of your arm and hand resemble hinge-like structures which fold and unfold as you draw the bow. In beginning any stroke, either upward or downward, the main part of the arm starts this process of folding or unfolding, and this is followed by minor adjustments in the wrist and fingers. The entire sequence of action is very much like the cracking of a whip, in which the sinuous motion runs along the body of the whip, starting at the base and ending at the tip.

The motions which you make in transferring the bow from one string to another should likewise be studied carefully, so that they may be minimized.

In making string crossings, you will find it particularly helpful to hold down the finger which produces the last stopped tone prior to the crossing (if practical), until the crossing has been completed. If you prematurely lift this finger from the string, you let the string fly upward and it may disturb the bow in the process of transfer.

This may seem to be only a small point, but as you proceed you are sure to be impressed with the fact that the violinist's art is made up of a multitude of small actions done with extreme precision and nicety.

HISTORY

*History of Violin Making**(This subject is continued from Lesson 89, and is resumed in Lesson 105.)*THE CREMONA SCHOOL *(Continued from Lesson 89.)*

We come now to the most illustrious name and the most glorious period in the art of violin making.

Now and then, a maker has turned out some instruments which have been comparable to some of those by **Antonius Stradivarius**, but there has not been since his time a maker whose total work is indisputably superior.

As mentioned in Lesson 89, HISTORY, Antonius Stradivarius was a pupil of Nicholas Amati. In this instance, the achievements of the pupil transcended those of the master. It was from the hands of Stradivarius that the world first received violins which combined sonority with purity and sweetness of tone, and which also presented an exterior form and color of striking beauty.

The year of Stradivarius' birth has been determined as 1644, and his birthplace was Cremona. We know the year of his birth only by reason of the fact that in one of his violins he inscribed the year 1736, and his age at that time, which was ninety-two.

From the years 1667 to 1670, he made a few instruments which closely imitated the work of Nicholas Amati, and which bore Amati's name. After 1670, he put his own name in his violins, but for a period of twenty years, he turned out only a few. It is commonly thought that during this period he was chiefly occupied with experiments.

The period from 1690 to 1700 was more productive. The violins which Stradivarius made during this time still show some traces of the Amati influence, yet also a strong trend toward individualism. The models were fuller; a more fiery varnish was used; the measurements were more nearly perfect; and the strength of the materials was gauged with greater accuracy.

The best period of Stradivarius' work is considered to be that from the years 1700-1715; and let us observe that this period covered the fifty-sixth to the seventy-first years of his life. This is a significant fact from which anyone may derive courage. Except for the years of childhood (and who knows but that many of those were spent in the shop of Amati?), the peer of violin makers spent fifty-six years in perfecting and maturing his art.

Consummate artistry and infinite attention to detail characterize every instrument made by Stradivarius at the height of his career. His total production numbered more than a thousand instruments, including a considerable number of violoncellos, and a few violas. (It should be understood, by the way, that most of the makers did not make violins exclusively, but other stringed instruments as well.)

The belly of Stradivarius violins has an arch which is one-half inch high, and this is somewhat less than in most of the old Italian makers. This necessitated heavier work at the top of the arch, to withstand the pressure of the strings, but Stradivarius managed this compromise without the slightest loss in responsiveness.

For the belly of his violins, he chose beautiful wood with a narrow grain, and he took pains to cut his wood so that the rings which were closest together came in the center of the violin.

Illustration 4

Facsimile of a Stradivarius Label

Antonius Stradiuarius Cremonensis
Faciebat Anno 1699

The sides, he cut from willow, probably for lightness. The f-holes have been models for all who have followed him.

It was not until 1725, when Stradivarius was eighty-one years old, that his work showed signs of deterioration due to physical infirmity. Some of the violins made in his shop after 1730 were marked "sub disciplina Stradivarianae" to show that they were made under his direction. The violins which were left unfinished at the time of his death, in 1737, were completed by his son and inscribed with his name for sake of courtesy.

It is a marvelous fact in nature, and a noteworthy item in the annals of art, that violinists have been using Stradivarius instruments for more than two hundred years, and still they show very little depreciation.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 93

HARMONY

1. Name three degrees of the major scale on which seventh chords of identical formation may be constructed.
What kind of triad, and what kind of seventh is found in the seventh chords on these degrees?

20 Ans.

TECHNIC

2. What general rule should be observed concerning the point of contact of the bow with the string?

10 Ans.

3. What is the general rule with regard to the tension of the hair of the bow in relation to the angle at which the stick is inclined toward the scroll of the violin?

10 Ans.

4. When pressure on the bow is increased, what other factor in bowing must also be increased? Why?

10 Ans.

5. Describe a left hand procedure which is often helpful in making smooth string crossings with the bow.

10 Ans.

HISTORY

6. From whom did Antonius Stradivarius learn the art of violin making?

10 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

7. Describe some of the general physical characteristics of Stradivarius violins.

30 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 94

GRADE—ADVANCED A

Subject of this Lesson: HISTORY

HISTORY

Alphabetical Reference List of Noted Violinists and Composers of Violin Music

Our study of the history of violin playing has proceeded mainly along the line of nationalistic schools. For the sake of a clear view of trends and developments it has been necessary to avoid overburdening the account with details, and some personalities have been omitted concerning which you may at some time want information.

Moreover, in our study of the general history of music, we have been more or less obliged to limit our attention to the comparatively few composers who have made musical history what it is. Some of these wrote music for the violin, and some did not. Yet everyone who has made noteworthy contributions to the literature of the violin is important to the violin student.

For convenient reference, an alphabetical list is provided herewith, identifying the most eminent figures with their respective countries and placing them in point of time, also explaining briefly the nature of their work. Single dates refer to the year of birth; in some instances the year of death is unknown.

Adamowski, Timothee. Polish. Born 1858. Violinist and composer.

Alard, Delphin. French. 1815-1888. Violinist and composer. Pupil of Baillot.

Alven, Hugo. Swedish. Born 1872. Violinist and composer.

Ambrosio, Alfredo D'. Italian. 1871-1915. Violinist and composer.

Auer, Leopold. Hungarian. 1845-1930. Violinist and teacher. Pupil of Dont, and Joachim.

Aulin, Tor. Swedish. 1866-1914. Violinist and composer. Pupil of Sauret.

Baillot, Pierre. French. 1771-1842. Violinist, composer, and teacher.

Banister, John. English. 1630-1679. Violinist and composer.

Bazzini, Antonio. Italian. 1818-1897. Violinist and composer.

Bendix, Max. American. 1866. Violinist and composer. Pupil of Simon Jacobsohn.

Beriot, Charles de. Belgian. 1802-1870. Violinist and composer.

Betti, Adolfo. Italian. 1875. Violinist. Pupil of Cesar Thomson.

Bloch, Josef, Hungarian. 1862. Violinist and composer. Pupil of Hubay and Dancla.

Bridgetower, George. Mulatto. 1780-1850. Violinist. Pupil of Barthelmon and Giornovich.

- Brodsky, Adolf.** Russian. 1851. Violinist. Pupil of Hellmsberger and Laub.
- Brown, Eddy.** American. 1895. Violinist. Pupil of Auer and Hubay.
- Max Bruch.** 1838-1920. German. Composer.
- Bull, Ole.** Norwegian. 1810-1880. Violinist and composer. Pupil of Lundholm.
- Burleigh, Cecil.** American. 1866. Violinist and composer. Pupil of Witek, Grunberg, Sauret, and Heerman.
- Burmester, Willey.** German. 1869. Violinist. Pupil of Joachim.
- Campagnoli, Bartolomeo.** Italian. 1751-1827. Violinist and composer. Pupil of Nardini.
- Capet, Louis.** French. 1873. Violinist.
- Chapek, Joseph.** Bohemian. 1860. Violinist and composer. Pupil of Bennewitz.
- Corelli, Arcangelo.** Italian. 1653-1713. Violinist, composer, and teacher. Pupil of Bassani.
- Courvoisier, Karl.** German. 1846. Violinist and composer. Pupil of David, Rontgen, and Joachim.
- Dancla, Jean.** French. 1818-1907. Violinist, composer, and teacher. Pupil of Baillot.
- David, Ferdinand.** German. 1810-1873. Violinist, composer, and teacher. Pupil of Spohr and Hauptmann.
- Dittersdorf, Karl.** Austrian. 1739-1799. Violinist and composer.
- Dont, Jacob.** Austrian. 1815-1888. Violinist, composer, and teacher. Pupil of Bohm and Hellmsberger.
- Drdla, Franz.** Austrian. 1868. Violinist and composer. Pupil of Hellmsberger.
- Dubourg, Matthew.** English. 1703-1767. Violinist. Pupil of Geminiani.
- Dunn, John.** English. 1866. Violinist and composer. Pupil of Schradieck.
- Dushkin, Samuel.** Polish. 1895. Violinist. Pupil of Auer, Remy, and Kreisler.
- Eck, Franz.** German. 1774-1804. Violinist.
- Eck, Johann.** German. 1766-1810. Violinist and composer. Pupil of Danner.
- Elman, Mischa.** Russian. 1892. Violinist. Pupil of Auer.
- Enesco, Georges.** Roumanian. 1881. Violinist and composer. Pupil of Hellmsberger and Marsick.
- Farmer, Henry.** English. 1819-1891. Violinist and composer.
- Fiorillo, Federigo.** German. 1753. Violinist and composer.
- Flesch, Carl.** Hungarian. 1873. Violinist.
- Gavinies, Pierre.** French. 1726-1800. Violinist and composer.
- Geminiani, Francesco.** Italian. 1680-1762. Violinist and composer.
- Ghys, Joseph.** Belgian. 1801-1848. Violinist and composer.
- Given, Thelma.** American. 1898. Violinist. Pupil of Auer.
- Gordon, Jacques.** Russian. Violinist.
- Habeneck, Francois.** French. 1781-1849. Violinist, composer, and conductor. Pupil of Baillot.
- Halir, Carl.** Bohemian. 1859-1909. Violinist and composer. Pupil of Bennewitz and Joachim.
- Halvorsen, Johann.** Norwegian. 1864. Violinist and composer. Pupil of Lindberg, Brodsky, and Thomson.
- Hansen, Celia.** Russian-Danish. 1898. Violinist. Pupil of Auer.
- Hartmann, Arthur.** Hungarian. 1881. Violinist and composer. Pupil of Loeffler.
- Hauser, Miska.** Hungarian. 1822-1887. Violinist and composer. Pupil of Mayseder and Bohm.
- Heifetz, Jascha.** Russian. 1899. Violinist. Pupil of Auer.
- Hellmsberger, Josef.** Austrian. 1829-1893. Violinist.
- Hellmsberger, Georg.** Austrian. 1800-1873. Violinist, composer, and teacher. Pupil of Bohm.
- Hermann, Friedrich.** German. 1828. Violinist, composer, and teacher. Pupil of David.
- Hess, Willey.** German. 1859. Violinist. Pupil of Joachim.
- Hrimaly, Johann.** Bohemian. 1844-1915. Violinist and teacher. Pupil of Mildner.
- Hubay, Jenő.** Hungarian. 1858-1937. Violinist and composer. Pupil of his father and Joachim.
- Hubermann, Bronislaw.** Polish. 1882. Violinist. Pupil of Michalowicz, Lotto, and Joachim.
- Jacobsohn, Simon.** German. 1839-1902. Violinist and teacher.
- Jacobsen, Sascha.** Russian-American. Violinist. Pupil of Kneisel.

- Joachim, Joseph.** Hungarian. 1831-1907. Violinist, composer, and teacher. Pupil of Szeraczinski and Bohm.
- Jon, Paul.** Russian. 1872. Violinist and composer. Pupil of Hrimaly.
- Kalliwoda, Johannes.** Bohemian. 1801-1866. Violinist and composer. Pupil of Pixis.
- Kayser, Heinrich.** German. 1815-1888. Violinist, composer, and teacher.
- Kneisel, Franz.** Roumanian. 1865. Violinist. Pupil of Grun and Hellmsberger.
- Kochanski, Paul.** Polish. 1887. Violinist. Pupil of Mlynarski and Thomson.
- Kocian, Jaroslav.** Bohemian. 1884. Violinist. Pupil of Sevcik.
- Kontski, Apollinaire de.** Polish. 1825-1879. Violinist and composer.
- Kortschak, Hugo.** Austrian. 1884. Violinist. Pupil of Sevcik.
- Kreisler, Fritz.** Austrian. 1875. Violinist and composer. Pupil of Massart.
- Kreutzer, Rodolphe.** French. 1776-1831. Violinist and composer. Pupil of Stamitz.
- Kuzdo, Victor.** Hungarian. 1869. Violinist. Pupil of Huber, Lotto, and Auer.
- Lalo, Edouard.** French. 1823-1892. Violinist and composer. Pupil of Baumann.
- Lamoureux, Charles.** French. 1834-1899. Violinist and composer. Pupil of Girard.
- Leonard, Hubert.** Belgian. 1819-1890. Violinist and composer. Pupil of Habeneck.
- Listemann, Bernhard.** German. 1841-1917. Violinist. Pupil of Ulbirsch, David, Vieuxtemps, and Joachim.
- Locatelli, Pietro.** Italian. 1693-1746. Violinist and composer. Pupil of Corelli.
- Lotto, Isidore.** Polish. 1840. Violinist. Pupil of Massart.
- Lulli, Jean.** Italian. 1633-1687. Violinist and composer.
- Macmillen, Francis.** American. 1885. Violinist. Pupil of Listemann, Markees, Joachim, Thomson, Flesch, and Auer.
- Marsick, Martin.** Belgian. 1848. Violinist and composer. Pupil of Massart and Joachim.
- Marteau, Henri.** French. 1874. Violinist. Pupil of Leonard and Garcin.
- Massart, Joseph.** Belgian. 1811-1892. Pupil of Kreutzer. Violinist.
- Mayseder, Joseph.** Austrian. 1789-1863. Violinist and composer. Pupil of Suchs and Wranitzky.
- Mazas, Jacques.** French. 1782-1849. Violinist and composer. Pupil of Balloit.
- Meerts, Lambert Joseph.** Belgian. 1800-1863. Violinist and composer. Pupil of Lafont and Habeneck.
- Menuhin, Yehudi.** American. 1917. Violinist.
- Mlynarski, Emil.** Polish. 1870. Violinist and composer. Pupil of Auer.
- Mozart, Leopold.** German. 1719-1787. Violinist.
- Mozart, Wolfgang Amadeus.** German. 1756-1791. Violinist and composer. Pupil of Leopold Mozart, his father.
- Musin, Ovide.** Belgian. 1854-1929. Violinist and composer. Pupil of Heynberg and Leonard.
- Nardini, Pietro.** Italian. 1722-1793. Violinist and composer. Pupil of Tartini.
- Neruda, Wilma.** German. 1839-1911. Violinist and composer. Pupil of Jansa.
- Nikisch, Arthur.** Hungarian. 1855-1922. Violinist and conductor. Pupil of Hellmsberger.
- Ondricek, Franz.** Bohemian. 1859-1922. Violinist. Pupil of Massart and Bennewitz.
- Paganini, Nicolo.** Italian. 1782-1840. Violinist and composer. Pupil of Servetto and Costa.
- Papini, Guido.** Italian. 1847-1912. Violinist and composer. Pupil of Giorgetti.
- Parlow, Kathleen.** Canadian. 1890. Violinist. Pupil of Holmes and Auer.
- Paulsen, P. Marinus.** Danish-American. Violinist and composer.
- Persinger, Louis.** American. 1887. Violinist and teacher.
- Petschnikoff, Alexander.** Russian. 1873. Violinist and composer. Pupil of Hrimaly.
- Pochon, Alfred.** Italian. 1878. Violinist. Pupil of Thomson.
- Powell, Maud.** American. 1868-1920. Violinist. Pupil of Schradieck, Dancla, and Joachim.

- Prume, Francis.** Belgian. 1816-1859. Violinist and composer. Pupil of Habeneck.
- Pugnani, Gaetano.** Italian. 1731-1798. Violinist and composer. Pupil of Somis and Tartini.
- Remenyi, Edouard.** Hungarian. 1830-1898. Violinist. Pupil of Bohm.
- Ries, Franz.** German. 1846. Violinist and composer. Pupil of Massart and Vieuxtemps.
- Ries, Hubert.** German. 1802-1886. Violinist and composer. Pupil of Spohr.
- Rode, Jacques.** French. 1774-1830. Violinist and composer. Pupil of Fauvel and Viotti.
- Roentgen, Julius.** Dutch. 1881. Violinist. Pupil of Cramer, Flesch, and Joachim.
- Rosen, Max.** Roumanian. 1900. Violinist. Pupil of Hess, Auer, Sinsheimer, and Mannes.
- Rovelli, Pietro.** Italian. 1793-1838. Violinist and composer. Pupil of Kreutzer.
- Rubenstein, Erna.** Hungarian. 1906. Violinist. Pupil of Hubay.
- Sarasate, Pablo de.** Spanish. 1844-1908. Violinist and composer. Pupil of Alard.
- Sauret, Emile.** French. 1852-1919. Violinist and composer. Pupil of De Beriot.
- Schradieck, Henry.** German. 1846-1918. Violinist, composer, and teacher. Pupil of David and Leonard.
- Schubert, Franz.** German. 1808-1878. Violinist and composer.
- Schuppanzigh, Ignaz.** Austrian. 1776-1830. Violinist.
- Seidel, Toscha.** Russian. 1900. Violinist. Pupil of Auer.
- Sevcik, Ottokar.** Bohemian. 1852-1934. Violinist, composer, and teacher. Pupil of Bennewitz.
- Simonetti, Achille.** Italian. 1859. Violinist and composer. Pupil of Gamba, Sivori, and Dancla.
- Sitt, Hans.** Bohemian. 1850-1922. Violinist and composer. Pupil of Mildner and Bennewitz.
- Spalding, Albert.** American. 1888. Violinist and composer. Pupil of Buitrago, Chiti, and Lefort.
- Spohr, Ludwig.** German. 1784-1859. Violinist and composer. Pupil of Kunisch, Hartung, and Maucourt.
- Stoeving, Paul.** German. 1861. Violinist and composer. Pupil of Wohlfahrt, Heerman, Schradieck, and Leonard.
- Suk, Joseph.** Bohemian. 1874. Violinist and composer. Pupil of Bennewitz.
- Svendsen, Johann.** Norwegian. 1840-1911. Violinist and composer. Pupil of David.
- Szigeti, Joska.** Hungarian. 1892. Violinist. Pupil of Hubay.
- Tartini, Giuseppe.** Italian. 1692-1770. Violinist, composer, and teacher.
- Thibaud, Jacques.** French. 1880. Violinist. Pupil of Massart.
- Thomas, Theodore.** German. 1853-1905. Violinist and conductor.
- Thomson, Cesar.** Belgian. 1857. Violinist and composer. Pupil of Leonard.
- Tours, Berthold.** Dutch. 1838-1897. Violinist and composer.
- Troostwyk, Isidore.** Dutch. 1862-1923. Violinist. Pupil of Joachim.
- Vecsey, Franz von.** Hungarian. 1893. Violinist. Pupil of Hubay and Joachim.
- Veracini, Francesco.** Italian. 1685-1750. Violinist and composer.
- Verbrugghen, Henri.** Belgian. 1873-1934. Violinist and conductor. Pupil of Hubay and Ysaye.
- Vieuxtemps, Henri.** Belgian. 1820-1881. Violinist and composer. Pupil of De Beriot.
- Viotti, Giovanni.** Italian. 1753-1824. Violinist and composer. Pupil of Pugnani.
- Vivaldi, Antonio.** Italian. 1680-1743. Violinist and composer.
- Wieniawski, Henri.** Polish. 1835-1880. Violinist and composer. Pupil of Massart.
- Wilhelmj, August.** German. 1845-1908. Violinist. Pupil of David.
- Ysaye, Eugene.** Belgian. 1858-1931. Violinist and composer. Pupil of Massart, Vieuxtemps, and Wieniawski.
- Zajic, Florian.** Bohemian. 1853. Violinist and composer. Pupil of Bennewitz.
- Zimbalist, Efrem.** Russian. 1889. Violinist and composer. Pupil of Auer.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 94

HISTORY

1. In each of the spaces provided below, write the name of a famous violinist of the nationality indicated.

100 Ans. American
Austrian
Belgian
Bohemian
Canadian
Dutch
English
French
German
Hungarian
Italian
Norwegian
Polish
Roumanian
Russian
Spanish
Swedish

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 95

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Altered Chords

(This subject is resumed in Lesson 96.)

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

The use of altered chords enables the composer to add color to a harmonization by departing somewhat from the regular tonality, yet without necessarily bringing about a change of key. In studying the altered chords, we shall note with particular interest the way in which each resolves—or in other words, moves to the chord which follows it.

The augmented triad at (a) in Illustration 1, is not, in this case, III⁺ of E minor, as we might think it to be, but is I in G major, with the fifth raised (I⁺). Being a discord it requires resolution, and naturally proceeds to IV, as here shown. It might also be followed by some other chord, allowing the D[#] to move to E.

Illustration 1

Altered Chord (Triad) With Resolution



The triads on the first, second, fourth and fifth degrees,

and the dominant seventh chord, are best adapted for this raising of the fifth.

The raised fifth of the V₇ chord, proceeding to the third of the I triad, is shown in Illustration 2.

Illustration 2

Altered Chord (Dominant Seventh) With Resolution



The altered tone may enter either degree-wise, as in Illustrations 1 and 2, or by skip, as in Illustration 3.

Illustration 3

Free-entering Altered Tones



An altered chord is designated by a ring around the Roman numeral, as shown in Illustration 3.

HISTORY

France

(This subject is resumed in Lesson 96.)

Ambroise Thomas (1811-1896) produced a number of operas which gained access to the Opéra-Comique, of Paris, the most important of which are *Mignon* and *Hamlet*. After the production of these fine works, he was appointed director of the Conservatoire, as successor to Auber. The duties of the position occupied him so fully that he only wrote one more work of importance, the opera *Françoise de Rimini*, which was produced in 1882, and which, in some respects, equalled his best previous work, *Hamlet*.

Charles François Gounod (1818-1893) represents, to the mind of the average musician, all that is substantial, attractive and conservative in French music. His triumphant reign in Paris followed that of Meyerbeer. He won the Prix de Rome at the Paris Conservatoire, and spent some years in Rome, where the study of Palestrina exercised a great and life-long influence over him. Returning to Paris, he became an organist, and went through a course in theology, which subject was so interesting to him that he seriously considered taking religious orders.

His *Messe solennelle* in G, first produced in London, was loudly acclaimed in that city, and inaugurated his subsequent fame as a composer.

For many years, the stage claimed Gounod's attention. His *Sapho*, *Faust*, *Philemon and Baucis*, *The Queen of Sheba*, *Mireille*, and *Romeo and Juliet*, have all become known throughout the operatic world. It is safe to say that Gounod's *Faust* is one of the most popular operas in existence.

His sacred works—masses, motets, songs (such as "Nazareth"), and oratorios (notably *The Redemption*) are constantly found in the repertoire of singers, choirs and choral societies everywhere.

Jacques Offenbach (1819-1880), wrote a large number of operettas of no great importance, before becoming manager of a small theater in 1855. With this event, he seems to have fallen into his right position, for he produced numerous works—still of the lighter character—which were immensely successful, and which found ac-

ceptance at the most exclusive opera houses. About nine of these works represent the sum total of his output, but only the names of a few of them are now remembered, such as *The Grand Duchess*, and *Tales of Hoffman*, with its ever-popular and melodious "Barcarolle."

Offenbach's real name was Levy. He was born in the town of Offenbach, and later adopted that name. He visited London several times, and his works were very popular there during the latter part of his life.

César Auguste Franck (1822-1890) was born in Liège, Belgium. His early studies were in his native city, but when fifteen years old, he went to Paris to attend the Conservatoire. He graduated in 1842 and was awarded the first grand prize of honor. His father wished him to be a concert pianist, but he preferred the more laborious occupation of teaching.

In fact, the life of César Franck is simply a chronicle of hard work, for it was devoid of adventure or diversion, yet he was very happy. When he was not busy teaching, he was engaged in the service of the Church. For the last thirty-two years of his life, he was the organist at St. Clotilde, where his playing must have been a great inspiration, for his genius thrived best in the ecclesiastical atmosphere.

Throughout the whole of his career, he continued to teach, giving from eight to ten lessons a day. On returning home at dinner time, he would often spend the evening giving correspondence lessons to pupils residing in the provinces; and on his busy Sundays, found time to gather together his favorite pupils and discuss musical matters with them, as co-workers. His pupils called him "Father Franck" and felt for him an almost filial affection.

Every morning, rising at six, Franck devoted himself for two hours to his own work. Then came the day of teaching, in the course of which he would note down ideas that came to him. His short summer vacations were devoted to composition. One of his pupils tells how they were wont to surround him upon his return to the city in the autumn, and ask him what he had accomplished.

shall see," he would respond, with a mysterious air; "you shall see; I think you will be pleased. I have worked much and well."

While a few choice spirits gave him their unflagging devotion and admiration, the general public seemed unable to understand his music. But Franck was quite unaware of the indifference of the crowd; for he was bent on the expression of beauty alone, and seemed untouched by petty jealousies, or by indifference and neglect. He dwelt in a world apart, with his head in the clouds; he had the mystic's longing for the ideal, and the corresponding distrust and avoidance of the conventional.

His first important work, *Ruth*, a biblical eclogue, was given in Paris, in 1846, and was highly praised by both Spontini and Meyerbeer. In 1876, when he was fifty-three, he produced his first orchestral composition, *Les éolides*. His masterpiece, *The Beatitudes*, was finished in 1870, though begun ten years before. *The Redemption* and *Rebecca*, though of much smaller proportions, are invested with the same religious atmosphere.

His symphonic poems, *Psyche*, *Les éolides*, *Le chasseur maudit* ("The Accursed Huntsman"), are all skillfully constructed and orchestrated. His symphony in D minor, somewhat of a departure in form, ranks among the greatest symphonies of all time. It is permeated with a pensive, mystic, spiritual beauty. The themes are hauntingly beautiful, and the construction masterly.

His organ compositions are to be classed among the greatest literature for that instrument. Among his last works, are some beautiful and unusual songs, duos for women's voices, and a setting of the One Hundred and Fiftieth Psalm.

Saint-Saëns described Franck's music as "cathedral-esque; in listening to it, one can almost see the pillars and arches, the candle-light and the bowed devotees at prayer."

He may justly be regarded as the founder of the modern French school, the members of which have faithfully striven to promulgate his theories, and to walk where he would have them walk, in the path of true art. His most distinguished pupils are Vincent d'Indy, Ernest Chausson, Arthur Coquard, Augusta Holmès, Guy de Ropartz, Pierre de Breville, Henri Duparc, Gabriel Pierné, Alexis de Castillon and Samuel Rousseau.

Charles Camille Saint-Saëns (1835-1921) was, doubtless, one of the luminaries in the history of French music. He witnessed both the vogue of Meyerbeer and the prominence of Gounod, and made his own reputation before the Wagnerian influence was strongly felt in France.

After two failures in competing for the Prix de Rome, he finally succeeded in winning this honor. At the age of sixteen, he produced his first symphony. For five years, he served as organist at the church of St. Merri, going from there to the Madeleine, where he continued throughout a long period of service, and where he became celebrated for his marvelous improvisations.

Like many other French composers, Saint-Saëns found difficulty in obtaining a hearing for his operas in his own country. He sent his great biblical opera, *Samson and Delilah*, to Liszt, who brought about its performance in Weimar, in 1877. Other important and successful operas from his facile pen are *Henry VIII*, *Ascanio*, *Phryné*, *Déjanire*, *Les barbares* and *Hélène*. In all his operatic work, Saint-Saëns shows great skill in handling the orchestra, and unerring keenness in utilizing the dramatic opportunities afforded by the libretto.

Four fine symphonic poems, *The Youth of Hercules*, *The Wheel of Omphale*, *Phaeton*, and the *Danse Macabre*, have brought him even greater fame than his operas.

In *The Youth of Hercules*, he depicts Hercules struggling against the seductions of the nymphs; in *The Wheel of Omphale*, he writes a charming spinning song; in *Phaeton*, he pictures Phaeton's ambition to drive the chariot of the sun through the heavens, and the resulting disaster; in the *Danse Macabre*, he portrays Death fiddling for the skeletons, as they dance in the night over the graves. Particularly clever orchestral devices in this work are the diminished fifth of Death's fiddle, the xylophone representing the rattling bones of the dancers, and the oboe passage suggesting cockcrow and dawn.

The piano concertos are included in the repertoire of many concert pianists.

Saint-Saëns was also distinguished as a critic and was greatly interested in astronomy, having built an observatory on the Canary Islands.

In all his work, he avoids the vague or ambiguous; his harmonic effects are novel, but not startling; his rhythms

are strong, varied and subtle, his form is always clarity itself. In short, "virtuosity of intellect" distinguishes this remarkably versatile Frenchman. He stands for balance and symmetry of form, logical development, and painstaking finesse.

Clement Delibes (1836-1891) wrote much for the stage, his first operetta being produced at the Folies Nouvelles when he was nineteen. This was succeeded by several others for the same theater, the Bouffes Parisiens, the Variétés, and the Théâtre Lyrique. In 1863, he became accompanist at the Opéra, having previously held a similar position at the Théâtre Lyrique. He now had many opportunities to exercise his great natural ability in the domain of ballet music, writing *Le source*, and *Coppelia*, the first in collaboration with Minkous. In 1873, his opera, *Le roi l'a dit*, was produced at the Opéra Comique, but was not a great success; and he returned to ballet writing, bringing out *Sylvia* in 1876. Three later operas are *Jean de Nivelle* (1880), *Lakmé* (1883) and *Kassya* (unfinished, but later completed by E. Guirand).

Theodore Dubois (1837) received his education in the Paris Conservatoire, where he won the Prix de Rome. In 1879, he succeeded Saint-Saëns as organist at the Madeleine, and, in 1895, he was made Director of the Conservatoire, from which office he retired in 1905. His compositions include operas, oratorios, and works for organ, piano, violin and orchestra.

Alexander Guilmant (1837-1911), the great French organist, attained international fame as a virtuoso and as a composer for his instrument. His concert tours in Europe and America were eminently successful, and some of the most noted organists in Europe and America were his pupils.

Georges Bizet (1838-1875), born in Paris, was a distinguished and highly successful pupil of the Conservatoire from 1848 to 1857, winning the Prix de Rome in the latter year.

Bizet's first real success was with the overture, *Patrie*. Some of his early operas enjoyed a certain amount of favor, but it remained for *Carmen*, produced in Paris, in 1875, to conquer the whole world. At first, the polite taste of the French public rebelled somewhat at the boldness of the principal character, the cigaret girl; and after the performance of the work in England, in 1878, the crude

qualities of *Carmen* were somewhat toned down.

Marie Alexis de Castillon (1838-1873) studied with César Franck. His first piano concerto, played by Saint-Saëns in 1872, was hissed by the audience, the unappreciative public of that time designating it the music of a madman. During the season of 1899-1900, Pugno, the great French pianist, played the same work with marked success in various cities.

Alexis Emmanuel Chabrier (1841-1894), like D'Indy was destined for the law by his father, but in 1879 he signed a brilliant government position, and devoted himself to music. He had great skill as a pianist, and was immensely popular in society. Saint-Saëns, Massenet, and Monet, the painter, were among the celebrities in the habit of assembling in his rooms.

Among Chabrier's more notable compositions are an orchestral rhapsody, *España*, the result of a journey to Spain, a *Marche joyeuse*, the operas, *Gwendoline*, *Le malgré lui* and *Briseis*, the last named being unfinished also, cantatas, piano pieces and songs.

Jules Emile Frédéric Massenet (1842-1912) was a noted exponent of music designed to charm. Sentiment and passion are the predominating characteristics of his work.

He received his first piano lessons from his mother at the age of six. During his Conservatory days, he earned his living by playing the kettledrums in cafes. He won the Prix de Rome, and spent several years in Rome, where he made excellent use of his time and opportunity for study.

His first triumph in Paris, after his return, was through the production of two biblical cantatas, *Mary Magdalene* and *Eve*. His first great operatic success was *The King of Lahore*, an oriental tale abounding in charm and color. *Herodiade* deals with the love of Salome for John the Baptist. *Manon*, based on Abbé Prevost's novel of the same name, is, by many critics, considered his masterpiece. *Cid*, *Esclarmonde*, *Thais*, *Werther*, *La Navarraise*, *Giocasta*, *Le Cendrillon* and *Le jongleur de Notre Dame*, are his favorites in all lands.

For many years Massenet was professor of composition in the Paris Conservatoire, and his pupils are prominent among the later French composers—Bruneau, Leroy, Charpentier, Pierné, Vidal, Marty, Hahn, and a host of less well-known men.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 95

HARMONY

1. When is a chord said to be altered?

13 Ans.
.....
.....

2. Mark the altered chord in the measures below with a cross.

13 Ans.



HISTORY

3. What is the most popular opera written by Charles Gounod?

14 Ans.

4. Who is regarded as the founder of the modern French school?

14 Ans.

5. How many attempts were made by Charles Camille Saint-Saens before winning the Prix de Rome?

14 Ans.

6. Give the name of his great biblical opera.

14 Ans.

7. What opera, produced in Paris, in 1875, brought fame to Georges Bizet, the composer?

14 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 96

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Altered Chords

(This subject is continued from Lesson 95, and is resumed in Lesson 97.)

THE NEAPOLITAN SIXTH

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

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



inverted to a sixth chord



and the root chromatically lowered a half step.



Its practical use in the cadence is shown in Illustration 1. This illustration is in the key of D minor, and the Neapolitan sixth is the second chord. (See Illustration 1.)

Illustration 1

Passage Showing the Use of the Neapolitan Sixth Chord



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



When the root of a chord is altered, the chromatic sign must be added to the Roman numeral indicating the chord, as was shown above. An accidental not associated with a numeral refers to the third of the chord. A diagonal stroke through an Arabic numeral signifies raising the designated tone a half step.

HISTORY

France

(This subject is continued from Lesson 95.)

Gabriel Fauré (1845-1924) was a pupil of Saint-Saëns. He held, successively, the posts of organist at St. Honoré, and at the Madeleine, in Paris, and became director of the Conservatoire after Dubois, in 1905.

Arthur Coquard (1846-1910) was born in Paris. When sixteen, ignorant of harmony, he wrote, for his school, a fantasy for brass band. In 1862, he became a pupil of Franck, but not having the means to study, he renounced music as a vocation, and devoted himself to law and literature from 1866 to 1870.

In 1871, encouraged by Franck, he turned to his beloved art seriously, making his debut as a composer with a ballad for baritone and orchestra, called *The Song of the Swords*.

Many works for the stage, for orchestra, for voice, and for piano have won him substantial recognition.

Augusta Mary Ann Holmès (1847-1903) was born in Paris, of Irish parentage, and became a French citizen in 1879. Her first published work, appearing when she was fourteen years old, was a melody called *The Song of the Camel Driver*. In 1875, she became a pupil of Franck, with whom she studied two years. An important work, *The Triumph of the Republic*, an ode in honor of the Centenary of 1889, received four performances under municipal auspices.

In 1889, she received from the city of Paris the commission to present at the Palace of Industry a great festival with music; and for this she composed the poem and music, *Ode triomphale*, superintended the building of a colossal stage, and succeeded in producing a marvelous spectacle. In 1890, the city of Florence, Italy, commissioned her to write a cantata, *Hymn to Peace*. Operas, choral works, songs and symphonic poems have been added to her list of successes.

Henri Duparc (1848-1933), born in Paris, was a pupil of Franck for several years. Franck repeatedly said that Duparc, of all his pupils, was best fitted to carry on his musical theories, and declared that Duparc's vigorous temperament and dramatic sentiment suited the opera-house.

However, he especially distinguished himself as a writer of songs, many of which stand out as prominent specimens of modern French art.

Benjamin Godard (1849-1895) is best known by his piano compositions in the smaller forms. He wrote a number of large works, however, including concertos for violin and piano, respectively, chamber music, symphonies and a number of operas, e. g. *Jocelyn*, *Le Dante*, *La vivandière*, *Les Guelphes*, *Ruy Blas*. The extreme facility of his pen led to the production of some rather superficial work at times, yet it must be admitted that his works for the piano suit the idiom of the instrument to a very high degree. This quality, combined with a strong artistic sense and feeling for proportion and climax, make his better piano pieces extremely effective.

Vincent d'Indy (1851-1931) was born in Paris. At the age of fourteen, he was an excellent pianist, and had a decided preference for the classics. Up to the year 1870, he pursued his studies under the best masters. Later, he sought the advice of César Franck, presenting a string quartet for the master's inspection. That master gave him kindly but severe criticism, accepting him as a pupil.

In 1873, he became acquainted with Brahms' *German Requiem*, and thereupon determined to make a pilgrimage to the great German composer. Armed with letters from both Franck and Saint-Saëns, he sought an interview. This resulted most unsatisfactorily. However, he was enabled to meet Liszt, and came under his influence for a time.

In his compositions, a kind of severity and aloofness are apparent. He prefers polyphony to sensuous melody, intellectual rather than purely emotional states of mind in all of his work. His style rests upon the art of Bach and Beethoven, and is profoundly tinged with the atmosphere of the Gregorian chant.

Among his important compositions are a *Symphony on a Mountain Air*; a symphonic poem, *The Enchanted Forest*; the *Wallenstein Trilogy*; *The Song of the Bard*; a dramatic legend for soloists, chorus and orchestra, the operas, *Fervaal* (showing plainly the influence

Tristan and Isolde and *Parsifal*), and *L'étranger* ("The Stranger").

D'Indy was one of the founders of the Schola Cantorum, in 1896, a now important institution whose object is the study and execution of Gregorian and early contrapuntal music.

Ernest Chausson (1855-1900) was a pupil of both Massenet and Franck. Undoubtedly his position, as composer, would have been in the foremost ranks, had not his artistic development been unfortunately arrested by a fatal accident. A noble symphony, a fine opera, and a remarkable "Poème" for violin and orchestra, are among his distinguished works.

Alfred Bruneau (1857-1934), born in Paris, was the operatic leader of the realistic school of France. He won the Prix de Rome by his cantata, *St. Genevieve*. Several operas, including *Le rêve* ("The Dream"), and *L'attaque du moulin* ("The Attack on the Mill"), have achieved tremendous success with the French public. Incidentally, all of his operatic work was done in conjunction with Zola, the great apostle of realism in literature.

Gustave Charpentier (1860), born in Lorraine, is one of the most prominent musical impressionists in France. After winning the Prix de Rome he gave to the world, as a result of his consequent sojourn in Italy, his delightful orchestral suite, *Impressions of Italy*, one of the most picturesque compositions in the domain of orchestral literature.

He lived for some years in that real students' quarter in Paris, Montmartre. Hence, he studied the life and habits of the working people. His first great work, embodying the ideas thus obtained, was a symphonic drama, *The Life of the Poet*. *The Crowning of the Muse* is based on another episode of city life.

It was the opera, *Louise*, however, that brought him fame and fortune. The story is that of a working girl of Paris, wooed and won by the artist, Julien, against the wishes of her parents, who are typically honest, substantial working people. Charpentier has succeeded in making a remarkable reproduction of the actual street life and atmosphere of a great city. Among his orchestral themes, he used the famous historical street-cries of Paris.

It is a coincidence that one of the old Netherlands masters, Jannequin, wrote a composition called the *Cries of Paris*, as told in Lesson 63, HISTORY.

Pierre de Bréville (1861), the son of a lawyer, was one of Franck's most ardent disciples. Together with D'Indy Coquard, Rousseau and Chausson, he took part in finishing Franck's opera *Ghisella*.

Cecile Chaminade (1861) is a conspicuously successful composer and pianist, of whom Ambroise Thomas remarked, "This is not a woman who composes, but a composer who happens to be a woman." At eight years of age, she attracted the attention of Bizet, who advised a complete musical education.

She has written many worthy orchestral compositions, but it is through her piano pieces and exceptional songs that she is best known. Her songs have been used by the greatest singers. Moszkowski pronounced her orchestrations magnificent, and the Paris orchestras have frequently played her compositions.

Claude Achille Debussy (1862-1918) is one of the pioneers of the impressionistic French School. In 1884, he won the Prix de Rome by his cantata, *The Prodigal Son*. Then followed successively, a setting of Rosetti's *Blessed Damsel*, for solo, women's chorus and orchestra; two nocturnes for orchestra; songs and piano pieces; the *Afternoon of a Faun*, a fantasy for orchestra; and his crowning work *Pelleas and Melisande*, a lyric drama, with libretto by Maeterlinck, the Belgian mystic. This last work occupied his attention for ten years. It is a delicate and mystic opera and was first produced in Paris, in 1902.

In this work a continuous declamation, with no melodic form, is employed. Such is really a heightened form of speech, for it is founded upon the natural inflections of the speaking voice. There is nothing approaching an ensemble, such as a duet or chorus; and the singers scarcely arrive at anything beyond a *mezzo-forte*. The orchestra is everywhere faithful to the demands of the drama, which it illustrates, permeates and colors, but never dominates.

Of Debussy's piano compositions, special mention must be made of the "Sarabande," "Toccata," "The Joyous Isle," "Gardens in the Rain," "Reflections in the Water," "Gold-fish," "Children's Corner" and "The Sunken Cathedral."

Gabriel Pierné (1863-1937), born in Metz, was a pupil of both Massenet and Franck. He won many prizes in the Conservatoire, where he studied for a period of years and won the Grand Prix de Rome, in 1882. In 1890, he succeeded Franck, as the organist at St. Clotilde, where he remained until 1898, and was director for some years of the famous Colonne Orchestra. He is perhaps best known for his oratorio, *The Children's Crusade* and its sequel, *The Children at Bethlehem*.

Xavier Leroux (1863-1919), born in Italy, was educated in the Paris Conservatoire, winning the Prix de Rome with a cantata, *Endymion*. Among his well known operas, *The Vagabond* has achieved popularity in the United States as well as in France. Many of his songs ("The Nile," etc.) are found in the repertoire of concert artists.

J. Guy Ropartz (1864) studied successively with Massenet, Dubois and Franck. He gave up the practice of law for music, as did D'Indy. A prolific composer in practically all departments of music, he devoted himself chiefly to symphonic and chamber music. In 1894, he became Director of the Conservatory at Nancy, an institution subsidized by the French Government. He has organized many festivals, giving works of large proportion, such as *The Beatitudes* by Franck, and Berlioz' *The Damnation of Faust*.

Paul Dukas (1865) is known through his orchestral humoresque, *The Sorcerer's Apprentice*, and his most unusual opera, *Bluebeard*. His talent shows to greatest advantage in these larger forms.

Felipe Pedrell (1841-1922), born in Tortosa, was a self-taught composer who attained high standing. He wrote a number of operas, the most important being termed a trilogy, *Los Pirineos*. He has also done literary work of value, and translated Richter's *Harmony* into Spanish.

Isaac Albeniz (1861-1909), born in Camprodon, was a brilliant pianist and composer. He became a pupil of Marmontel, in Paris, at the age of six, subsequently studying in Brussels and with Liszt. He was court pianist to the Queen of Spain. In his suites, *Iberia* and *Catalonia*, he

Eric Satie (1866-1925) studied at the Conservatoire in Paris, and, later, with D'Indy, at the Schola Cantorum. He was a clever caricaturist. In all his pieces, he made descriptive music with burlesque and impossible directions to the performer, such as "Carry this sound farther off"; "Open the head"; "Arm yourself with clairvoyance"; "In the manner of a nightingale with the toothache." The *Prelude de la porte heroique du ciel*, that wicked, yet amusing, parody on the prelude to *The Blessed Damsel* by Debussy, is interlined with directions to the performer to play "Superstitiously, with deference," "Very sincerely, silent," etc.

Maurice Ravel (1875-1937) was educated at the Paris Conservatoire, numbering among his teachers, that scholarly modernist, Gabriel Faure. Significant works are his songs called *Histoires naturelles*; the piano pieces, *Miroirs*, including the dazzling *Jeux d'eau*; a musical comedy, *L'heure espagnole*; the *Mother Goose Suite*, illustrating humor and play of fancy; and *Daphnis et Chloe*, a "chorographic symphony." The factors of this work are plot, action, musical fabric, a large orchestra, and a chorus of mixed voices behind the scenes.

Other French composers who have won fame are Victor Masse (1822-1884), Edouard Lalo (1823-1892), Ernest Reyer (1823-1868), André Messager (1853), Louis Albert Bourgault-Ducoudray, Alexander Georges, Camille Erlanger, Florent Schmitt, Georges Hüe, Charles Maillard, Widor, Eugene Gigout, Reynaldo Hahn, Edouard Baudouin, Louis Lefébure-Wely, Darius Milhaud, Arthur Honegger, Roger Ducasse, Marcel Dupré, Francis Poulenc, Georges Auric, Joseph Bonnet and Germain Tailleferre.

Spain

shows himself strongly influenced by French impressionism.

Enrique Granados (1867-1916) was born in Lerida. He made a considerable impression with his opera, *Goyescas*, but his death shortly after its production unfortunately closed a very promising career.

Manuel de Falla (1876) was born in Cadiz and became a pupil of Pedrell. He later removed to Paris, and he produced operas and other works in the modern impressionistic style.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 96

HARMONY

1. On the staff below, write chords of the Neapolitan sixth for the keys of D minor and D major.

20 Ans.

D minor

D major



HISTORY

2. By what class of composition is Benjamin Godard best known?

20 Ans.

3. Give the name of the opera, and the composer, in which the historical street-cries of Paris are used in the orchestral themes.

20 Ans.

4. What did Ambroise Thomas say of Cecile Chaminade?

20 Ans.

5. In which of Debussy's works does he employ a continuous declamation, with no melodic form?

20 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 97

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Altered Chords

(This subject is continued from Lesson 96, and is resumed in Lesson 98.)

THE AUGMENTED SIXTHS

There is a certain group of altered chords which have marked characteristics in common. They are the Augmented Sixth chords, of which three varieties are usually recognized. These chords all contain an augmented sixth interval; in the inversion most used, this interval occurs between the bass and an upper voice. Inversions in which the augmented sixth interval becomes a diminished third are also possible.

These chords belong naturally to the minor key, but, being chromatic (altered) in any case, are just as frequently used in the major key.

The three varieties of augmented sixth chords are named, respectively, the Italian, French and German. When in characteristic position (with the augmented sixth interval between the bass and an upper voice), the Italian Sixth contains only a major third besides the augmented sixth; the French Sixth has a major third and an augmented fourth; and the German Sixth has a major third and a perfect fifth—these intervals being reckoned from the bass tone, in each case. Hence, they are also known as the six-three, the six-four-three, and the six-five-three augmented sixth chords.

THE AUGMENTED SIX-THREE CHORD

(The Italian Sixth)

The augmented six-three chord, or Italian Sixth, is derived from the triad on the subdominant of the minor scale; see (a) below. The chord is inverted to a chord of the sixth as at (b), and the sixth (the root of the chord) is raised as at (c).



Resolution

The augmented sixth naturally resolves into the octave, the upper tone ascending, and the lower tone descending, a half step.

The chord of resolution may be either the dominant, as at (a) below, or the second inversion of the tonic, as at (b).



HISTORY

England

Henry Purcell (1658-1695) is the most famous of England's early composers. Indeed, some historians refer to him as her greatest composer, this designation being made, no doubt, with regard to his achievements as a pioneer—the relation of his genius to his day and age. When only twenty-two he became organist of Westminster Abbey, having previously held the position of music copyist. Much of his music was written for the church, in the form of anthems, trios, etc., and many solos. One of his principal works was the *Te Deum and Jubilate*, which for many years (until displaced by a work of Handel) was officially used on certain important occasions. Purcell also wrote incidental music to many plays, the results in some cases being ambitiously termed "operas." His work has a vigor and vitality surpassing anything previously produced by native English composers, though his counterpoint frequently contained peculiarities or licenses of questionably good effect. However, the significance of his career may be partially estimated from the fact that a Purcell Commemoration was held in honor of the bicentenary of his birth, January, 1858, and members of the long-existent Purcell Club, assisted by distinguished professionals and amateurs, gave a program of his works.

In 1782, *The Beggar's Opera*, written by one **John Gay**, to ballad tunes of the period, took possession of the English capital, with its clever and fearless satire on Italian opera and other local topics. In the following dozen years, scores of vaudevilles of this class appeared. **Henry Carey** (1685-1743), appeared upon the scene with his well-known popular song "Sally in Our Alley" and his "God Save the King." **Thomas Arne** wrote "Rule Britannia" in 1740, as a finale for the masque of *Alfred*. Wagner said that the first eight notes of this popular song fittingly expressed the sturdy, substantial character of the British people.

Almost all of the best songs from the time of Purcell to the beginning of the nineteenth century, were at one time parts of operatic compositions which have now faded into oblivion.

The songs of such writers as **Thomas Carter**, **Samuel Arnold**, **Samuel Webbe**, **Charles Dibdin**, **James Hook** and

John Percy, served their day and generation. **Charles Hay** still retains some popularity in his "Cherry Ripe," while **Henry Bishop** succeeded in immortalizing his name in "Home, Sweet Home."

An essentially English form of part-song, called a *Glee*, was cultivated for a while, to the exclusion of all other forms, replacing the madrigal. It is generally unaccompanied, each voice being independently melodious, but less contrapuntal than the madrigal. **John Goss** (1800-1880) was the last of the true glee writers. He also wrote much excellent church music. The *Catch* was similar to the glee, although usually designed for humorous effect.

Michael William Balfe (1808-1870), an Irishman, achieved fame not only for himself, but also for England with his *Bohemian Girl*. **William Vincent Wallace** (1812-1865), a Scotch Irish musician, was noted both for his adventurous life and his opera *Maritana*. **Sir Julius Benedict** (1804-1885), although born in Stuttgart, Germany, wrote his best music, as did Handel, for England. His opera, *The Lily of Killarney*, and his oratorios, *St. Cecilia* and *St. Peter*, are his finest and most popular works. Benedict was a pupil of Hummel and of Weber.

William Sterndale Bennett (1816-1875) has been called the first English composer of great genius since Purcell. He was a brilliant pianist, and his compositions for the piano, though not popular, are of technical difficulty, and are most valuable for study. His cantata, *The May Queen*, and his oratorio, *The Woman of Samaria*, are works of lasting popularity. He was a great friend and follower of Mendelssohn.

Arthur Seymour Sullivan (1842-1900) is one of the most important names in later English music. In collaboration with W. S. Gilbert, his librettist, he produced a new order of light opera—sparkling, artistic, and highly entertaining. *Pinafore*, *Patience*, *The Pirates of Penzance*, *The Mikado*, *The Sorcerer*, *Iolanthe*, and *Yeomen of the Guard* have remained unrivaled to the present day. Sullivan's songs, notably "The Lost Chord," his cantata, *The Golden Legend*, and two of his oratorios, *The Probation* and *The Light of the World*, are worthy to rank with

the world's best music. The hymn "Onward Christian Soldiers" has achieved world-wide celebrity.

In the latter part of the nineteenth century, a group of five men formed the advance guard of greater musical development in England. They are Alexander Campbell Mackenzie, Charles Hubert Hastings Parry, Arthur Goring Thomas, Frederick Hymen Cowen and Charles Villiers Stanford.

Alexander Campbell Mackenzie (1847-1935), born in Edinburgh, Scotland, received most of his musical education in Germany. His first reputation was made as a violinist and as a performer of chamber music. For many years he was principal of the Royal Academy of Music, London. High praise is accorded his oratorio, *The Rose of Sharon*. A piano quartet, a Scotch rhapsody, some fine overtures, and several light operas have also met with favor.

Charles Hubert Hastings Parry (1848-1918), born in Bournemouth, studied with George Elvey, Sterndale Bennett and George Macfarren, and spent a brief time in Stuttgart. Later, he studied piano for seven years with Dannreuther. He received degrees from both Cambridge and Oxford universities, and became professor of music at Oxford, in 1900. Symphonies, a symphonic poem, *The Vision of Life*, chamber music, many songs, and the oratorios, *Judith* and *Job*, are among his best works.

Charles Villiers Stanford (1852-1924), born in Dublin, Ireland, received his education in both England and Germany. In 1883, Oxford gave him the Degree of Doctor of Music; and in 1888, Cambridge conferred a similar honor. In 1883, he received the appointment as professor of composition, and conductor of the orchestra at the Royal College of Music. His outstanding works are symphonies, cantatas, oratorios, concertos, sonatas, and a number of operas, *Shamus O'Brien* and the *Canterbury Pilgrims* being the best known.

Frederick H. Cowen (1852-1935), born in Kingston, Jamaica, studied with Benedict and Goss in England, and with Moscheles, Reinecke and Kiel in Germany. As a conductor he has appeared in many continental cities, and in 1878 visited the United States. His *Scandinavian Symphony* placed him in the first rank of English composers. Six symphonies represent his most valuable works; the oratorios, *Ruth*, *The Deluge* and *The Veil*, are popular among choral societies; while his cantatas and numerous songs

exhibit unusual musical genius. As director, he held many important positions. He received the degree of Doctor of Music from Cambridge University, in 1900.

A. Goring Thomas (1851-1892) received most of his training in Paris, and it has been said that he writes more like a Frenchman than an Englishman. His friendship with Gounod, Massenet and Tchaikovsky undoubtedly influenced all his work. In 1891, he had a severe fall, the results of which affected his mind, and in the following year, he committed suicide.

His most important work, *The Swan and the Skylark*, was finished after his death, being orchestrated by Stanford. His opera, *Nadeshda*, is a fine work, and his songs show poetic conception of a high order; which, had he lived, would undoubtedly have caused him to add much luster to the music of England.

Other men of this older school are **Frederick Bridge**, called humorously "The Westminster Bridge," because of his long service as organist at Westminster Abbey; **George Martin**, for a long time organist at St. Paul's; **George Macfarren**, **Walter Macfarren**, **Walter Parratt**, **Charles Harford Lloyd**, and **Joseph Barnby**. Indeed, the list might be indefinitely extended, but especial attention must be given to the newer English School, prominently led by Edward Elgar.

Edward William Elgar (1857-1934), born in Broadheath, takes rank with the world's greatest composers. He was largely self-taught. The story of his struggles to obtain an education is most interesting. He gained familiarity with the organ while his father was organist in the Catholic Church, at Worcester. He had a few piano lessons, and also studied violin, becoming a member of a theater orchestra, in Worcester. He made an exhaustive study of Mozart's *Thorough-Bass School* and Parry's articles on instrumentation in Grove's Dictionary. He speaks of one of his most valuable studies as that of ruling a score for the same number of instruments and the same number of bars as Mozart's G minor Symphony, and then writing a symphony similar in design. Indeed, he studied, indefatigably, every score he could manage to obtain.

His cantata, *The Black Knight*, first won attention when brought out at a Worcester Festival. Then came *King Olaf* and *The Light of Life*. His orchestral *Enigma Variations* stirred the musical world. This work was referred to in

Lesson 53, FORM AND ANALYSIS, as subtly characterizing some of the composer's friends, in its several variations. *The Dream of Gerontius* is one of the greatest sacred works of the last century; *The Apostles* and *The Kingdom* are mystic and psychological in character; five songs for voice and orchestra, called *Sea Pieces*, several overtures, military marches, and a symphony are all works of great power and skill.

Edward German (1862-1936), whose real name is German Edward Jones, was born at Whitchurch. His musical education began when he used to blow the organ for his father, who was an organist.

His incidental music for plays has been particularly successful, the *Henry VIII Dances* having become world-famous by reason of their delicacy and charm.

A light opera, *Tom Jones*, had a run of some weeks in New York, its first performance having been conducted by the composer. He wrote several symphonies, a symphonic poem, a suite, and many fine songs.

Granville Bantock (1868) belongs to the group whose creed is originality of expression, as opposed to the formality and conventionality of the older musicians. He was intended for the Indian Civil Service and for scientific work, and did not begin the study of music until he was twenty-one years old. He has had wide experience in editorial work, also as a director and as a composer. Among Bantock's more important compositions are *The Fire Worshipers* and *Omar Khayyam*, dramatic cantatas. Suites, overtures, a ballet, some piano pieces, and many songs, are included in the list of his generous output. His *One Hundred Folk-Songs From All Countries* are a notable addition to music literature.

Vaughan Williams (1872) has made the English folk-music the basis of nearly all his work. Two symphonies, *The Sea* and *London*, easily hold their own with any recent program music from other lands. The *London* symphony has appeared on orchestral programs throughout the world, and has awakened vivid interest. The composer has attempted in that work, and with great success, something of the task accomplished by Gustave Charpentier in his realistic opera, *Louise*—that of translating into orchestral language the sounds and street cries of a great city. Vaughan Williams' six songs, *On Wenlock Edge*, for tenor voice, string quartet and pianoforte, are of high originality and pronounced charm.

Gustav von Holst (1874-1934), an Englishman in spite of his name, wrote a program symphony, *The Planets*, which is a work of tremendous caliber.

Samuel Coleridge-Taylor (1875-1912), born in London, was the son of an English mother and a full-blooded African father. The father was a skilful physician and a well-educated man.

Samuel began the study of violin at the age of six. In 1893, he won a scholarship at the Royal College of Music and studied composition for four years with Algernon Ashton and Charles Villiers Stanford. His fame in the musical world has been largely won by his cantatas, *Hiawatha's Wedding Feast*, *The Death of Minnehaha*, and *Hiawatha's Departure*.

William Yeates Hurlstone (1876-1906) left considerable music of fine character. He was perhaps at his best in his chamber music, although his songs are remarkable for their beauty; and his eight works for piano, and nine orchestral compositions, are of high value.

Cyril Scott (1879) is often called the English Debussy, as his impressionistic idiom somewhat resembles that of the Frenchman.

Hubert Bath (1883) has been called "the leader of the anti-gloom crusade." Particular mention is made of his lively choral ballads, *The Wedding of Shon Maclean* and *The Jackdaw of Rheims*.

Arnold E. T. Bax (1883), a pupil of Mathay and Corder of the Royal Academy of Music, is one of the foremost English impressionists. His orchestral tone-poem *November Woods*, is full of imagination.

Sidney Jones and **Lionel Monckton** are two men who have carried on the Gilbert and Sullivan opera tradition in London, and made musical comedy there a great success. Jones excels in a certain type of quaint and sparkling melody, while Monckton is a tune-writer, pure and simple.

Other composers whose work has commanded the attention of the musical world are: **William Wallace**, whose music to Ibsen's *Lady From the Sea* shows much imagination; **Liza Lehman** and **Frances Allitsen**, successful women composers; **Arthur Somervell**, **Arthur Hinton**, **Hammond McCunn**, **Arthur Hervey**, **Charles Wood**, **Frederick Delius**, **York Bowen**, **John Ireland** and **Eugene Goossens**. **Percy Grainger**, an Australian, has shown a happy "knack" for arranging and popularizing British folk music.

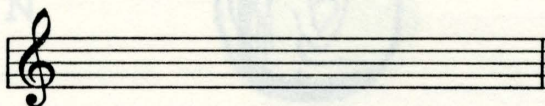
SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 97

HARMONY

1. On the staff below write the Italian sixth chord for the key of D minor. (Add the proper key signature.)

15 Ans.



HISTORY

2. Give the name, with dates of birth and death, of the most famous early English composer.

15 Ans.

3. What work did John Gay write in 1782 that took possession of the English capital?

15 Ans.

4. What song immortalizes the name of Henry Bishop?

15 Ans.

5. Name the five men who formed the advance guard of greater musical development in England.

15 Ans.

6. Who was the prominent leader of the newer school?

15 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 98

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY · TECHNIC · HISTORY

HARMONY

Altered Chords

(This subject is continued from Lesson 97, and is resumed in Lesson 99.)

THE AUGMENTED SIXTHS (Continued from Lesson 97.)

The second of the three augmented sixth chords we have named is the French Sixth, with the intervals of a major third and augmented fourth, besides the augmented sixth.

THE AUGMENTED SIX-FOUR-THREE CHORD (The French Sixth)

This chord is derived from the seventh chord on the second degree of the minor scale



We take the second inversion of the chord,

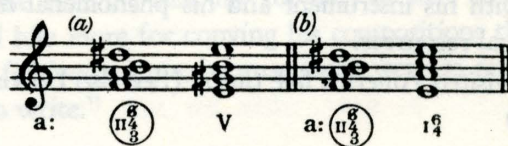


and raise the sixth (the third of the original chord).



Resolution

The augmented sixth interval which results is usually resolved into the octave, as with the Italian Sixth. The fourth and the third will move to the nearest tones of the next chord, or remain stationary, according to whether the chord of resolution is the dominant, as at (a) below, or the tonic six-four, as at (b).



TECHNIC

How to Tune the Violin

(This subject is continued from Lesson 90.)

USE OF UNISON HARMONICS IN TUNING

Many violinists make effective use of unison harmonics in tuning. The fact that this procedure is based upon unisons, instead of fifths, makes it easier to be sure that the correct pitch has been established for each string. Illustration 1 shows a series of unison harmonic combinations frequently used in this connection, after the pitch of the A string has been established in the usual way. (See Illustration 1.)

Illustration 1

Unison Harmonic Combinations Used in Tuning



HISTORY

Norway and Sweden

NORWAY

Geographical and climatic conditions have made the Norwegians among the sturdiest and hardiest of all the northern nations. In Norway are found sharp physical contrasts. The short summer that knows no night is brilliant in contrast with the long, dreary winter. After the lengthy reign of the winter snows, a wealth of foliage and flowers breaks forth, with the deep blue fjords and rugged mountains for a background. And over all, the somber, gloomy forests, and the towering snow-capped peaks, are always looming in the distance.

The wind, too, plays queer tricks in this strange country. In the minds of the superstitious peasants, it peoples the loneliest spots. The peasant makes friends with the sprites of the air and of the underground, and has embodied this weirdness in his folk-songs. In them all is revealed his highly imaginative nature.

Ole Bull (1810-1880), born in Bergen, made a great reputation as a violinist, although he was largely self-taught. His natural musical ability and his strong patriotic sentiments make him a notable figure in Norway's music history. He played little else than his own music, which consisted of many pieces well calculated to exhibit his great skill with his instrument and his phenomenal mastery of technical resources.

He visited America five times. (See also Lesson 87, HISTORY.)

Halfdan Kjerulf (1815-1868) is well known for his songs, which were brought into vogue by Jenny Lind, Nilsson and Sontag. These songs may be said to have voiced the sentiments of Norway during her struggles for freedom. Much of his work was done in collaboration with Bjornson, the Norwegian poet.

Thomas Tellefsen (1823-1874), born in Drondhjem, was a pupil of Chopin, and spent most of his life in Paris as pianist and teacher.

Johann Severin Svendsen (1840-1911), born in Christiania, was the son of a military band-master. At eleven years of age he wrote a composition for violin, and ten years later entered the army, soon gaining the position previously occupied by the father. As a violinist he toured Sweden and northern Germany, and won a royal pension entitling him to study in Leipsic. After the completion of his studies there, he concertized in Denmark, England and Norway, and played in the orchestra of the Odeon Theater, in Paris, for several years. In 1882, he was made conductor in Copenhagen, and in 1896, conductor of the Royal Theater there.

Svendsen's Norwegian rhapsodies, his Norwegian, Icelandic and Swedish orchestral ballads, and some Scandinavian airs for string quartet, are works showing a nationalistic spirit; but his chamber music and symphonies show marked tendencies toward the ideas of Beethoven.

Carl F. E. Neupert (1842-1888) was born in Christiania, and at sixteen entered the Kullak Academy in Berlin. He later became a teacher there, and also at the Stern Conservatory. At twenty-six he was teaching in the Copenhagen Conservatory, and in 1881 became head piano teacher of the Moscow Conservatory, after N. Rubinstein. During the last five years of his life he was established in New York, with great success as pianist and teacher. His various collections of piano studies have important standing among the educational literature for the instrument.

Edward Hagerup Grieg (1843-1907), born in Bergen, grew up in the atmosphere of an artistic, cultivated home. His mother was the wife of the English consul at Bergen, and a woman of rare gifts. The noted violinist, Ole Bull, was so impressed with the talent shown in Grieg's early attempts at composition, that he persuaded the parents to send their gifted son to Leipsic. In spite of illness, brought on by overwork, Grieg completed his course there in 1862, numbering among his teachers, Hauptmann, Richter, Reinecke and Moscheles. A course of study with Gade, in Denmark, followed.

After Grieg's return to Norway, he became intimate with Richard Nordraak, the Norwegian poet, and the two worked together to establish a distinctively national school of music.

A visit to Italy brought Grieg under Liszt's influence. The playing of his own piano concerto in Leipsic, in 1879, placed him prominently before the public. In 1888 he appeared in London as a concert pianist and conductor; and, his wife being an excellent singer, the two gave recitals in England with pronounced success. In 1894, Cambridge conferred a degree upon Grieg. On returning home, he took up his residence in a charming villa outside of Bergen, living a most retired life, and making but few public appearances. In later years, he received the pension with which Norway endows her composers of marked genius.

Grieg's music is strongly lyric and melodic. He has the gift of expressing a world of meaning in a few simple notes; while the flow of melodic invention is almost endless. A warm, romantic sentiment tinges all his works, whether of large or small dimensions.

The two *Peer Gynt* suites, illustrating Ibsen's play, are widely known and admired; the sonatas for violin and piano and the piano concerto are universally recognized as gems of composition.

The secret of Grieg's charm is that his mode of expressing himself is entirely original and spontaneous. His is no imitation, but the natural utterance of a genius thoroughly permeated with the spirit of his native land.

Agatha Backer-Grondahl (1847-1907) deserves special mention, for she stands at the head of the women composers of Norway.

Ole Olsen (1850), born in Hammerfest, at the northern extremity of Norway, was able, at the age of seven, to take his father's place at the organ, and play for the church service. Though intended for the engineering profession, his natural bent led him to adopt that of music. He studied for several years in his own country, and in 1870 went to Leipsic, and became the pupil of Reinecke, Paul, and E. F. Richter. Four years later he settled in Christiania, and in time succeeded Svendsen as director of the Musical Society.

His works include a symphony, symphonic poems, the operas *Stig Hvide*, *Lajla* and *Stallo*, the oratorio *Nideros*, cantatas, and other music. Olsen has also won some distinction as a poet, and is the author of the librettos of his operas.

Christian Sinding (1856), born at Kongsberg, Norway, studied in Leipsic, Munich and Berlin. Returning to his native country, he settled down in Christiania, as an organist and teacher.

Sinding is less characteristically Norwegian than Grieg. His compositions show the influence of Wagner. His greatest work is a *Symphony in D Minor*, which is very elaborate. Henri Marteau, the French violinist, writing of Sinding, says "Sinding's style is very complicated. He uses many ascending scales, and very many extended chords. This peculiarity has existed from the beginning of his career, even from the time when he was still in Leipsic. Some one told me that his copyists in that city always charged him more for copying his compositions than they did his fellow-students, because there were so many more notes to write."

His compositions include works in both the smaller and larger forms; his piano pieces and songs equalling in workmanship his piano concertos and orchestral compositions.

Gerhard Schjelderup (1859) is an ultra-modern composer featuring much dissonance and complexity in his compositions.

SWEDEN

Sweden has produced no composer ranking with Grieg, but she has given to the world two of its greatest singers, Jenny Lind and Christine Nilsson, who did much to make widely known the folk-songs of their native country.

Jenny Lind made a tour of America with Barnum, and upon her return gave a half million dollars, two-thirds of her earnings, to charitable institutions in Sweden.

Adolph Fredrik Lindblad (1801-1878) was Jenny Lind's teacher, and wrote many national songs. Some of these were made so popular by his famous pupil, that he was given the title of "the Schubert of the North."

Ivar Hallström (1826-1901) brought into existence the Swedish national opera in the middle of the nineteenth century. He first studied law, then became librarian to the Crown Prince. In 1861, he was made director of the School of Music in his native city, Stockholm, and devoted the latter part of his life chiefly to composition. He wrote a number of operas, with strongly national characteristics.

August Johan Södermann (1832-1876) was a pupil of Hauptmann and Richter at the Leipsic Conservatory, and, from 1862, theater conductor in his native city, Stockholm. He wrote several operettas, a mass, a concert overture, and smaller pieces.

Anders Hallén (1846), born in Gothenberg, was the first of the Swedish romanticists to win fame. He pursued his studies in Germany, under Reinecke and Rheinberger. After his return to Sweden, he filled a number of important positions, including the conductorship of the Royal Opera at Stockholm. His operas, symphonic works, and Swedish and German songs, are much admired. His music is Wagnerian in style, while his rich instrumentation

shows a skillful blending of massiveness in structure with Swedish folk-music.

Emil Sjögren (1853-1918) was born at Stockholm, and studied both in his native city, and with Kiel, in Berlin. He won recognition as an organist and composer. His greatest popularity has come from his songs and short piano pieces.

Tor Aulin (1866-1914) won fame as a violinist and composer. He was a pupil of Emil Sauret. The Aulin Quartet and Swedish Musical Union both owe their origin to him. His style is distinctively national.

Olaf Wilhelm Peterson-Berger (1867) is one of the ablest operatic composers in Sweden. Like Wagner, he writes his own librettos.

The newer school of Swedish composers shows the influence of the romanticism of Schumann, and the "program" tendencies of Liszt, Wagner and Berlioz; while constantly in the background is the plaintive native folk music.

Wilhelm Stenhammar (1871), born in Stockholm, has distinguished himself as an orchestral director, and in the composition of choral works and pieces for the piano. His style combines a fine, youthful enthusiasm with richness of harmonic beauty, comparing with that of Hallén in polyphonic skill.

Hugo Alfvén (1872), born in Stockholm, is Sweden's most prominent symphonic writer. His symphonies have aroused enthusiasm, while his violin sonata, and songs with orchestral accompaniment, show great contrapuntal skill.

Other Swedish composers who have done admirable work are **Erik Akerberg**, **Gustav Hägg**, **Bror Beekman**, **Gösta Geijer**, **J. Eriksson**, **Patrik Vletbad** and **L. Lundberg**.

Among Swedish women composers of note are **Helen Munktel**, **Valborg Aulin** and **Alice Tegner**.

There are many fine choral societies in Sweden, and some Swedish men's and women's quartets have toured Europe and America. These singers construct their repertoire largely out of the national songs, which reflect not only love of country, but the picturesqueness and beauty of its mountain scenery.

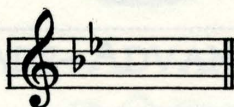
SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 98

HARMONY

1. On the staff below, write the French sixth chord for the key of G minor.

16 Ans.



TECHNIC

2. What is the special value of using unison harmonics in tuning the violin?

12 Ans.

HISTORY

3. What eminent Norwegian violinist played his own music almost exclusively?

12 Ans.

4. What composer worked with Nordraak, the Norwegian poet, to establish a distinctively national school of music?

12 Ans.

5. What is the secret of Grieg's charm?

12 Ans.

6. What is said of Sinding, as compared with Grieg?

12 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

7. Name two widely known Swedish singers.

12 Ans.

8. What is said of the newer school of Swedish composers?

12 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 99

GRADE—ADVANCED A

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

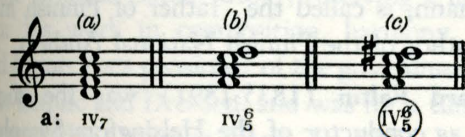
Altered Chords

(This subject is continued from Lesson 98.)

THE AUGMENTED SIXTHS (Continued from Lesson 98.)

THE AUGMENTED SIX-FIVE CHORD
(The German Sixth)

This chord is a seventh chord founded on the fourth degree of the minor scale as at (a) below. We take its first inversion (b), and raise the sixth, which is the original root (c).



Resolution

The augmented sixth resolves, as before, to the octave, E.E. The fifth from the bass, C, which is the seventh of the chord, cannot descend simultaneously with the bass note, F, for that would produce the undesirable effect of parallel fifths, as at (a) below. It is therefore necessary to resolve this chord to $1\frac{6}{4}$, the third and fifth from the bass remaining stationary, as at (b).



The dominant chord may then follow, making the $1\frac{6}{4}$ a cadential six-four.

Alternative Notation

When this chord is used in the major key, and consequently is followed by the major tonic six-four, as at (a) in Illustration 1, the perfect fifth from the bass tone is often written as a doubly augmented fourth; that is, instead of the notation at (a), we find very frequently the notation at (b), for the same progression:

Illustration 1

Alternative Notations



Some writers call the chord at (b) the Doubly-augmented Fourth chord; others say it is a "false notation" for the German Sixth. It is obviously the same chord to the ear, and is treated practically the same. The second notation is more logical when the degree in question rises in its resolution.

HISTORY

Denmark, Finland, Belgium, Holland, Switzerland

DENMARK

On account of its geographical situation, Denmark has come under the influence of the outside world, in all the arts.

Dietrich Buxtehude (1637-1707) brought early fame to his country as organist of the Marienkirche in Helsingborg, his native city. His reputation extended all over the country, and it is said that the great Sebastian Bach walked fifty miles to attend one of the vesper recitals which he established in 1673. At these recitals music for chorus and orchestra was interspersed with the organ solos of the master organist.

Buxtehude's compositions for organ exhibit a genius for the fugal style only equaled, later, by Bach himself.

J. P. E. Hartmann (1805-1900) may be regarded as the real founder of Danish music. He wrote the Danish national hymn. His son, **Emil Hartmann** (1836-1898), has produced compositions which are familiar in many concert halls.

Niels W. Gade (1817-1890), a son-in-law of J. P. E. Hartmann, was the first Danish composer to win world renown. He became a friend of Schumann and Mendelssohn, and was much influenced by the work of the latter. His *Ossian Overture* won the Copenhagen Musical Union prize in 1841. In 1845 and 1846, he was sub-conductor of the famous Gewandhaus Concerts, in Leipsic, under Mendelssohn, after whose death he continued as regular conductor for some time. His compositions include a number of symphonies and suites, much excellent chamber-music, and a quantity of choruses and songs.

Eduard Lassen (1830-1904), born in Copenhagen, was educated in Brussels. He succeeded Liszt, in 1861, as conductor of the opera at Weimar, a post which he held until 1895. His operas, symphonies, and incidental music to plays, as well as many songs, have been widely admired.

Otto Malling (1848-1915), a distinguished organist and composer, has written valuable literature for his instrument. He was a pupil of Hartmann and Liszt. His published works number over ninety.

Ludwig Schytte (1850-1909) was a pupil of Gade and a friend of Liszt. He made his home mostly in Berlin. His piano pieces, studies, and concertos are well known.

Victor Bendix (1851), a pupil and protege of Gade, made a substantial place for himself in Copenhagen as conductor and composer. Among other works, he has written four symphonies.

August Enna (1860) has specialized in fairy operas, for his librettos, the works of his countryman, Hans Christian Andersen. Among his successes are *The Wild Swans* and *The Little Match Girl*.

Andersen, Attrup, Hornemann and **Winding** are other successful Danish composers.

FINLAND

The Finns are a highly imaginative people. They sprang from the same race as the Hungarians. In spite of centuries of unsettled and adverse political conditions, they have tenaciously preserved their language and customs. Musical culture in Finland dates from 1790, when the first Musical Society was founded.

Friedrich Pacius (1809-1891), a pupil of Spohr and Hauptmann, is called the "father of Finnish music." He is the author of the Finnish National Anthem.

Richard Faltin (1835-1891) was the successor of Pacius, as conductor of the Helsingfors Symphony Concerts and Choral Society.

Martin Wegelius (1846-1906) was appointed director of the newly-founded Conservatory in Helsingfors, a position he held until his death. Among his pupils were Jannefelt, Sibelius and Palmgren.

Jean Sibelius, born in 1865, is the greatest of the Finnish composers. His symphonies, violin concerto, symphonic poems, suites, choral ballads and songs show true genius. He wrote the first Finnish opera, *The Maid in the Tower*, which was produced in Helsingfors, in 1896. Sibelius receives the government pension for musical excellence, and in him Finland has found her most distinguished exponent.

of the peculiar rhythmical and tonal characteristics of her picturesque and fascinating folk-music.

Armas Järnefelt, born in 1869, studied with Wegelius, and with Massenet in Paris. As composer and director he is much admired.

Selim Palmgren (1878) has attained some renown as a pianist. After his studies under Wegelius in Helsingfors were completed, he went to Berlin and continued work under Busoni. He is the composer of two operas, two piano concertos and many smaller works.

BELGIUM

The year 1834 witnessed the establishment of Belgium as a separate kingdom. "La Brabançonne," the national song of Belgium, was composed by Van Campenhout, in 1830. While the glories of the old Flemish days are long past and gone, recent enthusiastic efforts to found a new national school of music in Belgium have met with success. The founder of this new school was Peter Benoit.

Peter Benoit (1834-1901) was born in the western part of Flanders. Harlebecke, his birthplace, is according to a famous French writer "the home of roughs, smugglers of tobacco, and stirring fellows who despise the beaten path ... However, this restless earth of impetuous blood brings forth creative possibilities."

His early years were without instruction. In 1851, he entered the Brussels Conservatory, receiving a number of prizes for his work in composition, harmony, counterpoint and fugue. As a pensioner of the government, Benoit studied in Leipsic and Dresden, and was for a time orchestral leader at the Opéra in Paris. In 1867, he was appointed director of the Flemish School at Antwerp.

The special field in which he excelled was the oratorio. His works in this form "are great decorative pictures in tone, suggesting vistas of grand palaces, armies in battle array, rich fields of grain, mystic visions of the spirit world, or gorgeous triumphal marches." The greatest of them is entitled *War*.

Jan Blockx (1851-1912), born in Antwerp, studied with Benoit of that city and with Brassin in Brussels. His greatest success was won in the Flemish opera, *The Princess of Auberger*, a story of tavern life at Brussels about 1750, when Belgium was under Austrian rule. *The Bride*

of the Sea, produced in 1903, became a popular novelty. In 1901, Blockx succeeded Benoit as director of the Conservatory at Antwerp.

Edgar Tinel (1854-1912) was born in East Flanders. He won the Belgian Prix de Rome, in 1877, with his cantata *Klokke Rolland*. It is the song of the great bell at Ghent, which not only gave warning of war and fire, but also celebrated the triumphs of Flanders. The result of a sojourn in Germany, France and Italy was the determination to reform sacred music, and institute a return to plain-song. His book on Gregorian music brought him the appointment as director of the Sacred Music School at Malines. His great oratorio, *Franciscus*, the story of St. Francis of Assisi, the founder of the Franciscan friars, was produced fourteen times in Malines. Brussels then demanded it, and it made the rounds of Germany. For many years, Tinel was professor of fugue and counterpoint in the Brussels Conservatory and inspector in the state music schools.

Paul Gilson (1865) was born in Brussels. He graduated from the Brussels Conservatory in 1889, winning the Prix de Rome with his cantata, *Sinai*.

His symphonic poem, *La mer*, is a strong work, technically, and of high poetical imagination. It gives an excellent picture of sunrise at sea and the splendors of dawn; then follow some rollicking sailor's songs and dances; the third movement depicts a love-scene between a sailor and his sweetheart; the finale portrays the tempest and the sinking of the ship. Throughout the work, there is a fine vein of fancy, suggesting the beauty, mystery and grandeur of the sea. *Francesca da Rimini*, is a highly dramatic cantata, dealing powerfully with the ill-fated lovers of the story, in the realms of Hades.

Guillaume Lekeu (1870-1894), born in Liège, was a pupil of César Franck, and but for an early death might have been Belgium's greatest genius. In the short twenty-four years of his life, he made a profound impression by his inexhaustible richness of invention, his fiery spontaneity and a peculiar intensity of individual feeling.

His prominent works are the *Etude symphonique* for orchestra, a sonata for piano and violin, and an *Adagio* for string quartet and orchestra.

Other successful Belgian writers are **Lanaerts, Keurvels, Wambach, Mortelmans, Vleeshouwer, Van den Eeden, Van Duyze, Mathieu, Waelput, Huberti, Raway, Dupuis** and **Juliette Folville**. **César Thomson, Eugene Ysaye** and **Martin Marsick** are renowned Belgian violin virtuosi.

HOLLAND

Jan Pieterszoon Sweelinck (1562-1621) was the greatest Dutch organist of his time, and the first to employ the independent use of the pedals, and was the originator of the organ fugue as a form perfected by Bach. His influence made itself felt throughout northern Germany. In the next generation, nearly all the leading organists in Germany had been his pupils.

Richard Hol (1825-1904), an excellent journalist, pianist, organist and composer, wrote symphonies, operas and other large works. He is the composer of the patriotic song, "How I Love Thee, O My Country."

W. F. G. Nicolai (1829-1896) was an eminent composer and journalist. For twenty-five years he was the editor of a musical periodical which exercised great influence over the musical tastes of his countrymen. He was a prolific composer, numbering among his published works, symphonies, masses, cantatas and lesser compositions.

Julius Röntgen (1855) was born of Dutch parents, in Leipsic. He studied with Reinecke and Lachner. In 1877, he settled in Amsterdam, helping to found the Music School there. He is a popular pianist and teacher.

Van t'Kruys has to his credit eight overtures, five symphonies and operas.

Cornelius Brandt-Buys and his three sons have written much organ and choral music.

Julius Schley has written a popular opera called *The Eagle's Nest*.

Other successful Dutch composers are **Anton Averkamp, Gottfried Mann, Van Milligen, Johan Wagenaar, Grellinger, Dirk Schaefer, De Haan, Bernard Zweers** and **Alphonse Diepenbrock**.

Of the women composers, **Cora Dopper** has written a successful opera called *Ratcleft*, while **Catherine Van Rennes, Hendrika Van Tussenbroek** and **Cornelia Van Oosterzee** are other well-known writers.

Amsterdam has become a musical center, and the festivals given there not only afford opportunities for native composers, but serve to bring forward the finest compositions of the entire world. The national movement in Holland, though not yet of the same dimensions as that in Belgium, is rapidly gaining ground, and music of distinction is being produced which will add luster to the new art of Holland.

SWITZERLAND

In the seventeenth and eighteenth centuries, music schools were established in Zurich, Basle and Berne. During the latter part of the nineteenth century, several young and enthusiastic musicians put forth serious efforts to create a national School of Music. **Hans Huber** and **Jaques Dalcroze** are the leaders of the new movement. The latter has written several volumes of *Songs of the Alps, Patriotic Songs*, etc., in which he introduces the types of melody, harmony and rhythm characteristic of the various cantons.

In 1900, the Union of Swiss Musicians was formed, and yearly festivals are held for exploiting the new work of native composers.

Rudolph Ganz (1877), born in Zurich, is a noted representative of this coterie. He made his debut as a pianist in Berlin, 1899, playing Beethoven's "Emperor" and Chopin's E minor concertos, with the Berlin Philharmonic Orchestra. He has concertized widely in Europe, Canada and the United States, and taught in Chicago. His compositions include a symphony (produced, 1900, in Berlin), a *Concertstück* for piano and orchestra, and many other works.

Ernest Bloch (1880) was born in Geneva, and has brought considerable musical honor to his native country. Educated at the Brussels Conservatory and at the Hoch Conservatory in Frankfort, he has written a number of large works for voices and orchestra, symphonic poems, a symphony, and the opera *Macbeth*. In 1916 he visited New York, and his string quartet, played in that year by the Flonzaleys, gained for him such favorable attention that he was induced to make that city his home.

Other names worthy of mention are **Doret, Combe, Klose, Enrhart, Pantillon, Lauber, Kempter**.

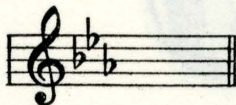
SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Test on Lesson 99

HARMONY

1. On the staff below, write the German sixth chord for the key of C minor.

12 Ans.



HISTORY

2. What famous composer walked fifty miles to hear a vesper recital given by Buxtehude?

13 Ans.

3. When was the first Musical Society founded in Finland?

13 Ans.

4. Who is said to be the greatest of the Finnish composers?

13 Ans.

5. Name the founder of the new national school of music in Belgium.

13 Ans.

6. What Dutch organist was the first to employ the independent use of the pedals?

13 Ans.

7. When was the Union of Swiss Musicians formed?

13 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 100

GRADE—ADVANCED A

Grade Review

As the student progresses with these Lessons, he will see that many of the subjects presented cannot be entirely mastered when first studied, but must be reviewed frequently, and the principles applied in the related subjects.

Particularly is this the case with the instruction on *Technic*. For instance, the fine points of bowing can only be really understood as a result of their application to actual playing, and the text on this subject should be re-read frequently, and not only at the completion of the Grade.

The instruction on How to Play Harmonics is extremely important for the violinist; and a thorough review, applying the principles to the actual playing of harmonics, is recommended. The additional instruction given on How to Tune the Violin will be found helpful throughout the pupil's further study.

In the *Harmony* section, the survey of harmonic materials has been extended to provide a broader view of the Chords of the Seventh, and the Altered Chords; and to observe some of the outstanding characteristics of good melody writing. Careful study and review of this subject matter will give the student a better understanding and a deeper appreciation of the chordal and melodic materials with which he is constantly working in his daily practice.

In *History*, the Romantic Period has been ushered in, with its imposing list of interesting characters, extending up to modern times. After studying these Lessons, the music of the composers of this period should have a new meaning for the student. The subject of Opera covers the great names of Meyerbeer and Wagner, a fair knowledge of whose work and methods should be possessed by every serious music student. This again means—review! The *leitmotif* system, used in so remarkable a manner by Wagner, is not only an extremely important matter, historically, but one which finds its application in much of the operatic and orchestral music which the student will hear; and the concise explanation of it in Lesson 90 should be re-read and kept in mind.

The History of Violin Playing has been completed in this Grade and the History of Violin Making has been taken up. These divisions of the study of *History* are intended to make the student aware of the fine heritage which has come down to him through the centuries, as a result of the labors of the many people who have devoted their lives to making and playing violins.

The necessity of attending concerts and listening to the best radio programs frequently, to hear as much good music as possible, is again strongly urged upon the student, in order that he may perceive the relationship between his theoretical studies and actual practice.

GRADE ADVANCED A

	81	82	83	84	85	86	87	88	89
Harmony		Chords of the Seventh (Derivation of Dominant Seventh Chords)		Chords of the Seventh (Inversions)		Characteristics of Melody	Chords of the Seventh (Broken and Solid Forms)		Chords of the Seventh (Number of Chords Possible Above a Given Root)
History	The Romantic Period — Opera (Weber)	The Romantic Period (Schubert, Berlioz)	The Romantic Period (Mendelssohn)	The Romantic Period (Chopin, Schumann)	The Romantic Period (Liszt)	The Romantic Period (Brahms)	History of Violin Playing (National Survey)	Opera (France, following Gluck's Reforms, Italy, in the 19th Century)	History of Violin Making (Brescian School, Cremona School) — Opera (Meyerbeer)
Technic	How to Play Harmonics (Harmonics Based Upon Small Third, General Review)		How to Play Harmonics (General Review)		How to Play Harmonics (Survey of Natural Harmonics)		How to Play Harmonics (Pitch Range, Double Harmonics, Artificial Harmonics on Octave)	How to Play Harmonics (Finger Action, Scales, Vibrato, Trill)	

REFERENCE CHART

GIVING A SYNOPSIS OF THE SUBJECTS IN LESSONS 81 TO 99 INCLUSIVE

90	91	92	93	94	95	96	97	98	99
			Chords of the Seventh (On Different Degrees of the Scale)		Altered Chords	Altered Chords (Neapolitan Sixth)	Altered Chords (Augmented Six-Three, "Italian")	Altered Chords (Augmented Six-Four, Three, "French")	Altered Chords (Augmented Six-Five, "German")
Opera (Wagner)	Russia (Glinka, Dargomijsky, Seroff, Rubinstein, Borodin, Cui, Moussorgsky, Balakirev, Napravnik, Tchaikovsky, Rimsky-Korsakov)	Russia (Soloviev, Stcherbatchev, Liadov, Taneiev, Ippolitov-Ivanov, Liapounov, Arensky, Wihtol, Glazounov, Scriabin, Rachmaninoff, and others.) — Bohemia (Smetana, Dvorák, and others)	History of Violin Making (Cremona School)	Alphabetical Reference List of Noted Violinists and Composers of Violin Music	France (Ambroise Thomas, Gounod, Offenbach, Franck, Saint-Saens, Delibes, Dubois, Guilmant, Bizet, and others)	France (Faure, Coquard, Holmes, Duparc, Godard, D'Indy, Chausson, Bruneau, Charpentier, and others) — Spain (Pedrell, Albeniz, Granados, De Falla)	England (Purcell, Gay, Carey, Arne, Carter, Arnold, Webbe, Dibdin, Hook, Percy Horn, Bishop, Goss, Benedict, Balfe, Wallace, Bennett, Sullivan, Mackenzie, Parry, Stanford, Cowen, and others)	Norway and Sweden (Bull, Kierulf, Tellefsen, Svendsen, Neupert, Grieg, Lindblad, Hallström, Södermann, Hallén, Sjögren, and others)	Denmark, Finland, Belgium, Holland, Switzerland (Gade, Lassen, Sibelius, Palmgren, Tinel, Röntgen, Dalcroze, and others)
How to Tune the Violin (Fine Points)	Bowing (Ponticello, Col Legno, Battuto, Flautato)	Bowing (Crescendos, and Decrescendos)	Bowing (Elaboration Upon Fundamental Points)					How to Tune the Violin (Use of Unison Harmonics)	

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED A

Grade Test Accompanying Lesson 100

HARMONY

1. (L. 82) Why is the dominant seventh chord of the major key the same as the dominant seventh chord for the tonic minor key?

6 Ans.

2. (L. 87) Show how the seventh chord on the staff below might appear if written in open position.

6 Ans.



3. (L. 93) Write seventh chords on all degrees of the scales of A major and E minor as given on the staves below.

6 Ans.



4. (L. 95) Mark the altered chords in the exercise below with a cross.

8 Ans.



Marks
Possible
Marks
Obtained

HARMONY—Continued

there is none

5. (Ls. 96, 97, 98, 99) Mark the Neapolitan (N), the Italian (I), the French (F) and the German (G) sixth chords in the following examples:

6 Ans.



HISTORY

6. (Ls. 81-89) Give the dates of the birth and death of four of the composers of the Romantic period:

6 Ans.

7. (Ls. 82-90) Name the composers of the following works:

6 (a) The oratorio, "Elijah." Ans. (b) The Hungarian Rhapsodies. Ans.

(c) The opera, "Aida." Ans. (d) The opera, "Les Huguenots." Ans.

8. (L. 87) Name the nationalities of the following violinists:

6 Joseph Joachim. Ans.

Don Pablo de Sarasate. Ans.

Ole Bull. Ans.

Albert Spalding. Ans.

Mark
Possible
Marks
Obtained

HISTORY—Continued

9. (L. 93) Who was the greatest member of the Cremona school of violin makers, and from whom did he learn the art of violin making?

6 Ans.

10. (L. 95) Who is regarded as the founder of the modern French school of composition?

6 Ans.

11. (L. 96) What well-known composer was one of the pioneers of the impressionistic French school?

6 Ans.

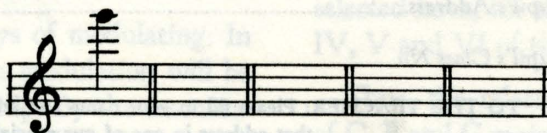
12. (L. 97) Who was the prominent leader of the newer English school?

6 Ans.

TECHNIC

13. (L. 83) The note on the staff below represents the pitch of a tone to be produced as a harmonic. Show by additional notation four different ways by which this pitch might be produced as a harmonic, each way making use of a different interval above the fundamental.

8 Ans.



14. (L. 84) Into what various fractional parts is the string length commonly divided for the production of natural harmonics?

6 Ans.

Marks
Possible
Marks
Obtained

TECHNIC—Continued

15. (L. 87) Assume that the G and D strings are touched at the points indicated on the staff below for double harmonic. Add to the stem small noteheads to show the pitch of the harmonics which would be produced.

6 Ans.



16. (L. 88) What technical conditions must be observed in using the vibrato on harmonics?

6 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 Advanced A, with the following result:

Exercises, average grade.....

Studies, average grade.....

Pieces, average grade.....

General Average

.....per cent of the Pieces have been memorized.

(The minimum should be 50 per cent)

Date

Teacher's Signature

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

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

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

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

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

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

Teacher's
Account Number
(Please fill in)

Teacher's Name.....

Street Address.....

City and State.....