


1939

Violin Course: Grade 6, Lessons and Tests

Sherwood Music School

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Sherwood Music School Courses

VIOLIN



LESSON 101

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Modulation

(This subject is resumed in Lesson 102.)

Modulation is the art of progressing from one key, or tonality, to another. It may best be accomplished by intermediary chords that are common to both keys; or those that, at least, have one or more tones common to the key we are leaving and that to which we are progressing. Enharmonic changes sometimes assist in effecting a change of key.

Purely from an analytical standpoint, and for the sake of a better understanding of musical materials, we shall observe some of the ways in which composers bring about a change of key. Examples will make use both of the treble and the bass staves, so that you may gain greater familiarity with the latter staff. (See Lesson 51, GENERAL THEORY.)

There are almost innumerable ways of modulating. In the Lessons given upon the subject, a modulation will be shown for each possible key relationship. By the examination and study of these, the methods of modulation in general will be observed. The particular modulations given will also form a useful reference.

As there are only twelve different keys, if we modulate from one of them, say C, for example, to each one of the other eleven, we shall have all possible key connections, as regards the distance from tonic to tonic, because each modulation can be transposed so as to begin in any other key.

It must be remembered, though, that either or both of the keys may be minor, so that there will be four possible key relationships between any two tonics selected. If, for instance, we use A and B as two tonics, to modulate from the first to the second, the four modulations will be A to B, A to B minor, A minor to B, A minor to B minor.

All of the illustrations in the series to be presented will be from C and C minor.

Keys, major or minor, having a signature difference of not more than one sharp or flat, will connect most naturally, being related in the first degree, harmonically.

The keys closely related to any particular major key selected have, for their tonic chords, the triads on II, III, IV, V and VI of the scale of that key.

Thus, the related group with C as a center, consists of C, F and G majors, and D, E and A minors.

The modulation from a major key to its dominant is perhaps the most commonly met with of all modulations. The dominant has, always, one more sharp, or one less flat, than the original tonic, supposing both keys to be major. The change of key will, of course, be "a perfect fifth up;" therefore, this interval of modulation will be given first, although when one key is minor, the relationship is less close than when both are major.

The chord indications under each modulation will constitute the formula applicable to any transposition. The student has only to transpose the modulation to any other pair of keys having the same relationship.

In harmonic analysis, a capital letter below the staff indicates the major key, and a small letter the minor key.

A PERFECT FIFTH UP

This modulation, to a key with one more sharp, or one less flat, when both keys are major, can be made in many ways. The formula given is simple and effective, in all four combinations.

MODULATION 1. To the Fifth Above.

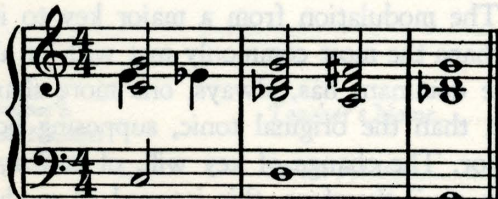
(a) C to G



Formula - Old key, C: I⁵ V⁶
New key, G: I⁶ V₇ I

The tonic chord with the fifth in the soprano, progresses to the dominant in $\frac{6}{4}$ position. Coming upon the accent, this $\frac{6}{4}$ sounds like the tonic $\frac{6}{4}$ of G, and is followed as such, by V₇ (with the fifth omitted), and I.

(b) C to G minor



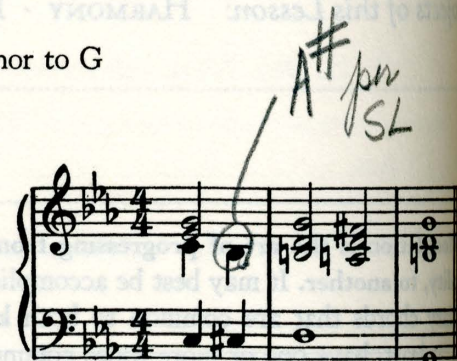
Formula - Old key, C: I⁵ (I)
New key, g: iv I⁶ V I

We change the tonic chord (of C) to minor, and it comes iv in G minor, followed by I⁶ V I in that key.

The ring around the Roman numeral standing for the minor tonic chord, means that it is an "altered" chord. That is, it only exists by chromatic alteration of some scale degree in the given key, C major, the E_b which requires being foreign to the C major scale. (See Lesson 95, HARMONY.)

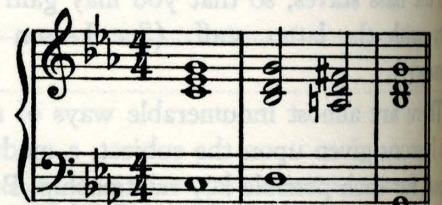
The modulations from C minor are shown at (c) and (d).

(c) C minor to G



Formula - Old key, c: I⁵
New key, G: (iv)^{6/5} I⁶ V I

(d) C minor to G minor



Formula - Old key, c: I⁵
New key, g: iv I⁶ V I

Modulations (c) and (d) require no special comment. They are to be analyzed in a similar manner. The first chord of the old key may also be in the new key; that is, the C minor chord is iv in both G and G minor—the chromatic minor subdominant in the major key.

HISTORY

The Germanic Composers

(This subject is resumed in Lesson 102.)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Mendelssohn may be said to have imbued the tradi-

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

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

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

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

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

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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 101

HARMONY

1. What is modulation?

Ans.

2. How is modulation best accomplished?

Ans.

3. What are the four possible key relationships between any two tonics?

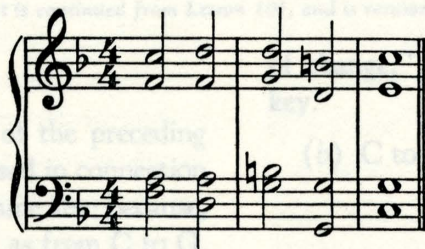
Ans.

4. What keys, major or minor, will connect most naturally?

Ans.

5. Mark the modulation below to show the key change and the chord formula.

Ans.



HISTORY

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

Ans.

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

Ans.

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

Ans.

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

Ans.

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

Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

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

5 Ans.

12. Who was Germany's great lyric composer?

5 Ans.

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

5 Ans.

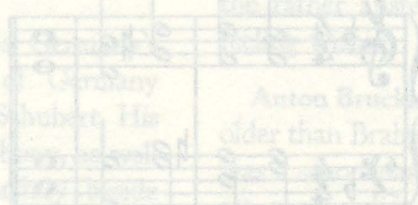
14. Who is called the founder of the "new-classical" school?

5 Ans.

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

5 Ans.

100 TOTAL.



Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 102

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Modulation

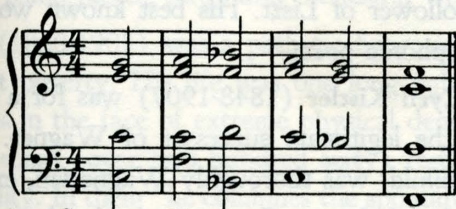
(This subject is continued from Lesson 101, and is resumed in Lesson 103.)

A PERFECT FIFTH DOWN

This modulation is the exact reverse of the preceding one, given in Lesson 101, HARMONY. If used in connection with that one, it will take us back to the same key; because, by Modulation 1, we progress a fifth up, as from C to G, and by this Modulation 2, we progress a perfect fifth down, as from G to C.

MODULATION 2. To the Fifth Below.

(a) C to F



Formula—Old key, C: I⁵ IV
New key, F: I IV I⁶ V₇ I

The second chord is both IV in the first key and I in the second. This ambiguous character of chords is one of the most important factors in modulation.

Between related keys, there are always several chords common to both. The first chord in (a) is V in F, as well as being I in C. We call the second one "the chord

of change," however, and all that follows is in the new key.

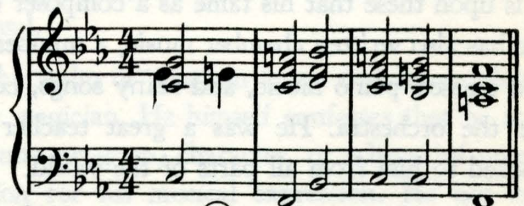
(b) C to F minor



Formula—Old key, C: I⁵ (IV)
New key, f: I IV I⁶ V₇ I

The second chord in (b) is an altered chord in the old key (minor iv), and is left as i in the new key.

(c) C minor to F



Formula—Old key, c: i (I)
New key, F: V I IV I⁶ V₇ I

The tonic chord of the old key in (c), is altered to major, and becomes V of the new key.

(d) C minor to F minor



Formula— Old key, c: 15 IV
New key, f: I IV 1 $\frac{1}{2}$ V7 I

The subdominant of the old key, in (d), is tonic of the new key; it is, therefore, merely taken as the one on the left as the other.

Not all changes of key are modulations. A temporary use of chromatic chords, without a cadence in a new tonality, may be thought of as a *transition*, rather than a modulation. Transitions usually revert promptly to the original key.

HISTORY

The Germanic Composers

(This subject is continued from Lesson 101.)

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

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

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

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

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

was a prolific composer, his fame rests chiefly on his semi-romantic, semi-comic opera *Das goldene Kreuz* ("The Golden Cross").

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

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

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

Xaver Scharwenka (1850-1925) was born in Samter, East Prussia, and won fame as a pianist and composer. Assisted by his brother **Philipp Scharwenka** (1847-1917), he founded a conservatory in Berlin, and later, a branch

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

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

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

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

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

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

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

Mahler's themes are comparatively simple, his orchestration is tremendously involved and intricate. As an orchestral director, he ranks as one of the most eminent.

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

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

Eugene d'Albert (1864-1932), born in Glasgow, of German parentage, was known the world over as a virtuoso pianist. Liszt pronounced him "the young Tausig." His compositions, particularly his operas, show little tendency towards musical excesses, but are full of discretion, sane effects, and a romantic tenderness of feeling.

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

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

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

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

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

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

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

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

Max von Schillings (1868-1933) was an ardent Wagnerian disciple. In 1892, he directed the stage management at Bayreuth. *Ingwelde* is a viking opera which has won Schillings his chief renown. Some of his cantatas are well-known favorites in the repertoire of choral societies.

Siegfried Wagner (1869) has made a great effort to carry on the traditions of his illustrious father, Richard

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

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

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

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

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

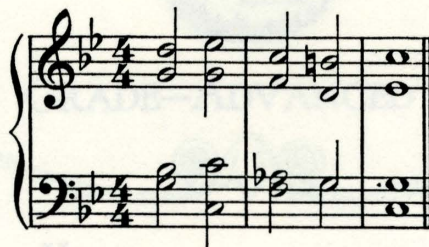
Among Germany's conductors of world-wide fame, special mention must be made of von Bülow, Gericke, Muck, Richter, Mottl, Strauss, Weingartner, Reinecke, Nikisch, Levi, Seidl, Furtwangler, and Paur, some of whom have already been mentioned in this and preceding Lessons.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 102

HARMONY

1. Mark the modulation given below, to show the change of key and the chord formula.



HISTORY

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

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

4. Name two operas written by Engelbert Humperdinck.

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

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

7. Who was the new star, after Wagner?

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

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

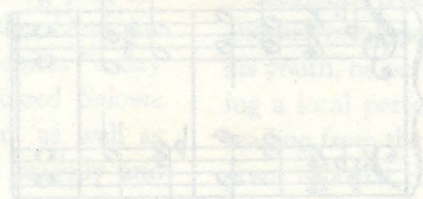
Marks
Possible
Marks
Obtained

HISTORY—Continued

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

8 Ans.

100 TOTAL.



Pupil's Name.....
Pupil's Address.....
Pupil's Class No.....
Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 103

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Modulation

(This subject is continued from Lesson 102, and is resumed in Lesson 104.)

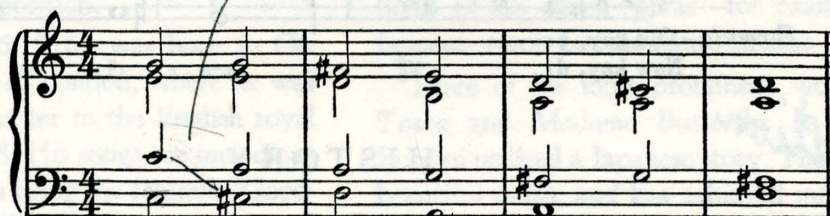
A MAJOR SECOND UP

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

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

MODULATION 3. To the Major Second Above

(a) C to D



Formula.—Old key, C: I⁵
New key, D: V⁵ I II⁶ I⁴ V⁷ I

We take V₇ of the new key, D, by the chromatic change of the bass, C to C[♯]; two tones of the tonic chord of C being held over to form part of the chord. The latter then resolves and proceeds as in its own key, and the modulation is made.

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

(b) C to D minor

Formula—Old key, C: I⁵
New key, d: V⁵ I II⁰ I⁴ V₇ I

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

adopted here is the same as in the case of a modulation to D major, by the introduction of V₇ of the new key. Its progression to D minor, with F natural instead of F sharp, makes the transition a less abrupt one.

(c) C minor to D

Cross Relation

Formula—Old key, c: I⁵
New key, D: VII⁰ I II⁰ I⁴ V₇ I

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

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

(d) C minor to D minor—
same formula as (b)
above.

Cross Relation

Formula—Old key, c: I⁵
New key, d: V⁵ I II⁰ I⁴ V₇ I

HISTORY

Italy

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

Three centuries of opera, have, therefore, witnessed an enormous output of works, ranging from the simple

beginnings of Peri and his contemporaries, in 1600, to the crowning achievements of the great Verdi. (See Lessons 70 and 88 HISTORY.)

After the time of Verdi, numerous Italian composers of talent put forth interesting works, operatic and otherwise, and the work of these composers is discussed in the following pages.

Ciro Pinsuti (1829-1888) was born in Florence, but settled in England and became a celebrated singing teacher. He will live in the hearts of music lovers through his songs, of which he wrote nearly two hundred and fifty. Notable among them are "I Love My Love," "I Fear No Foe" and "Fly Forth, O Gentle Dove." He also wrote several operas, one of which, *The Merchant of Venice*, was published.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

very musical family, and began the study of piano at six years of age. After studies pursued in Rome, Milan and at the Cathedral Singing School, at Ratisbon, he became chapel-master of St. Mark's at Venice, in 1897, and was ordained as priest. His first great undertaking was an attempt to picture, in twelve oratorios, the life of Christ. His first trilogy, devoted to *The Last Supper*, *The Sermon on the Mount*, and *The Death of the Redeemer*, aroused great enthusiasm. Following these, came *The Transfiguration of Christ*, *The Raising of Lazarus*, and *The Resurrection of Christ*. The last-named oratorio caused the Pope to make Perosi honorary master of the Papal Choir. In 1899, was produced for the first time, *The Birth of the Redeemer*. His style shows a blending of the characteristics of Palestrina, Bach and Wagner.

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

* * *

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

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

The realistic school of opera brought into Italian music a vividness and power not exceeded by any other nation. Later composers have striven to cast off the crudities of this school, and Italy is now taking the place among the nations to which her ancient prestige and modern activities entitle her. Three modernists have recently created a stir—Casella, Respighi and Malipiero. Their work will be mentioned in another place. (See Lesson 156, APPRECIATION OF MUSIC.)

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 103

HARMONY

1. Mark the modulation which is given below, to show the change of key and the formula.



HISTORY

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

Ans.

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

Ans.

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

Ans.

5. For what is Sgambati noted?

Ans.

6. What opera by Leoncavallo has received universal acclaim?

Ans.

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

Ans.

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

Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

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

8 Ans.

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

8 Ans.

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

8 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 104

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Modulation

(This subject is continued from Lesson 103, and is resumed in Lesson 105.)

A MAJOR SECOND DOWN

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

The formula is as follows:

Old Key: I^8

New Key: $V_5^6 \ I \ II_5^6 \ V \ I$

MODULATION 4. To the Major Second Below

(a) C to B \flat

C: I^8
B \flat : $V_5^6 \ I \ II_5^6 \ I_4^6 \ V_7 \ I$

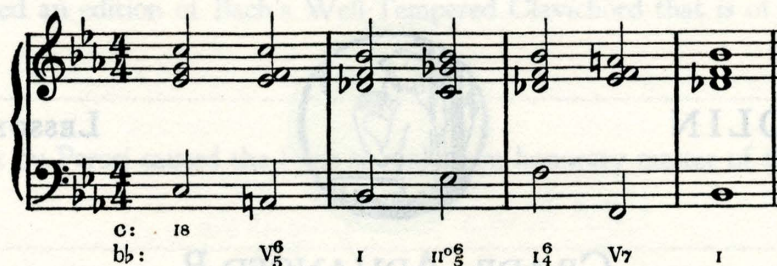
(b) C to B \flat minor

C: I^8
B \flat : $V_5^6 \ I \ II_5^6 \ I_5^6 \ V_7 \ I$

(c) C minor to B \flat

C: I^8
B \flat : $V_5^6 \ I \ II_5^6 \ I_4^6 \ V_7 \ I$

(d) C minor to B \flat minor



The second chord in every case is the same, V $\frac{6}{5}$ of B \flat , and B \flat minor being identical. The chords that follow are all in the minor or all in the major, according to the key desired.

The use of the figure 8 or 5 or 3, in connection with the Roman numeral, merely designates the use of the octave, fifth, or third in the soprano (topmost) voice.

HISTORY

Oriental Music

PERSIA

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

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

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

The Persians have been remarkable for their skill in

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

CHINA

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

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

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

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

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

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

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

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

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

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

JAPAN

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

The *koto* is the chief modern stringed instrument. It somewhat resembles a large zither or horizontal harp, with thirteen strings. These strings may have different

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

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

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

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

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

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

KOREA

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

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

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

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

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

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

INDIA

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

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

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

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

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

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

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

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

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

MALAYA

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

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

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

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

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

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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 104

HARMONY

1. Mark the modulation which is given below, to show the change of key, and the chord formula.

40 Ans.



HISTORY

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

10 Ans.

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

10 Ans.

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

10 Ans.

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

10 Ans.

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

10 Ans.

7. What class of instruments do the Malays favor?

10 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

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VIOLIN



LESSON 105

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · TECHNIC · HISTORY

HARMONY

Modulation

(This subject is continued from Lesson 104, and is resumed in Lesson 106.)

A MAJOR SIXTH UP

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

having been illustrated in detail in previous Lessons.

The formula is as follows:

Old Key: I⁵

New Key: V⁴₃ I II⁶ I⁶ V₇ I

MODULATION 5. To the Major Sixth Above

C or C minor to A or A minor

C(c): I⁵ A(a): V⁴₃ I II⁶ I⁶ V₇ I

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

first were minor and the second major, the connection would be very remote—six degrees of difference (e.g., C minor, three flats—A major, three sharps).

TECHNIC

How to Produce Differences in Tone Color

Any tone has four chief characteristics, and may differ from other tones in any or all of these four characteristics:

1. Pitch,
2. Duration (long or short),
3. Intensity (loud or soft), and
4. Timbre (the characteristic which makes the tone of one instrument sound different from the tone of any other instrument).

The technical means of producing tones on the violin which vary in pitch, duration, and intensity, have been discussed at some length in preceding Lessons. The means of producing tones which vary in timbre are of equal importance in the advanced phases of violin study.

Differences in timbre depend upon differences in the overtones which the instrument makes audible, along with the fundamental. (See Lesson 59, GENERAL THEORY.)

When a tone is sounded on the piano, for example, certain overtones are made audible along with the fundamental tone. When a tone of the same pitch is sounded on the violin, the relative intensity of the audible overtones is different. Both tones contain the harmonic series explained in Lesson 59, GENERAL THEORY, but the relative intensity of the audible partials differs. It is entirely because of this difference that a piano tone may readily be distinguished from a violin tone, even if both are of the same pitch, duration, and intensity.

In referring to differences in timbre, the word "color" is commonly borrowed from the terminology of painting. For lack of a term which is more definite and expressive, we say that the violin has a "tone color" which is different from that of the piano, or the flute, or the cornet, or any other instrument.

Similarly, in speaking of tone colors, we find them so intangible and infinitely variable that we are obliged to use adjectives which suggest rather than describe their qualities, such as mellow, rich, sonorous, warm, cold, metallic, reedy.

Most instruments have only one fundamental tone color, which is subject to comparatively little change under the control of the player. The violin is exceptional, however, in the extent to which it can be made to yield a great variety of tone colors. This perhaps accounts to a large degree for its popularity as a solo instrument, and for the fact that the violin is the foundation of the symphony orchestra.

The technical means through which the violinist exercises control over tone color are summarized below. You will observe that in some points these are related to the means for regulating intensity of tone:

1. The manner in which the bow is brought to the string.

For a smooth, singing tone, it is merely placed on the string, as in regular legato playing. When it is dropped to the string, as in many forms of the bouncing bow, the tone takes on a slightly percussive quality.

2. The pinching movement which is used at the beginning of the stroke in legato playing.

This movement, if made very quickly, makes the tone abruptly and sharply audible, instead of bringing it smoothly and gradually into existence. Consequently, it is performed quickly in starting a tone which is intended to be metallic, or reedy.

3. The speed of the bow. As the speed of the bow is increased, the tone becomes brilliant.
4. The amount of pressure, if any, which is applied to the bow.

Increase of pressure brings with it an increase in warmth and sonority of tone; but too much pressure interferes with the free vibration of the string, giving the tone a guttural and rasping quality.

5. The amount of bow hair brought into contact with the string. When a thinner tone is desired, less hair should be permitted to touch the string.

6. The position of the bow with reference to its distance from the bridge, or from the broad end of the fingerboard.

For tones which are especially warm and sonorous, play with the bow nearer to the bridge. For tones which are thin and cold, play with the bow nearer to the broad end of the fingerboard.

7. The direction in which the bow is drawn, whether at a right angle to the strings, or obliquely across them.

The bow is commonly drawn parallel to the bridge, so that it forms a right angle with the strings. However, when a reedy tone quality is desired, it may be drawn somewhat obliquely across the strings, with the frog of the bow somewhat farther from the player than usual, and with the tip somewhat nearer the player.

8. The action of the fingers of the left hand in stopping the strings.

For warm and sonorous effects, the fingers should press the strings very firmly against the fingerboard.

For tones which are to be flute-like, the fingers should press the strings, somewhat lightly against the fingerboard; this permits the higher overtones to sound more prominently.

For the dainty, bell-like effect of harmonics, the fingers should lightly touch the strings, without pressing them to the fingerboard.

9. The vibrato. Effective use of the vibrato imparts an intense, warm, emotional quality to the tone.
10. The pizzicato. When the violin strings are plucked, rather than bowed, they simulate the effect of the plucked string instruments, such as the harp, mandolin, or banjo.

Taking into account the number of these technical means for varying tone color; adding the fact that they may be brought into use singly, or in combination; and adding also the fact that each means may be subdivided into many degrees, as of pressure or speed, for example, it is easy to see that variations of tone color producible on the violin are almost infinite in number.

The process through which the student of violin brings tone color into his playing, is very much like that through which the student of painting learns to use color.

The student of painting first studies the primary colors, and how to mix them for other colors, just as the violin student first studies the technical means for producing a variety of tone colors.

Then follows, in both cases, an unending series of experiments in blending and mixing, to secure the color effects desired for a particular painting or a particular composition.

It is of first importance that the violinist become highly conscious of the possibilities inherent in tone color, seeking to exploit them in his daily practice, and learning more about them through listening to the performances of master violinists.

Although the use of tone color in violin playing is left largely to the judgment and initiative of the player, yet indications are sometimes found in printed music which pertain specifically to tone color. For example, in the music of Paganini, passages are often marked *flauto* (flute) or *corno* (horn), meaning that the player is to imitate the tone of the flute or that of the French horn.

Taking the imitation of the flute as a typical problem in tone color, the player is required to think of the characteristics of the flute. It is unwavering in pitch; consequently, no vibrato should be used in imitating it on the violin. The tone of the flute is soft and silvery, and for an imitation of this quality, the bow should be moved toward the fingerboard, and the fingers of the left hand should press the strings lightly against the fingerboard, so that upper partials may predominate in the tones, as they do in flute tones.

In imitating the sound of the French horn, the bow should be moved closer to the bridge, to add warmth and sonority to the tone. The bow should move at moderate speed, with some pressure applied to it. The fingers of the left hand should press the strings very firmly to the fingerboard, so that lower overtones may predominate, as they do in the tone of the French horn.

HISTORY

*History of Violin Making**(This subject is continued from Lesson 93, and is resumed in Lesson 106.)*

THE CREMONA SCHOOL

(Continued from Lesson 93.)

Stradivarius had three sons, and two of them, **Francesco** and **Omobono**, were violin makers. Francesco made some instruments which bore his own name, and the two brothers turned out some violins jointly. Both men survived their father by only a few years. **Carlo Bergonzi** (1690-1747) was a pupil of the elder Stradivarius and achieved real eminence.

In studying the history of violin making we are obliged to take into account the fact that in earlier times (as it still is in certain parts of Europe) the making of violins was an art engaged in not only by individuals but also by several members of the same family.

When the name Guarnerius is mentioned, it is usually **Joseph Anton Guarnerius** who is referred to, as he was, far and away, the most famous violin maker bearing that name. There were others in his family, however, who are entitled to mention.

Andreas Guarnerius was referred to in Lesson 89, HISTORY, as a pupil of Nicholas Amati. **Joseph Guarnerius** (not the same person above referred to) was a son of Andreas and a contemporary of Stradivarius. He learned the art from his father, but his work most closely imitated that of Stradivarius.

Peter Guarnerius, the second son of Andreas, was also a violin maker, who worked first in Cremona and later in Mantua.

A different **Peter Guarnerius** was the grandson of Andreas and the son of Joseph. His work was done in Cremona from 1725 to 1740.

The celebrated Joseph Anton Guarnerius was a nephew of Andreas and he was taught by Stradivarius. In Italy this famous man is commonly called Giuseppe del Gesu, because he placed on many of his violins the religious symbol I H S ("Jesu Hominum Salvator").

Joseph Anton Guarnerius lived from 1683 to 1745, and his life work as a violin maker is divided into three periods.

During his first productive period, the form of his instru-

ments varied to some extent, and they were more distinguished for careful choice of materials and for varnish of an even quality, than for any genuine individualism. Apparently through the first few years of his work he was, so to speak, trying to "find himself."

This initial period was short, and within a few years, Guarnerius began to turn out violins which were comparable to those of his teacher, Stradivarius, in so far as craftsmanship might be concerned.

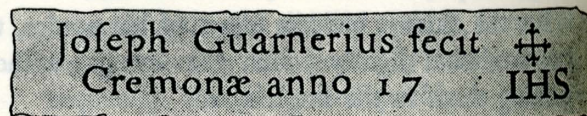
Owing to some minor faults of internal design, however, these violins were not all that they might have been from a musical standpoint; the criticism has been made that their tone lacked strength and vitality.

A third period followed in the career of Guarnerius, and during this time he produced violins which can hardly be said ever to have been excelled.

As we trace his work through the later years of his life, we witness a sudden decline in quality, which would be inexplicable except for a knowledge of the circumstances surrounding their production.

Illustration 1

Facsimile of a Label of Joseph Anton Guarnerius



It seems that in some respects the private life of Guarnerius was not exemplary, and for some reason no longer known, he was thrown into prison. His daughter brought to him the materials and tools with which, under considerable difficulties, he made the comparatively inferior violins which are called the "prison Josephs."

These he turned over to his daughter, who varnished them (procuring the materials now at one place and again at another) and sold them for small sums.

It was not until after the death of Guarnerius that his instruments became highly prized. Now the best of them are treasured by collectors and by concert violinists. The favorite violin of Paganini was, incidentally, a Guarnerius.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 105

HARMONY

1. Mark the modulation which is given below, to show the change of key and the chord formula.

9) Ans.



TECHNIC

2. What are the four characteristics of any tone?

10) Ans.

3. How does the relative speed of the bow influence tone color?

10) Ans.

4. How does pressure applied to the bow affect tone color?

10) Ans.

5. How is tone color influenced by the distance of the bow from the bridge of the violin?

10) Ans.

Marks
Possible
Marks
Obtained

HISTORY

6. Which period in the career of Joseph Anton Guarnerius was most productive of fine instruments?

10 Ans.

7. To what do violin collectors refer when they speak of the "prison Josephs?"

10 Ans.

100 TOTAL.

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VIOLIN



LESSON 106

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · INTERPRETATION · HISTORY

HARMONY

Modulation

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

MAJOR SIXTH DOWN

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

Old Key: I

New Key: II V₃ I⁶ II⁶ I⁶ V₇ I

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

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

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

MODULATION 6. To the Major Sixth Below

(a) C, or C minor, to E_b

(b) C, or C minor, to E_b minor

INTERPRETATION

The Influence of Overtones on Tone Color

It is the difference in the relative intensity of audible overtones that gives the tone of one kind of instrument a color which is different from that of the tone of any other instrument—as stated in previous Lessons.

The number of audible overtones sounded by the flute, for example, is considerably less than the number of audible overtones sounded by the violin, assuming that the violinist makes an effort to produce a tone which is full, rich and singing. The relative intensities of the audible overtones are likewise quite different in the two instruments.

It is primarily because of the greater number of overtones that the tone of the violin is richer, rounder and more resonant than that of the flute; and any instrument may be compared with any other instrument according to the number and relative intensity of audible overtones given out by each.

Generally speaking, tones are agreeable in proportion to the number of overtones or harmonics which they contain, an increase in this number bringing with it an increase in warmth and sonority. Tone color is the result of re-enforcing the vibrations of the fundamental tone by the vibrations of overtones. However, there must be a certain condition of balance and agreement in such re-enforcing if the tone is to be pleasing.

Bells and chimes never seem to be quite accurate in pitch, regardless of the skill used in their manufacture. This is due to the fact that the overtones which they produce are so strong that they subdue the fundamentals. Although such instruments are indispensable for certain very charming musical effects, they carry sonority and richness of tone to the extreme, and they are so overburdened with harmonics that one cannot listen to them long without becoming weary of their sound.

The outstanding facts about the tone color of the violin are two:

1. It represents an ideal balance of fundamental with overtones, just rich enough to win the attention and liking of the listener instantly, yet not so rich as to be tiring to the sense of hearing. This is one of the

reasons why the stringed instruments are so important in the orchestra, and why they are seldom idle in an orchestral performance.

2. The tone color of the violin is to a large extent subject to the control of the player, and this fact increases the number of color effects producible on the violin.

The technical means for producing varied tone colors on the violin were explained in Lesson 105, *TECHNIC*. In applying these means to the problems of interpretation, it is important that you learn to think in terms of the overtones which you make audible.

You were told in Lesson 105, *TECHNIC*, how to produce a flute-like tone; also how to produce a tone with a color simulating that of the French horn. The technical directions given in the first case were aimed at producing a tone with fewer overtones, the flute tone being comparatively cold and lacking in resonance; and in the second case the technical procedure was directed toward producing a tone with more overtones, the tone of the French horn being unusually warm and sonorous.

In order to learn to think in terms of overtones, you must learn to hear overtones.

Give a few minutes of each daily practice period to sounding tones, and to listening intently for the overtones which they contain.

At first, you may not be able to hear anything but the fundamental tone. But after the efforts of the first few days, you will be almost certain to hear the octave of the fundamental; then the perfect fifth above that octave; then the second octave above the fundamental; and in time you will be surprised to find how many of the overtones in the harmonic series (see Lesson 59, *GENERAL THEORY*) you can hear.

As soon as you have begun to make definite progress along this line, you will be astonished to observe the resulting increase in your power of analytical listening. You will likewise be astonished by the number of new ideas on tone color which will suggest themselves to you.

In training yourself to hear overtones, you may find it easier to start by sounding tones on a piano and listening to them for the harmonics, trying the tones of the violin later. It is also helpful to fix in mind the pitch of the particular overtone you are trying to hear, although you must guard against *imagining* that you hear it.

In your advanced study of the violin, the gaining of control over tone color, that is to say, control of overtones, should be one of your chief aims.

From an interpretative standpoint, such control is actually of greater value to you than technical dexterity. However, all that you do in the coloring of tones must rest on a foundation of real technical mastery, and upon normal conditions of ease and freedom in playing.

In experimenting with tone color, do not play too loudly, and do not choose material which does not readily lend itself to a variety of effects. Choose, rather, material which tends toward delicacy and toward variety of effects.

HISTORY

History of Violin Making

(This subject is continued from Lesson 105, and is resumed in Lesson 113.)

THE CREMONA SCHOOL (Continued from Lesson 105.)

Among the makers who imitated closely the work of Guarnerius were **Testore** and **Landolfi**, in Milan, and **Storioni**, of Cremona.

In concluding our study of the violin makers of Cremona, through the seventeenth and eighteenth centuries, we must include in our roster of notable names **Francesco Ruggieri**, of the Amati school; **Vincenzo Ruggieri**; **Lorenzo Guadagnini**, and **Michael Angelo Bergonzi**, the latter two belonging to the Stradivarius school.

OTHER ITALIAN CENTERS

Numerous cities in Italy other than Brescia and Cremona were centers of violin making. The products of these centers are not so highly celebrated, but it is interesting to know the names of the principal makers, some of which are occasionally referred to today; to know, in some instances, whose pupils they were; and to see the extent to which the art of violin making flourished in Italy.

Our information concerning the makers in question is rather meager, but the length of the list is impressive. In the following paragraphs the makers are associated with the cities in which they did their work. Dates refer to the productive period of each maker, rather than to the span of his life; in most cases we do not know just when the individual was born and when he died, but the labels in his violins show when he did his work.

MILAN: **Paolo Grancino** (1665-1690) was a pupil of Nicholas Amati. He had two sons, **Johann Baptist** and **Johann**, as well as a grandson, **Francesco**, who were violin makers, and who worked along the lines of the Amati

school. Other Milan makers included **Carlo Giuseppe Testore** (1690-1700); **Carlo Antonio Testore** (1700-1730); **Paolo Antonio Testore** (1710-1745); **Carlo Landolfi** (1750-1760); **Antonio Maria Lacasso**, **Santino Sauzza**, and **Francesco Milani**.

PIACENZA: The name of **J. B. Guadagnini** (1755-1787) is associated with this city. This worker seems to have been a son of **Lorenzo Guadagnini**, who was a pupil of Stradivarius, and the work of his earlier years was done in Cremona.

MANTUA: **Peter Guarnerius**, second son of Andreas Guarnerius (see Lesson 105, HISTORY), worked in Milan through the later years of his life. Other makers in the same city were **Tomaso Balestiere** (1720-1730); **Camilus de Camile**; and **Allesandro Zanti**, all belonging to the Stradivarius school.

VENICE: **Domenico Montagnana** was the most famous of the violin makers in Venice. The early part of his career was spent in Cremona and Mantua. This provides us with another illustration of the apparent fact that the best work emanated from Cremona, and that most makers in other cities were trained or influenced, directly or indirectly, by the Cremonese school.

Francis Gobettus, a pupil of Stradivarius, and **Peter Virnercati**, were likewise eminent Venetian makers.

In the second rank of Venetian makers of the eighteenth century were **Santo Serafino**; **Spirito Sorzano**; **Pietro Anselmo**; **Anselmus Bellosio**; two brothers of the name **Tononis**; **Bodio**; **Petrus Valentinus Novello**; **Marcus Antonius Novello**; two brothers, **Francesco** and **Matteo Gofriller**; **Domenico Bono**; and **Francesco Cobetti**.

TREVISO: *Pietra della Costa* (1660-1680) was the only eminent violin maker in this city.

TURIN: *Catena G. B. Guadagnini* made excellent violins along the lines established by Stradivarius. The name of *DeGeorgi* is also connected with Turin.

FLORENCE: The violins of *J. B. Gabbicellis*, *Bar tolomeo Christofori*, and *Sandolfi*, are identified by the specially thick coats of varnish placed upon them.

BOLOGNA: *Michael Angelo Garanian* imitated the works of Stradivarius. Contemporary with him was *Florenus Florentus*.

Illustration 1
Facsimiles of the Labels of Various Italian Violin Makers

Gasparo da Salò, In Brescia.

**JB Gagliano alomnus Stradivarius
Fecit Cremona Anno 1727**

**Joannes Baptista Guadagnini Pla-
centinus fecit Mediolani 1703**

**Anno 1733 Carlo Bergonzi
fece in Cremona**

**Carlo Ferdinando Landolfi
nella Contrada di Santa Margarita
al Segno della Sirena. Milano 1760**

**Francesco Gobetti
in Venetia 1700.**

**Alexander Galiani
fecit Neapoli 17**

**Laurentius Storioni fecit
Cremona 1770.**

**Antonio Ruggieri figlio
del fu Giacinto fece
in Cremona 1723**

LIVORNO: *Alexander Dulfenn* and *Antonius Garagnini* were the principal makers in this city.

ROME: Accounts vary as to the earlier part of the career of *David Techler* (1690-1735), but it is certain that his later work was done in Rome. He was an imitator of Stradivarius. The name of *Gaspar Assalone* is also noteworthy among the Roman makers.

FERRARA: The violins of *Alexander Mezzadie* (1690-1720) resemble those of Stradivarius, although some historians claim that he was a follower of *Nicholas Amati*.

BRESCIA: The workers in the later Brescian school (eighteenth century) included *J. B. Rugger*, *P. J. Rugger*, *Gaetano Pasta*, *Tarisio*, and *Domenico Pasta*. Their in-

struments were mainly constructed along the lines of the *Amati* school.

GENOA: With this city is identified the work of *David Possurnus*, *Bernadua Calcanius*, and *Paolo Castello*.

NAPLES: *Alexander Galianus* (or *Gageliano*) is thought to have been a pupil of Stradivarius. His violins were produced in the period from 1695 to 1725. He had two sons, *Januarius* and *Nicholas*, who won eminence in the profession of their father; and there were three other makers of the Stradivarius model having the same family name, *Nicholas Gageliano*, *Ferdinand Gageliano*, and *Gennaro Gageliano*. The work of *Hans Man* was done in Naples, and it is believed that *Domenico Seresati* also worked there.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 106

HARMONY

1. In the given modulation formula to a major sixth below, when is the second chord

(a) common to both keys?

Ans.

(b) chromatic in the first key, but
diatonic to the second?

Ans.

INTERPRETATION

2. What makes the tone color of one kind of instrument different from the tone color of any other kind of instrument?

Ans.

3. What general factor contributes most to the warmth and richness of a tone?

Ans.

4. Mention two important facts with regard to the tone color of the violin.

Ans.

Marks
Possible
Marks
Obtained

HISTORY

5. Mention five Italian cities other than Brescia and Cremona, which were centers of violin making in the seventeenth and eighteenth centuries.

20 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 107

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Nonharmonic Tones

(This subject is resumed in Lesson 111.)

Nonharmonic tones are those which do not form any part of the chord, but are melodic embellishments, used according to certain recognized methods. They include Passing Tones, Alternating or Auxiliary Tones, Suspensions, Appoggiaturas, Pedal Points, Anticipations and Changing Tones.

PASSING TONE

A Passing Tone passes by degrees in a direct line between chord tones. Passing Tones are more often unaccented, but may also occur on accented beats. Passing tones are marked thus -. (See Illustration 1.)

Illustration 1
Passing Tones



ALTERNATING TONE

(Auxiliary Tone)

An Alternating Tone is an unaccented tone taken by step, either a degree above or below the chord tone, and immediately returning. Some authorities call these merely

Auxiliary Tones. They are marked thus u. (See Illustration 2.)

Illustration 2
Alternating Tones



When above, the alternating tone is usually the next scale degree. When below, it is more often the half step below, whether diatonic, as at (a) or chromatic as at (b), in Illustration 2. The chord may have changed, upon the return to the principal tone, as in Illustration 3, where the soprano tone, E, is first the third of the C triad, but, upon repetition, the fifth of the A minor triad.

Illustration 3
Alternating Tone With Change of Chord



Suspensions

(This subject is resumed in Lesson 108.)

SUSPENSIONS IN UPPER VOICES

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

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

Suspensions add rhythmic and melodic interest. Compare (a), of Illustration 4, a passage without suspensions, with (b), the same passage with suspensions added.

Illustration 4

A Passage Modified by Suspensions

(a) Without Suspensions (b) With Suspensions

Either the root, third or fifth of the chord may be suspended. (See Illustration 5.)

(a) Root Suspended

Illustration 5

(b) Third Suspended

(c) Fifth Suspended

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

BASS FIGURINGS

By examining the figurings in Illustration 5, you will see that we have the suspension 9 to 8 in three places, 7 to 6 in two places, etc. The other tones present in the chord determine the inversion, and hence the degree that is suspended. It should also be noticed that 7 6 and 6 5

are identical with the figurings of seventh chords. In the suspensions, however, the figure denoting the suspension is always followed by a figure one degree lower, for the resolution, as 7 6. The 3 may be omitted in the 7 6 and 6 5 suspensions and merely 7 6 or 6 5 used.

Illustration 6 shows a bass with figuration typical of a passage containing suspensions. (See Illustration 6.)

Illustration 6

A Figured Bass, with Suspensions

Illustration 7 shows a complete harmonization of the bass given in Illustration 6.

Observe carefully the points at which suspensions appear, as called for by the figuration.

Illustration 7

Harmonization of the Given Bass

107-6

HISTORY

Folk Music

(This subject is resumed in Lesson 108.)

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

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

FRANCE

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

most famous song of the Middle Ages, for it was used for masses and motets by composers from Dufay down to Palestrina. In modern notation (excepting the measure signature), its beginning is as follows:

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

ITALY

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

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

GERMANY

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

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

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

NORWAY

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

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

The herdmen's songs form an important section of Norwegian folk music. The melodies are usually formed

on the natural tones of the *lur*, or cow-horn, which is used for summoning the cattle home at evening.

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



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

SWEDEN

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

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

FINLAND

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

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

DENMARK

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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 107

HARMONY

1. What is a suspension?

10 Ans.

2. How are suspensions prepared?

10 Ans.

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

10 Ans.

4. What tones of the triad may be suspended?

10 Ans.

HISTORY

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

10 Ans.

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

10 Ans.

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

10 Ans.

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

10 Ans.

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

10 Ans.

[illegible]

HISTORY—Continued

10. What is the derivation of a great number of the old “runic” melodies of Finland?

10 _____ Ans. _____

100 TOTAL.

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VIOLIN



LESSON 108

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Suspensions

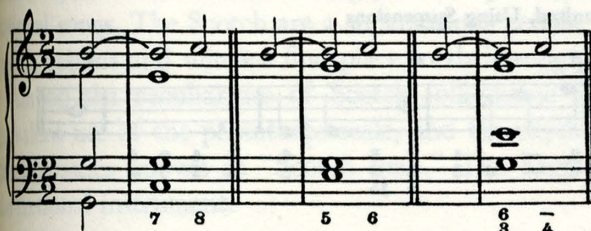
(This subject is continued from Lesson 107.)

UPWARD SUSPENSIONS

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

Illustration 1

Tonic 7 8 and Inversions



DOUBLE AND TRIPLE SUSPENSIONS

Double and triple suspensions are produced by using

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

Illustration 2

(a) Double and (b) Triple Suspensions



ORNAMENTAL RESOLUTIONS

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

Illustration 3

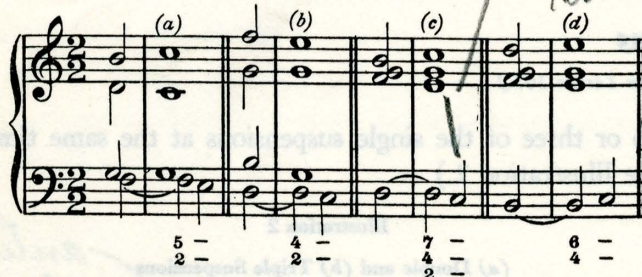
Plain and Ornamental Resolutions



SUSPENSIONS IN THE BASS

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

Illustration 4
Suspensions in the Bass



the suspension was a $9\ 8$, inverted. The root may be present above the suspension, as at (c). See also Lesson

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

RESOLUTION WITH CHANGE OF CHORD

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

Illustration 5
Resolution with Change of Chord



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

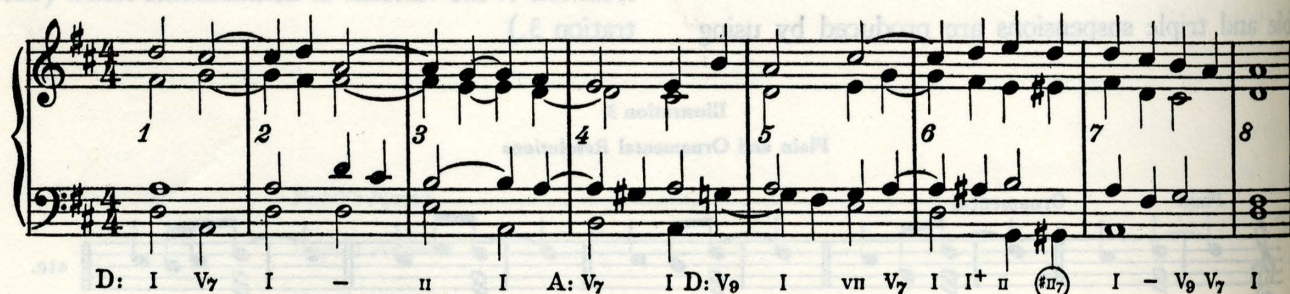
A figured bass and its harmonization are given in Illustration 6 (a) and (b).

Illustration 6

(a) A given Figured Bass to Be Harmonized, Using Suspensions



(b) Harmonization of the Given Figured Bass



HISTORY

Folk Music

(This subject is continued from Lesson 107.)

ENGLAND

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

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

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

SCOTLAND.

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

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

IRELAND

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

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

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

WALES

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

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

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

SWITZERLAND

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

THE NETHERLANDS

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

SPAIN

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

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

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

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

HUNGARY

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



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

ROUMANIA and SERBIA

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

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

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

BOHEMIA

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

There are said to be over forty different dances in Bohemia. The most popular are the Furiant and the Dumka. Dvořák, who, with Smetana, represents the flower of Bohemia's musical culture, used both of these dances in symphonic works. Smetana introduces many folk-songs and dances in his six orchestral tone-poems. (See Lesson 92, HISTORY.)

POLAND

Poland, too, has been the scene of battles for political independence and religious freedom for centuries. As a result, her music is permeated by a wild strain of melancholy. It is, also, like the Hungarian music, full of strange intervals, peculiar rhythms and syncopations, and profuse ornamentation. The national dances represent Polish music at its best, the most famous of these being the Polonaise, Mazurka, and Krakowiak. Chopin idealized these dance-forms, and his music is intensely national in spirit. His preference for the Mazurka, "indigenous to the soil," is shown by the fact that he wrote fifty-six mazurkas. (See Lesson 84, HISTORY.)

RUSSIA

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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 108

HARMONY

1. How are double and triple suspensions produced?

Ans.

2. How is an ornamental resolution obtained?

Ans.

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

Ans.

HISTORY

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

Ans.

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

Ans.

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

Ans.

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

Ans.

Marks
Possible

Marks
Obtained

HISTORY—Continued

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

10 Ans.

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

10 Ans.

100 TOTAL.



HISTORY

Poland, too, has been the scene of battles for political independence and religious freedom for centuries. As a result, the Polish people have a deep sense of national identity and a strong feeling of loyalty. It is, also, like the Hungarian music, full of strong contrasts, peculiar rhythms and syncopations, and a few ornamentations. The national dance, the mazurka, is at its best, the most famous of these are the Polonaise, Mazurka, and Krakowian. Chopin idealized the Polish spirit. His preference for the Mazurka, "indigenous to all," is shown by the fact that he wrote fifty-six mazurkas. (See Lesson 34, History.)

RUSSIA

The Russian people have a deep sense of national identity and a strong feeling of loyalty. Their song is the culture of an oppressed race to whom practically every other form of expression has been denied. The Russian people have a deep sense of national identity and a strong feeling of loyalty.

Pupil's Name.....

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Pupil's Class No.....

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LESSON 109

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Modulation

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

MAJOR THIRD UP

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

Formula: Old Key: I vi_7^6

New Key: iv_7^6 I_4^6 V_7 I

MODULATION 7. To the Major Third Above

(a) C to E

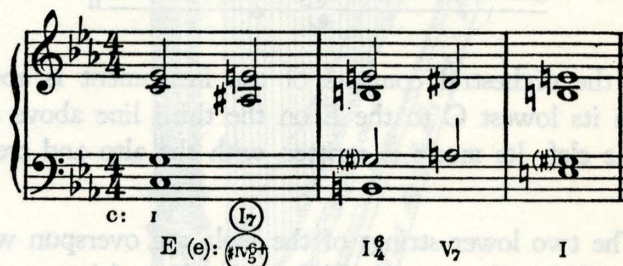


(b) C to E minor



The (b) example is the only one of the four connections in which the second chord is diatonic to both keys. C and E minor are related in the first degree (see Lesson 101, HARMONY) and, hence, have several chords in common. The very first chord (I in C major) is one of the diatonic triads of E minor, namely, VI.

(c) C minor to E or E minor



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

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

C minor and E minor are four degrees apart.

HISTORY

The Instruments of the Orchestra

(This subject is resumed in Lesson 110.)

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

STRINGED INSTRUMENTS

The stringed instruments form the foundation of the whole orchestra and consist of violins, violas, violoncellos and double-basses. The violins are always divided into two sections, first violins and second violins. The other instruments are usually undivided. (No description is given here of the violin, because of previous detailed treatment of this topic.)

The **Viola** is similar to the violin, as may be seen in Illustration 1 at (b), but it is larger and has thicker strings. The English call it the Tenor, as it forms the tenor, or third part, of the string quartet. It is also sometimes called by its German name, Bratsche. The tuning of the four strings is as follows:



and the orchestral compass of the instrument is about from its lowest C to the E on the third line above the treble clef. Its music is written with the alto and treble clefs.

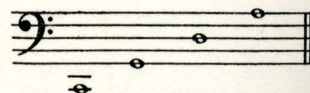
The two lower strings of the viola are overspun with wire. Although very valuable as an orchestral instrument, its solo repertoire is extremely limited. It is seemingly over-

Illustration 1

(b) Viola
(One-ninth full size)

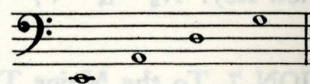
shadowed by its richly endowed neighbors, the violin and violoncello.

The **Violoncello** (a word which is usually abbreviated into "cello," and which is a diminutive of the Italian for double-bass—*violone*), is really a bass violin, differing slightly in form from the medieval viol and *violone* family. The instrument is shown with the double-bass in Illustration 2. The strings of the 'cello are four in number and they are tuned in fifths, as follows:



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

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

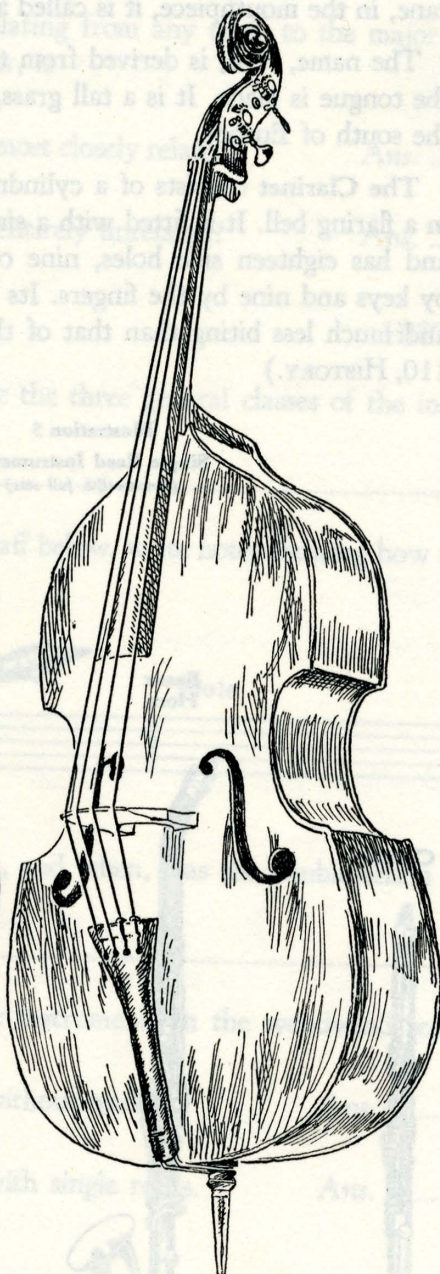


The **Harp**, up to 1758, was a diatonic instrument that could be played in but a single key. Handel made a few efforts to use it in his operas, but was necessarily hampered greatly by its limitations. M. Simon, of Brussels, extended the compass to thirty-eight strings, and added a single-action pedal,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

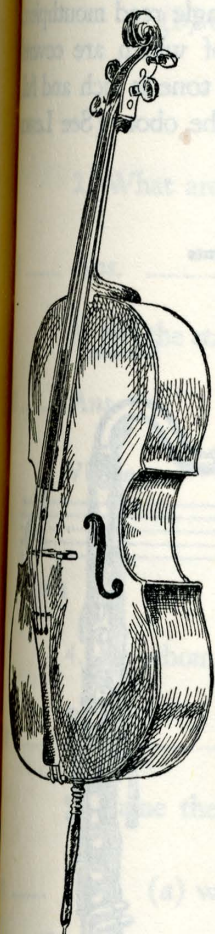
Sebastian Erard succeeded in perfecting what is known as the double-action harp. (See Illustration 3.) He began his experiments in London as far back as 1786, completing his work in 1810. His mechanism has since been the model for all harp makers.

Illustration 2

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



(a) Violoncello
(One-twelfth full size)

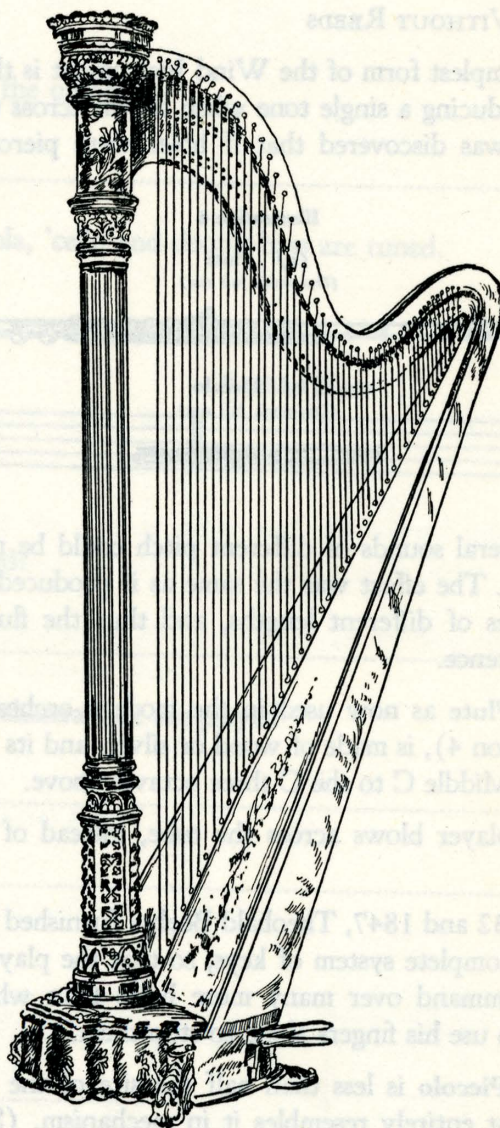


example, the C-flat strings may be changed to C natural by pressing the controlling pedal half-way down; or, they may be changed to C-sharp by pressing the same pedal down as far as it will go.

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

Illustration 3

Harp
(One-twelfth full size)



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

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

WOODWIND INSTRUMENTS

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

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

TUBES WITHOUT REEDS

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

Illustration 4

(a) Flute
(One-ninth full size)



(b) Piccolo
(One-ninth full size)



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

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

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

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

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

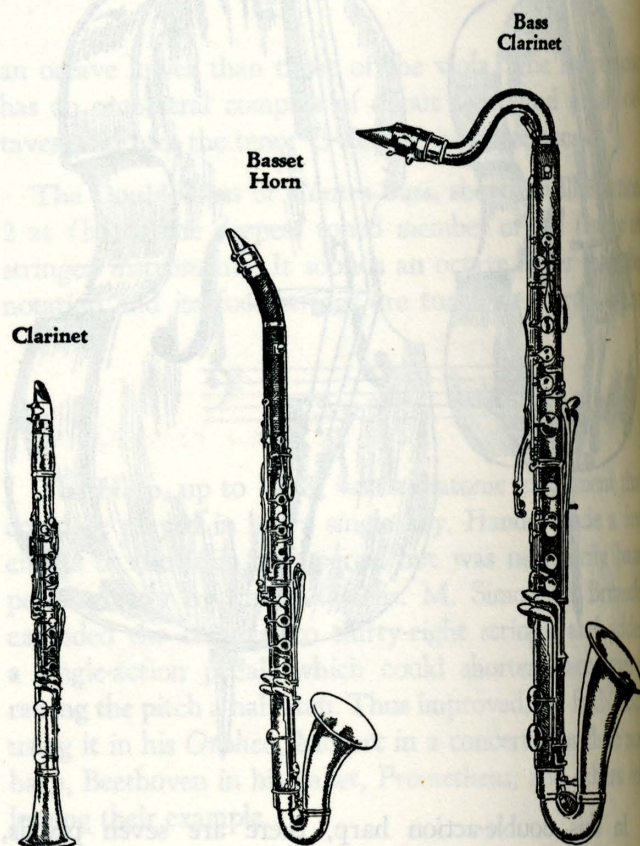
TUBES WITH SINGLE REEDS

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

The name, reed, is derived from the plant from which the tongue is made. It is a tall grass, or reed, growing in the south of Europe.

The Clarinet consists of a cylindrical tube which ends in a flaring bell. It is fitted with a single reed mouthpiece, and has eighteen side holes, nine of which are covered by keys and nine by the fingers. Its tone is rich and full, and much less biting than that of the oboe. (See Lesson 110, HISTORY.)

Illustration 5
Single Reed Instruments
(One-twelfth full size)



The Bassett Horn and the Bass Clarinet serve to form the tenor and bass of the regular clarinet, but they are much less commonly used than the two instruments first named. (See Illustration 5.)

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 109

HARMONY

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

(a) most closely related?

Ans.

(b) entirely unrelated?

Ans.

HISTORY

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

Ans.

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

Ans.

Violin Viola 'Cello Double Bass



T 109-4

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

Ans.

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

(a) without reeds.

Ans.

(b) with single reeds.

Ans.

TOTAL.

Pupil's Name.....

Pupil's Address.....

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LESSON 110

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Modulation

(This subject is continued from Lesson 109, and is resumed in Lesson 114.)

MAJOR THIRD DOWN

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

Formula: Old Key: I^5

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

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

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

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

Analyze the modulations below, to see how they exemplify the formula given.

MODULATION 8. To the Major Third Below

(a) C to A_b or A_b minor:

C: I^5
 $A_b(ab): V_3^4$ I II_5^6 I_4^6 V_7 I

(b) C minor to A_b or A_b minor.

c: I
 $A_b(ab): III$ V_3^4 I II_5^6 I_4^6 V_7 I

HISTORY

The Instruments of the Orchestra

(This subject is continued from Lesson 109.)

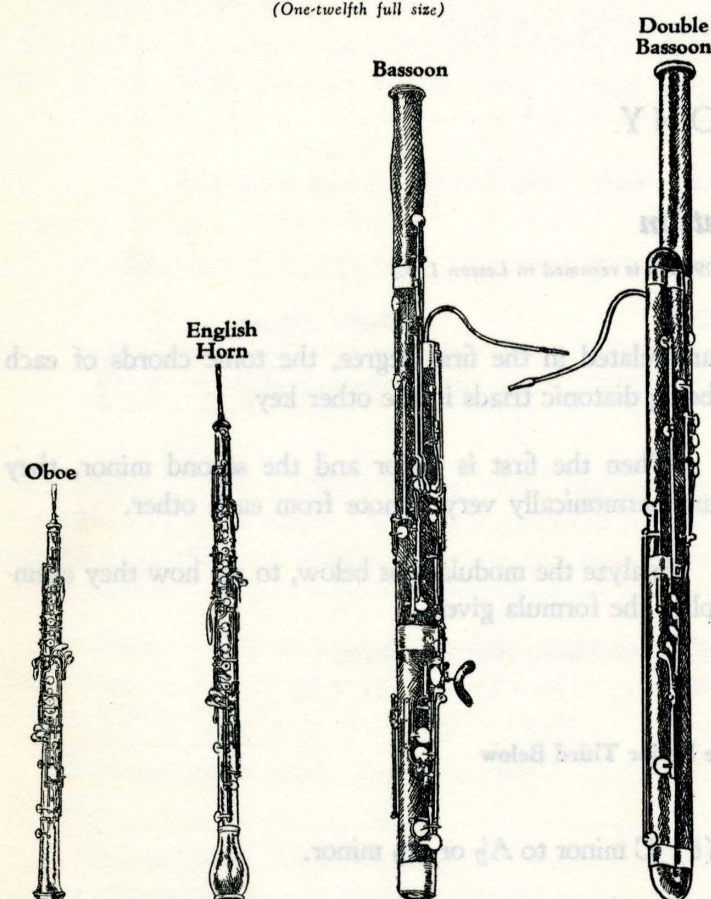
WOODWIND INSTRUMENTS

(Continued from Lesson 109.)

TUBES WITH DOUBLE REEDS

The Oboe, English Horn, Bassoon and Double Bassoon (see Illustration 1) are double reed instruments.

Illustration 1
Double Reed Instruments
(One-twelfth full size)



The Oboe has a tube that tapers towards the upper end, bell-shaped at the lower end, and equipped with a double reed mouth-piece. (See Illustration 1.)

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

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

The English Horn is not, strictly speaking, a horn at all. It is really the alto oboe. In England it always goes by its French name, the *Cor Anglais*. (See Illustration 1.)

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

BRASS INSTRUMENTS

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

The French Horn is of brass, with a cup mouthpiece, and the tube is coiled several times. (See Illustration 2.) Keys manipulate valves, which lower the pitch by opening added sections of the coiled tube, thus lengthening the air column. Its tone is very warm and mellow.

The Trumpet is made of brass, mixed metal, or silver. (See Illustration 3.) Its tube length is half that of the French horn; hence, the ranges of the two instruments are about an octave apart. It is equipped with valves, and its tone is brilliant and martial.

The Cornet is a conical brass tube, having a length of four and a half feet, conveniently doubled together. (See Illustration 4.)

Illustration 2

French Horn
(One-ninth full size)

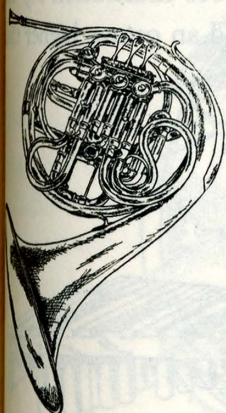


Illustration 3

Trumpet
(One-ninth full size)

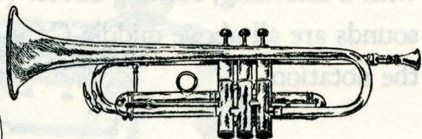


Illustration 4

Cornet
(One-ninth full size)

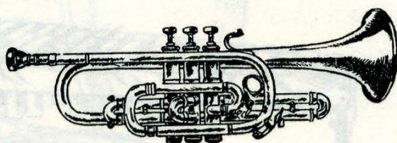


Illustration 5

Trombone
(One-ninth full size)

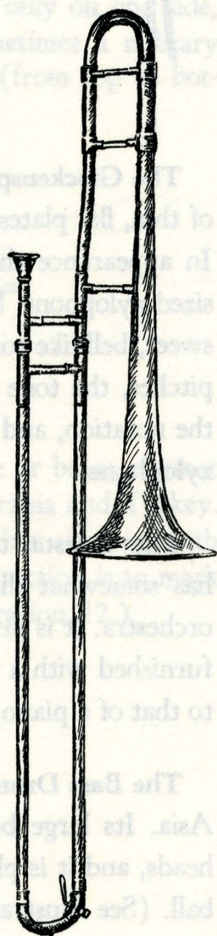
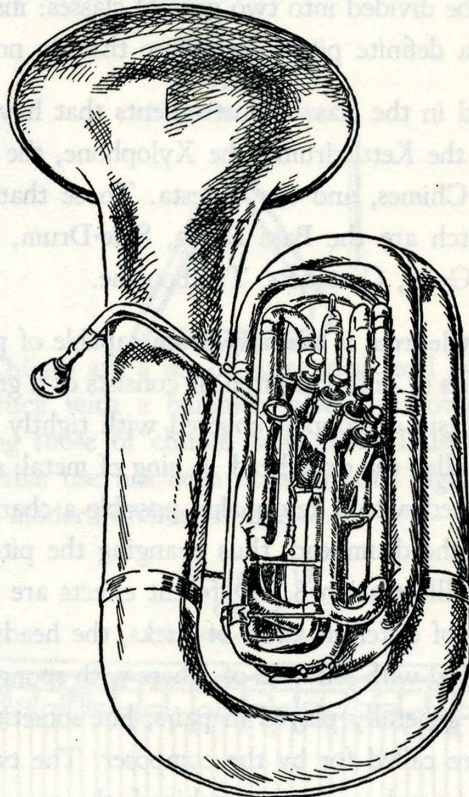


Illustration 6

Bass Tuba
(One-ninth full size)



The **Saxophone** is a single reed instrument of the clarinet type, but it is made of brass. The tone has the reedy

Illustration 7

Saxophone
(One-ninth full size)



quality of the clarinet as well as something of the qualities of the French horn and the 'cello. While not in regular use in the symphony orchestra, it is widely employed in bands and dance orchestras. It is made in about six sizes, from "sopranino" to bass. Illustration 7 shows a soprano saxophone, "curved model." The straight form, like the clarinet, is also used for the high-pitched instruments, but all lower ones require a length of tubing that necessitates its being bent.

PERCUSSION INSTRUMENTS

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

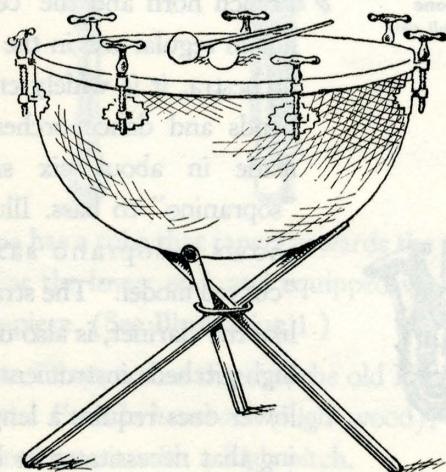
Included in the class of instruments that have definite pitch, are the Kettledrums, the Xylophone, the Glockenspiel, the Chimes, and the Celesta. Those that have no definite pitch are the Bass Drum, Side-Drum, Cymbals, Triangle, Gong, Castanets, Tambourine.

The **Kettledrum** is the only drum capable of producing several tones of different pitch. It consists of a great hemispherical basin of copper, covered with tightly stretched calf-skin, called the drumhead. A ring of metal, moved by screws turned with a key, makes possible a change in the tension of the drumhead, thus changing the pitch of the tone. (See Illustration 8.) Different effects are produced by the use of different kinds of sticks, the heads of some being covered with felt, and of others with sponge. Kettledrums are generally played in pairs, but sometimes three or more are called for by the composer. The two kettledrums in general use have, combined, the compass of an octave; the larger one is called the F drum, and the smaller, the B \flat drum. Kettledrums are also called **Timpani**.

Illustration 8

Kettledrum

(One-twelfth full size)

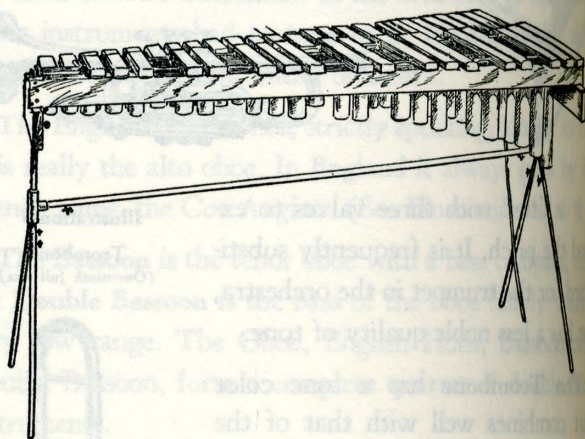


The **Xylophone** consists of a number of bars of different lengths, usually of wood, which are struck by a mallet, with a knocking, rattling effect. (See Illustration 9.) The sounds are all above middle C, and an octave higher than the notation.

Illustration 9

Xylophone

(One-sixteenth full size)

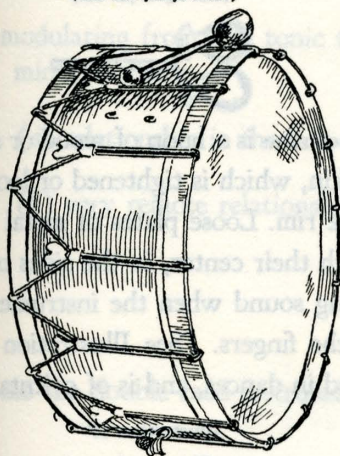


The **Glockenspiel** (Bells, or Carillons) consists of a set of thin, flat plates or steel, which are struck with a mallet. In appearance the instrument is very much like a small-sized xylophone, but the metal plates give forth a tinkling, sweet, bell-like tone. The glockenspiel is made in different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

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

The **Bass Drum** was doubtless brought to Europe from Asia. Its large body, cylindrical in shape, has two skin heads, and it is played with a stick having a large padded ball. (See Illustration 10.) No fixed pitch is possible, and the principal use of the bass drum is to mark rhythm.

Illustration 10
Bass Drum
(One-twelfth full size)



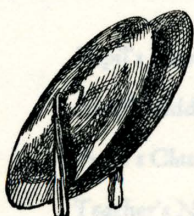
The **Side-Drum**, sometimes called the **Snare Drum**, is much smaller than the bass drum, although very similar in construction. (See Illustration 11.) Its tone is not deep, like that of the bass drum. It is played only on one side, which is turned upwards, in use. Sometimes a military drum is used which has greater depth (from top to bottom) and which also has a deeper tone.

Illustration 11
Side-Drum
(One-twelfth full size)



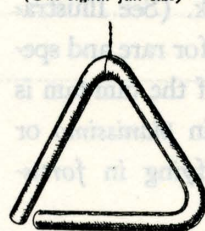
Cymbals are circular plates of bronze or brass, thinner at the outer edge. They originated in Arabia and Turkey. They are not clashed together directly, but sidewise with sliding motion requiring skill. Their function is to mark rhythm, and add brilliance. (See Illustration 12.)

Illustration 12
Cymbals
(One-eighth full size)



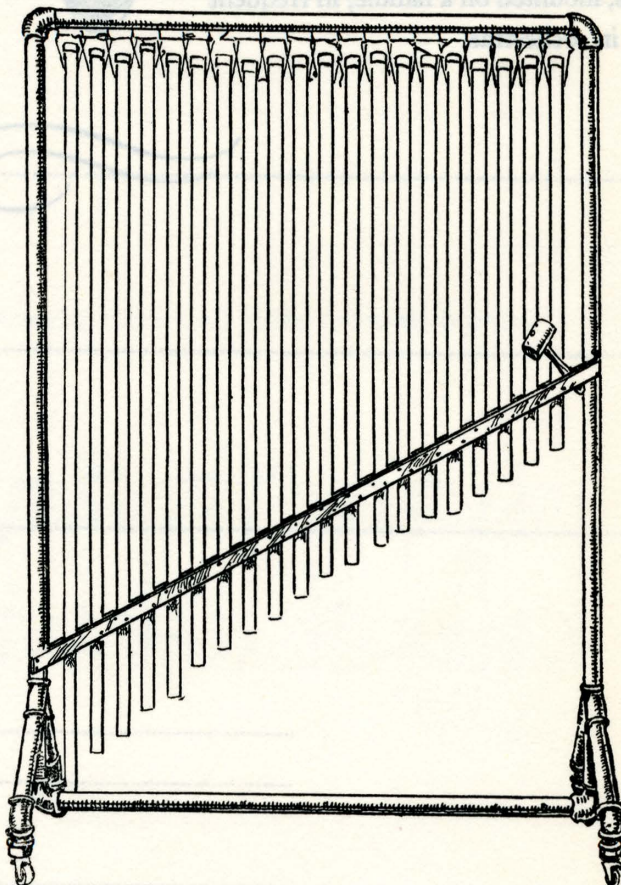
The **Triangle** is a steel rod, bent into the form of a triangle, with one angle open. It is struck with a second steel rod. (See Illustration 13.)

Illustration 13
Triangle
(One-eighth full size)



The **Chimes** are a set of suspended steel bars, which, when struck with a hammer, give out powerful tones resembling those of church bells. (See Illustration 14.) Considerable use has been made of this highly effective device in modern orchestral music.

Illustration 14
Chimes
(One-sixteenth full size)



The **Gong** is an instrument of Chinese origin, taking an occasional dramatic part in orchestral scores. It is generally in the form of a shallow bowl, and is struck on the convex side with a bass-drum stick. (See Illustration 15.) When used for rare and special effects, the tone of the tam-tam is solemn and thrilling in *pianissimo* or dominating and terrifying in *fortissimo*.

The **Castanets** are wooden clappers, whose sharp, hard sound strongly marks any desired rhythm. They are inseparably connected with certain Spanish and other southern dances. Illustration 16 shows the double castanets, mounted on a handle, in frequent use in orchestras.

Illustration 15

Gong

(One-eighth full size)

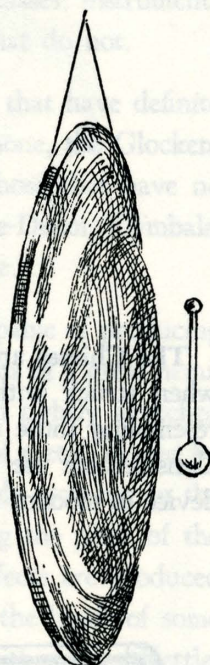
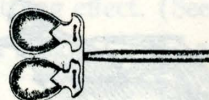


Illustration 16

Castanets

(One-eighth full size)



The **Tambourine** is a hoop of wood or steel, covered at one side by skin, which is tightened or loosened by means of nuts on the rim. Loose plates of metal are fastened by a wire through their center, in the sides of the hoop, and make a jingling sound when the instrument is shaken, or struck with the fingers. (See Illustration 17.) The tambourine is used in dances, and is of oriental origin.

Illustration 17

Tambourine

(One-eighth full size)



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 110

HARMONY

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

(a) relationship in the first degree? Ans.

(b) very remote relationship? Ans.

HISTORY

2. Name the double reed instruments of the orchestra.

Ans.

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

Ans.

4. What is the saxophone?

Ans.

5. What percussion instruments give a definite pitch?

Ans.

6. What instruments have no definite pitch?

Ans.

TOTAL.

Pupil's Name.....

Pupil's Address.....

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Teacher's Name.....

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
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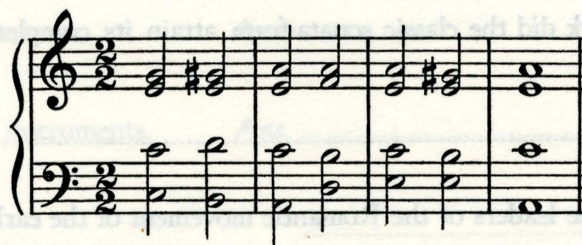
Mid-Grade Test Following Lesson 110

HARMONY

1. (L. 101) Name the six keys closely related to D major.

Ans.

2. (Ls. 102, 106) Indicate the modulation in the following exercise:



Ans.

3. (L. 107) What are nonharmonic tones?

Ans.

4. (L. 107) Mark the passing tones (—) and the alternating tones (u) in the following exercises:

Ans.



5. (L. 107) What is a suspension?

Ans.

Marks
Possible
Marks
Obtained

HISTORY

6. (L. 105) Who was the most famous member of the Guarnerius family of violin makers and from whom did he learn his art?

5 Ans.

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

5 Ans.

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

5 Ans.

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

5 Ans.

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

5 (a) "Pagliacci." Ans.

(b) "La Boheme." Ans.

(c) "Cavalleria Rusticana." Ans.

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

5 Ans.

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

5 Ans.

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

5 Ans.

HISTORY—Continued

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

(a) stringed instruments.

Ans. _____

(b) woodwind instruments.

Ans. _____

(c) brass instruments.

Ans. _____

(d) percussion instruments.

Ans. _____

Nonharmonic Tones

TECHNIC

15. (L. 105) Mention four ways in which one tone may differ from another.

Ans. _____

16. (L. 105) Mention five technical means by which the violinist can control tone color.

Ans. _____

17. (L. 105) Upon what does the difference in timbre, the so-called color of a tone, depend?

Ans. _____

Marks
Possible
Marks
Obtained

INTERPRETATION

18. (L. 106) Why does the tone of a flute sound different from the tone of a violin, even though pitch and intensity are the same?

5 Ans.

19. (L. 106) Name two outstanding facts about the tone of a violin.

5 Ans.

100 TOTAL.

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Sherwood Music School Courses

VIOLIN



LESSON 111

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Nonharmonic Tones

(This subject is continued from Lesson 107, and is resumed in Lesson 115.)

APPOGGIATURA

(Unprepared Suspension)

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

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

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

Illustration 1
Appoggiaturas



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

ACCENTED PASSING TONE

On the second beat of (a), Illustration 2, the B and A are passing tones. At (b), the phrasing and the special accent give this same A rather the effect of an appoggiatura, but we still define it as an Accented Passing Tone, moving, as it does, from the tone above to the tone below. (See Lesson 107, HARMONY.)

Illustration 2
Accented Passing Tones



AUXILIARY TONE, TAKEN OR LEFT BY LEAP

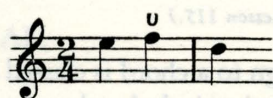
A modification of the auxiliary tone called alternating tone (see Lesson 107, HARMONY) is that in which an unac-

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

Illustration 3
Auxiliary Tones Taken by a Leap



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



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

Any further extension of this license, as at (b) of Illustration 4, is extremely rare.

Illustration 4
Auxiliary Tones Left by a Leap



A GIVEN MELODY VARIED BY NONHARMONIC TONES

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



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



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



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



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

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

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

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

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

HISTORY

The Pianoforte

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

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

Illustration 5
Grand Piano

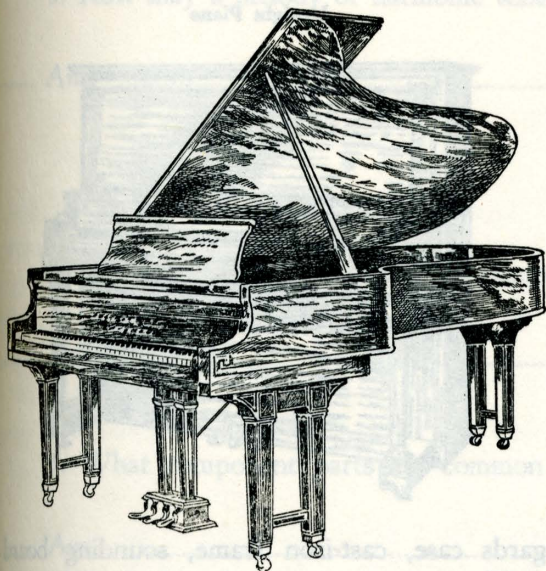
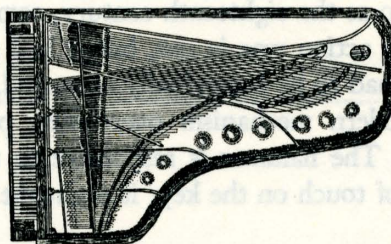


Illustration 6
Frame of Grand Piano



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

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

simultaneously, throughout the greater portion of the instrument's compass. In the lower range, however, there are only two strings to each tone, and in the lowest of all, the single wrapped string. To gain the greatest possible length for the strings, they are generally divided into two groups, running diagonally the one over the other. The piano is then said to be "overstrung."

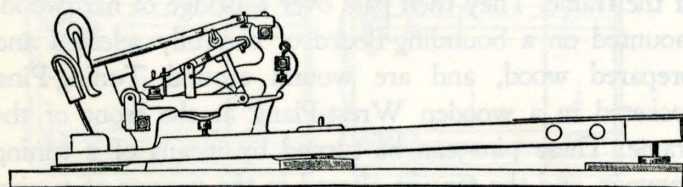
The particular point at which the hammer strikes the string is a matter of importance in piano construction, and must be arranged with great nicety; as harmonics are caused which improve or detract from the fundamental tone of the string. (See Lesson 59, GENERAL THEORY.)

The section of the instrument in which is evidenced the greatest ingenuity and development is the Action, the mechanism by which a single tone is sounded by the striking of a key.

The modern grand piano action (see Illustration 7) has been a very gradual growth from the means by which the old spinet and harpsichord were operated, and many intermediate improvements have had their day.

As long ago as the eighteenth century, some semblance of the modern action was in use, but it had many drawbacks, which had to be individually corrected. The highly developed modern mechanism overcomes, perfectly, all these defects. The hammer is responsive to the slightest modification of touch on the key; it is caught by a check,

Illustration 7
Grand Piano "Action"



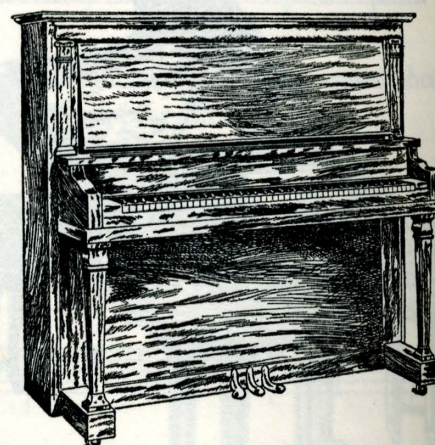
so that no rebound is possible; and the Double Escapement invention allows of instant repetition, without the key rising more than a fraction of the full distance. Each string is damped, or deadened, with a felt pad, which is raised and held away from the string during the depression of the key.

Supplementary to the action, in playing the piano, are the Pedals. The Damper Pedal raises all the dampers just

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

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

Illustration 8
Upright Piano



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

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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 111

HARMONY

1. What is a nonharmonic tone?

Ans.

2. What does this designation include?

Ans.

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

Ans.

HISTORY

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

Ans.

5. What component parts are common to both forms?

Ans.

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

Ans.

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

(a) upper range? Ans.

(b) lower range? Ans.

(c) lowest range? Ans.

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100.		

HISTORY—Continued

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

10 Ans.

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

10 Ans.

100 ----- TOTAL.

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VIOLIN



LESSON 112

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY - HISTORY

HARMONY

Passing Chords

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

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

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

The chord on the third beat in this measure might be considered a passing chord on Π —B D F \sharp . However, since the soprano and tenor each have a tone sustained two beats, which gives them a point of repose, we consider the chord, V $_7$, to prevail throughout the measure, with the alto F \sharp , a passing tone. (See Illustration 1.)

Illustration 1

Passing Chords, or Chords Formed by Passing Tones

1 2 3 4 5 6 7 8

I V $_7$ I V $_7$ I IV II I V $_7^9$

HISTORY

Eminent Pianists

CLEMENTI TO LISZT AND RUBINSTEIN

In previous Lessons, we have given detailed attention to famous violinists. In this Lesson, we shall note briefly the great pianists who have figured in musical history.

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

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

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

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

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

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

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

John Field (1782-1837) was born in Dublin. After a period of study with Clementi, he went with his master to Russia, where he spent his later years. His playing was distinguished by a fine legato, supple wrists, and a singing tone, full of endless shades and colors. He is credited with the invention of the "Nocturne," a lyric composition of sentimental character.

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

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

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

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

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

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

Frederic Chopin (1809-1849) was born in Poland, near Warsaw. Congenial surroundings, stimulating atmosphere, influence, opportunity, praise, were all his in his years of study. In 1831, he went to Paris, remaining there the rest of his life. His touch was described as "so insinuating and smoother, that the crudest and most chromatic harmonies melted away under his hand, indistinct, yet not unpleasant." Moscheles, a player of the old school, says, "the harsh modulations, which strike me disagreeably when I am playing his compositions, no longer shock me when he plays them, because he glides over them in a fairylike way with his delicate fingers."

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

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

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

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

As a teacher, he was one of the greatest. Among his celebrated pupils are Carl Tausig, Emil Sauer, Arthur

Friedheim, Stavenhagen, Burmeister, Klindworth, Adele Aus der Ohe, von Bülow, SHERWOOD, d'Albert, Amy Fay, Siloti, Rosenthal. (See also Lesson 85, HISTORY.)

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

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

Leopold von Meyer (1816-1833), born in Austria, was a pupil of Czerny, and spent most of his life in concert tours of Europe and America. Instead of following the usual custom of playing music from the classics, he specialized in his own and other light salon pieces, playing them in very effective style.

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

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

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

Clara Schumann (1819-1896) was a pupil of her father, Frederick Wieck. She appeared in public at the age of thirteen. After the death of her distinguished husband, Robert Schumann, she resumed her career as a concert pianist.

Carl Reinecke (1824-1910), although principally famous as the conductor of the Gewandhaus Concerts in Leipsic from 1860 to 1895, was a piano virtuoso of high order, and made many tours throughout Germany and in other European countries. He excelled as an interpreter of the classics, notably Mozart. (See also Lesson 101, HISTORY.)

Louis Moreau Gottschalk (1829-1869), born in New Orleans, was of Creole blood. In Paris he studied with Hallé and Stamaty. (See also Lesson 116, HISTORY.)

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

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

SINCE RUBINSTEIN

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

Theodore Leschetizky (1830-1915), born in Poland, was a pupil of Czerny, and made recital tours at an early age. The almost sensational success of his pupil, Paderewski, made him a world-famous pedagogue, sought by students from every part of the globe. Among his pupils are Gabrilowitsch, Hambourg, Slivinski, Sieveking, Bloomfield Zeisler, Katharine Goodson, Ethel Leginska, Schnabel, Friedmann, Moisévitch, Essipov, and others.

Karl Klindworth (1830-1916), born at Hanover, studied with Nicholas Rubinstein and Liszt. His editions of Chopin and of Beethoven's Sonatas, and his piano scores of Wagner's *Ring of the Nibelungs* are standard works of the highest value.

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

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

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

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

Vladimir de Pachmann (1848-1933), born in Odessa, was unexcelled, in his prime, for his Chopin playing. He was an artist of extraordinary ability, in spite of some habitual mannerisms.

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

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

Rafael Joseffy (1852-1915), a Hungarian, was a pupil of Moscheles and Tausig. He, too, came under Liszt's influence, in Weimar, in 1870. Subsequent to 1870, he made his home in America. His appearance with the Damrosch Orchestra, in 1879, won him instant recognition, and his frequent performance of Brahms' hitherto little-known *Second Concerto*, did much to bring that work into prominence.

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

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

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

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

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

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

Ignaz Paderewski (1860), probably the most famous pianist since Liszt and Rubinstein, was born in Poland. He studied at the Warsaw Conservatory and later with Leschetizky. His appearance in Paris (1888) made a great sensation. In 1891 he made his first visit to America, and carried all before him. He has concertized in South America, South Africa and Australia, winning everywhere overwhelming success for his magnetic personality, virtuoso technic, the color and piquant rhythm of his playing, and the poetry and deep human intensity of his interpretation.

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

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

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

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

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

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

Eugene d'Albert (1864-1932) received his early training in England, but in 1881, as a prize scholar, he studied

with Liszt at Weimar. In 1889, he toured America with Sarasate, the celebrated violin virtuoso, winning great success. (See also Lesson 102, HISTORY.)

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

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

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

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

Leopold Godowsky (1870-1938) was one of the great technicians of the early twentieth century, appearing first as a prodigy at the age of nine. He had some study with Saint-Saëns, and toured with conspicuous success. He devised many extraordinary versions of Chopin's Studies, involving greater difficulty of execution.

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

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

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

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

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

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

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

Ossip Gabrilowitsch (1878-1936), born in St. Petersburg (Leningrad), studied with Rubinstein at the Conservatory there, and then went to Leschetizky in Vienna. He made many concert tours, repeating, in America, his European triumph with a series of historical recitals to illustrate the development of the concerto. In these, he played eighteen concertos, from Bach to Rachmaninoff. He became conductor of the Detroit Symphony Orchestra, in 1918.

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

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

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

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

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

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

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

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 112

HARMONY

1. What is a passing chord?

Ans.

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

Ans.

HISTORY

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

Ans.

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

Ans.

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

Ans.

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

Ans.

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

Ans.

HISTORY—Continued

Marks
Possible
Marks
Obtained

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

10 Ans.

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

10 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 113

GRADE—ADVANCED B

Subjects of this Lesson: INTERPRETATION · TECHNIC · HISTORY

INTERPRETATION

The Importance of Critical Listening

Violin playing begins and ends with listening.

It begins with listening in the sense that the player must anticipate mentally the effect which he desires to create. The sound must exist in his tonal imagination before it is produced.

Violin playing ends with listening in the sense that the player must listen to the sound produced in order to direct the functioning of the playing apparatus. The ear thus passes judgment on the work of the playing apparatus, and guides it in making adjustments which are necessary to an exact realization of the effect intended. Without such critical listening, practice time is wasted, and there can be little improvement in performance.

As stated in Lesson 2, TECHNIC, the sense of hearing must always be utilized to tell the violinist whether or not the pitch of his tone is correct. But it must also be used to detect other qualities, or the absence of them, which are fully as important as correct pitch.

These other qualities are enumerated and explained below, to serve as a guide in developing habits of intelligent and effective listening.

1. Listen for resonance.

The word, "resonant" means "resounding." Resonance is the result of the amplification and multiplication of a

tone, so that it resounds. It is because of resonance that the tone of an instrument so small as the violin may be heard in every corner of a large concert hall.

As explained in Lesson 10, GENERAL THEORY, the tone of a violin string alone would be very thin and weak; but the sympathetic vibrations of the body of the violin, and of the air inside this body, add power and fullness to the tone.

Listen, then, for resonance in your playing, and try to discern whether or not your playing exploits to the fullest degree the natural overtones and resonating possibilities of your violin.

If you observe a lack of resonance, try to determine and remedy the fault which is responsible for it. Perhaps the bow is moving too slowly for the amount of pressure applied to it. Or, perhaps so much pressure is being used that the vibration of the string is partially suppressed. Or, possibly too little of the hair of the bow is in contact with the string. Or, it may be that the fingers of the left hand are not pressing the strings firmly enough against the fingerboard.

Of particular importance is the relation of bow speed to bow pressure. As the pressure is increased, the speed must also be somewhat increased.

2. Listen for purity of tone.

Purity of tone may be defined simply as *naturalness* of tone.

According to the nature of its construction, every instrument has a definite limit as to the volume of natural and characteristic tone which it can be made to yield. For example, in applying constantly increasing force to the key of a piano, a point is reached where a tone is produced which is harsh and unpleasant.

The violin being very delicately constructed, special care must be taken not to force its tone, or to try to make it yield more tone than it is intended to give. Large or small, warm or cold, a violin tone which is pure will always be pleasing to the ear; and no tone can be pure which is obtained by forcing the instrument.

It is important to note in this connection that among the old violins, those of Italian manufacture are usually more delicate than those of German manufacture. The Italian violins will withstand less force, but are more responsive; while the German violins will withstand more force, but are less responsive to slight differences in technical handling.

In seeking to maintain purity of tone in playing any violin, it is necessary to guard against an exaggerated vibrato, in which fluctuations of pitch are disagreeably wide.

3. Listen for flexibility and elasticity of tone.

A rosined wheel revolving in contact with a violin string might produce a tone which was both resonant and pure, and yet very monotonous because of its utter lack of flexibility.

The element of flexibility, or elasticity, is introduced into violin playing by the dynamic changes, from *pianissimo* to *fortissimo*, which may be exhibited by any piece, or any passage, or any single tone.

Dynamic changes should not be illogical or inconsistent, nor should they be exaggerated. The player must, however, give thought to avoidance of monotony, and to the establishment of effective contrasts.

Many violinists lack the ability to play a *pianissimo* which is all that the term implies—a tone barely audible,

yet even and unbroken. This ability may be acquired only through long and careful practice with the bow moving slowly but absolutely evenly. No pressure may be applied to the bow, and it may even be desirable to withhold some of the weight of the bow from the string by pushing downward, slightly, with the little finger on the screw of the bow. It is also helpful to move the bow away from the bridge toward or over the broad end of the fingerboard. Without an effective *pianissimo*, the range of dynamic effects which the player can exhibit in his playing is considerably restricted.

4. Listen for mellowness of tone.

With the exception of a few special instances, such as effects which are definitely intended to be flute-like, reedy, or bell-like, the tone of the violin should always be mellow, full, rich, round and singing.

Mellowness of tone is closely related to resonance and to purity, for no tone can be mellow without also being resonant and pure.

5. Listen for tone color.

Of all the attributes of the violin tone, that of color is the most intangible, and the most difficult to bring under control; yet the study of tone color richly rewards the violinist who persistently applies himself to it, and through such study lies the way to a performance which is effective, distinctive and individual. (See Lesson 105, *TECHNIC*.)

The analogy between the colors of the painter and the tone colors of the violinist (see Lesson 105, *TECHNIC*) may be carried further by reasoning that whereas color is a manifestation of light, and tone color is a manifestation of sound, yet light and sound are alike, in that both are vibrations.

Although it would be difficult, if not impossible, to prove this statement, yet it is an unquestioned fact that the violinist has at his disposal a range of tone colors with which to play on the aural sense of the listener, as wide as the range of colors available to the painter. The art of the violinist is not complete nor mature until these tone colors are entirely subservient to his command.

It thus becomes obvious that the advanced student of violin must, *above all*, listen for tone color. Every act of critical listening must take tone color into account.

Furthermore, just as the painter constantly seeks to open eyes to new colors in Nature, not previously visible to him, so must the violinist seek to bring new tone colors to his performance. Two principal sources are open to him in this search:

1. Listening to the playing of masters of his own instrument, the violin.
2. Listening to proficient players of other instruments, studying particularly the performances of symphony orchestras with reference to the instruments used by the composer to gain color contrasts.

TECHNIC

How to Play Octaves and Tenths

Consecutive octaves may be played on the violin according to either of the typical fingerings shown in Illustration 1, at (a) and (b). (See Illustration 1.)

In section (a) of Illustration 1 each octave is played with the first and fourth fingers, and the left hand makes a shift of Position with each successive octave.

Section (b) of Illustration 1 shows "fingered octaves" in which the essential procedure is to play the octaves alternately with the first and third, and the second and fourth, fingers of the left hand. This requires more stretching on the part of the fingers, but it is a more fluent method of playing octaves.

Illustration 1
Examples of Consecutive Octaves

An interval of a tenth, shown in Illustration 2, lies somewhat outside the normal span of the first and fourth fingers if the violinist's hand is comparatively small, but the interval can usually be reached without any particular difficulty if the expansion is divided between the first and fourth fingers, the first finger stretching downward and the fourth finger stretching upward on the fingerboard. (See Illustration 2.)

Illustration 2
An Interval of a Tenth

HISTORY

*History of Violin Making**(This subject is continued from Lesson 106, and is resumed in Lesson 114.)*

THE GERMAN SCHOOL

We have seen that Italy was the source of the art of making superlatively fine violins, and now we are to see how the art was carried to Germany, and established there by a famous maker, named **Jacob Stainer**, who lived from 1601 to 1683.

As a boy, Stainer was apprenticed to a builder of organs in Innsbruck. This work proved to be too strenuous for him, and he was sent to Cremona to study violin making under Nicholas Amati. (See Lesson 89, HISTORY.)

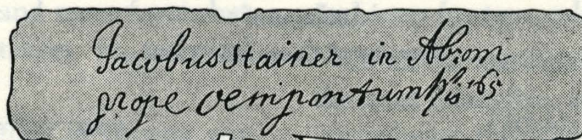
His talent for the art was so great that he quickly became a favorite pupil of Amati, who sought to keep him with him in Cremona by offering Stainer the hand of his daughter in marriage. Stainer declined this offer and went to Venice, where he worked with Vimercati for a short time, after which he returned to Absam, his birthplace, in the Tyrolean region.

At this time he was not more than twenty years of age, yet his violins were well and favorably known.

He married in 1645, and became the father of a family

Illustration 3

Facsimile of a Label of Jacob Stainer



so large that he was continually hard pressed for funds, even though the demand for, and value of, his instruments were constantly increasing.

A protracted law suit for debt, and a trial on a charge of heresy added to his difficulties. For some time he enjoyed the favor of the Archduke Leopold and the Emperor Leopold, both of whom appointed him "Court violin-maker"; but he apparently lost the patronage and favor of these nobles when he was accused of heresy.

The last years of his life were filled with tragedy and misery. He was acquitted of the charge of heresy, but was unable to free himself from debt. He finally became insane, and died in an asylum, in 1683.

Stainer lived in a mountainous district which contained an abundant supply of the hazel-pine which was a chief constituent of his instruments. It is related that he chose his own trees for felling, picking only those which had

begun to die at the tip. This meticulous care in choice of materials gives us some hint of the "secret of success" of the older violin makers.

Their art was based on no magic, but rather upon an infinite capacity for giving attention to every detail, coupled with a skill born of enthusiasm, devotion, and arduous toil.

Stainer did not follow closely the model of his teacher, Amati, but displayed considerable originality in his work. Outwardly, his violins are characterized by extreme elegance. The neck ends in a beautifully carved lion's head, instead of the customary scroll. The top is highly arched. The f-holes are shorter than in the Amati model. The varnish is usually a reddish-gold in color. The tone of the Stainer violins has been likened to the flute in quality, as compared with the clarinet quality of Italian violins.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 113

INTERPRETATION

1. Mention five qualities of tone for which the violinist should listen, in criticising his own performance.

Ans.
.....
.....
.....
.....

TECHNIC

2. What fingers are used in playing consecutive octaves, when a shift of Position is made with each octave?

Ans.

3. What is the basic fingering procedure followed in playing "fingered octaves?"

Ans.
.....
.....

4. How can the interval of a tenth be spanned most easily by the first and fourth fingers of the left hand?

Ans.
.....

HISTORY

5. Who was the most eminent of early German makers of violins, and who was his teacher?

Ans.
.....

Marks
Possible

Marks
Obtained

HISTORY—Continued

6. How did the tone of Stainer violins compare with that of the Italian violins?

10 Ans.

100 TOTAL.

TECHNIC

1. What fingers are used in playing consecutive octaves, when a shift of Position is made with each octave?

Ans.

2. What is the basic fingering procedure followed in playing "ingrained octaves"?

Ans.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 114

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · TECHNIC

HARMONY

Modulation

(This subject is continued from Lesson 110, and is resumed in Lesson 117.)

MAJOR SEVENTH DOWN

The formula for the modulation to a major seventh down is as follows:

Old Key: I^8

New Key: $V_7 \quad I^6 \quad II_5^6 \quad I_4^6 \quad V_7 \quad I$

As the modulation is to a key with more flats, or less sharps, a closer connection exists when the first key is minor than when it is major. That is, C minor to D_b major is from three flats to five flats—an increase of two flats; whereas, from C major to D_b major is an increase of five flats.

MODULATION 9. To the Major Seventh Below

C or C Minor, to D_b or D_b Minor (Enharmonically, $C\sharp$ Minor)

C (c): I $D_b (d_b): V_7$ I^6 II_5^6 I_4^6 V_7 I

D_b minor would require a signature of eight flats. The key is always used in its enharmonic equivalent, $C\sharp$ minor, with four sharps; and if we substitute that notation, all the chords after the first will be in sharps instead of flats.

Expressed in the key of $C\sharp$ minor, the second and third chords in the formula above would be written:

A modulation from C major to C \sharp minor is apparently much less remote than one to D \flat minor. In the former case it is adding four sharps (the signature of C \sharp minor), and in the latter, it is adding eight flats. However, as the two keys are the same, there can be really no difference. The explanation of this fact is that six flats or sharps constitute the maximum degree of remoteness in tonality. In going beyond that number on one side, we approach the original key again, on the other—flats instead of sharps, or vice versa. This may be compared to moving from the zero point (at "12") on a clock face. The "6" is the greatest distance away from it. (See The Circle of Fifths, Lesson 42, HARMONY.)

still a difference of two sharps or two flats. The formula for all four combinations will be about as follows:

Old Key: 1³

New Key: V $\frac{3}{4}$ I⁶ II⁶ I $\frac{6}{4}$ V $\frac{7}{4}$ I

MODULATION 10. To the Major Seventh Above

C or C minor to B or B minor:

in C minor my common tone hence no modula

C(c): I⁸ B(b): V $\frac{4}{3}$ I⁶ II⁶ I $\frac{6}{4}$ V $\frac{7}{4}$ I

A MAJOR SEVENTH UP

The modulations to a major seventh above (equivalent to a minor second below), are to unrelated keys; that is, when both keys are major, the second has five more sharps or five less flats; and when the second is minor, there is

TECHNIC

Scale Fingerings

(This subject is continued from Lesson 45, and is resumed in Lesson 119.)

FINGERING SCALES THROUGH THREE OCTAVES

The highest tone ordinarily producible on the violin is B \flat at the highest extremity of the E string. This tone is four octaves and a minor third higher than the pitch of the open G string, and three octaves higher than the pitch of the second B \flat on the G string.

Hence, any tone which is not higher than the second B \flat on the G string, might be used as the keynote of a major or minor scale to be played through three octaves.

If you count on the fingerboard the number of starting points between the open G string and the second B \flat on the G string, you will find them to total sixteen. However, only a few scale fingering patterns are required to cover all three-octave scales, either major or minor, because so many of them can be played with the same fingering.

The pattern which is applicable to the greatest number—to almost all of them, in fact—is exemplified by the fingering used for the B-flat major scale in three octaves.

This pattern is shown in Illustration 1. The fingering most commonly used is printed above the notes. Below the notes is an optional fingering which some players find more convenient.

The same fingerings are applicable to the B \flat minor scale. (See Illustration 1.)

Illustration 1

Fingerings for the B-flat Major Scale Through Three Octaves

Now, in playing other major and minor scales, it is easy to see that as the left hand moves upward for successively higher starting points (always starting on the G string), the same fingerings can be applied to every major and minor scale between B \flat , the keynote in Illustration 1, and the first F \sharp or G on the G string.

The reason for this is that the relationships of the intervals in the scales are tonally uniform, and they are also uniform from the standpoint of the fingerboard, except that as the hand moves into higher Positions, the distances to be reached are smaller.

Of course, the fingerings given for the three-octave scale in B \flat do not exhaust the possibilities of various fingerings within this range. Illustration 2 shows another fingering for a scale starting on E \flat .

Illustration 2

Fingerings for the E-flat Major Scale Through Three Octaves



An important feature of the patterns applied to three-octave scales is that the scales are started and ended on the G string, even if the keynote lies within the range of the D string. This procedure reduces the number of different Positions which the left hand must assume.

For example, if the scale of E \flat were started on the D string, an extra shift would be required at some point, this being eliminated by starting the hand in a higher position on the G string.

Furthermore, in order that all the shifts need not be made on one string, a shift is made on the A string, which reduces by one the number of shifts which have to be made on the E string.

Three-octave scales are rarely started on tones higher than F \sharp or G on the G string, so it is largely a matter of theoretical interest to observe that the formulas given can be applied to scales which have still higher keynotes.

When a three-octave major or minor scale begins with the open G string as a keynote, the use of the open string naturally requires a fingering different from the pattern already given although it resembles the pattern for a scale starting with the second finger. The fingering most commonly used in this case is shown in Illustration 3. (See Illustration 3.)

Illustration 3

Fingerings for the G Major (or Minor) Scale Through Three Octaves



The fingering given in Illustration 4, for the A major scale, may also be used with the A minor scale, or the A \flat major or minor scales.

Illustration 4

Fingering for the A Major (or Minor) Scale Through Three Octaves



HISTORY

History of Violin Making

(This subject is continued from Lesson 113, and is resumed in Lesson 119.)

THE GERMAN SCHOOL

(Continued from Lesson 113.)

Continuing our study of the art of violin making in Germany, we encounter the name of **Marcus Stainer** who

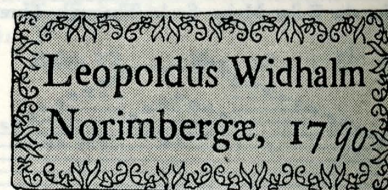
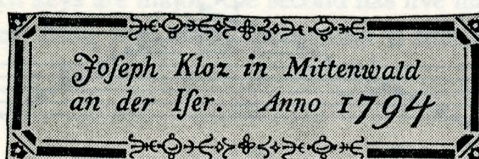
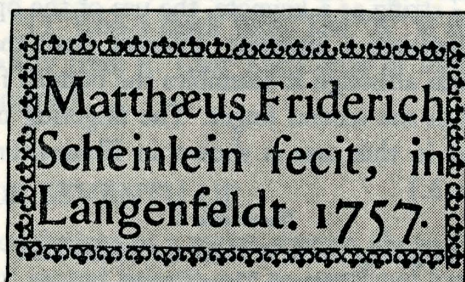
seems to have been a brother of Jacob Stainer, but we have little positive information about his life. Veracini had two violins made by Marcus Stainer, one of which he called St. Peter, the other, St. Paul.

Two pupils of Jacob Stainer who won a limited measure of renown were **Matthias Albani** and **Egidius Klotz**. Both had sons who followed their fathers' calling, and **Matthæus Klotz**, son of Egidius, was destined to make his native town, Mittenwald, famous as a violin making center.

Matthæus Klotz studied violin making under his father, but at length went to Florence, Cremona, and other Italian cities to seek a deeper knowledge of the art. He returned to Mittenwald in 1683, or thereabouts, and organized a factory for violin making, enlisting the cooperation of his fellow townsmen.

Illustration 5

Facsimiles of the Labels of Various German Violin Makers



Mathias Klotz, Lautenmacher
in Mittenwaldt, Anno 17 25

JOANN GEORG VOGLER, Lautten-
und Geigenmacher in Würtzburg. 1744

The abundance of spruce wood in the vicinity of Mittenwald made the town an ideal location for this enterprise, which flourished, and at length came to absorb much of the time of a large part of the population.

Without speaking disparagingly of the work of the Mittenwald factory, which served an excellent purpose in providing good violins at moderate cost, we are obliged to regard it as violin making on an industrial basis, perhaps more than an artistic basis. Many good instruments have come from this source, however. It is desired only to point out that these workers did not have quite the same aims as some of the more eminent makers who preceded them.

Other members of the Klotz family who helped to carry on the work in Mittenwald were **Joseph Klotz**, son and pupil of **Matthæus**; **George Klotz**; and **Sebastian Klotz**.

Buyers of violins are ever forced to be on guard against

instruments which have been falsely labeled, and we must note here the claim of some connoisseurs that Stainer labels have been placed in some of the best of the violins from the Mittenwald factory.

The Bavarian town of Füssen was a center of violin making, and from that town came two makers who later became celebrated in Vienna, **Bernhard Stofs** and **Martin Stofs**.

Among the German makers who followed closely the Stainer pattern were **Leopold Withalm**, of Nuremberg; **Hassart**, of Rudolstadt; **Riess**, of Bamberg; **Vogler**, of Wurzburg; **Matthæus Scheinlein**, and his son **Johann Scheinlein**, of Langenfeld.

Others who followed the Italian models were **Franz Lupot**, of Stuttgart; **Bachmann**, of Berlin; **Hunger**, of Leipsic; **Jang**, of Dresden; **Fritsche**, of Leipsic; and a Bohemian by the name of **Ernst**.

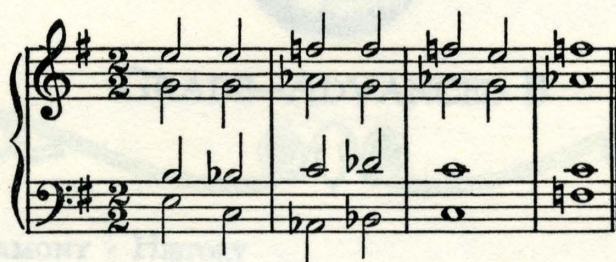
SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 114

HARMONY

1. Mark the modulation which is given below, to show the change of key and the chord formula.

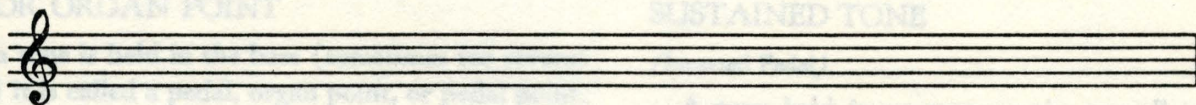
Ans.



TECHNIC

2. On the staff below, write a three-octave scale on C, and show the fingering.

Ans.



HISTORY

3. Give an account of the establishment of the violin factory in Mittenwald, and of its significance in the history of violin making.

Ans.

.....

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.....

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TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 115

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Nonharmonic Tones

(This subject is continued from Lesson 111.)

PEDAL OR ORGAN POINT

When a tone is held in the bass (sometimes for several measures) it is called a pedal, organ point, or pedal point. It usually occurs on the tonic or dominant. All kinds of diatonic or chromatic chords may be used, provided that the first and last chords used over the pedal include the pedal point as a harmonic tone. (See Illustration 1.) The first two measures show a pedal on the dominant; the third and fourth measures show one on the tonic.

Pedals are most frequently found in works for organ or orchestra, where they are highly effective and may be sustained indefinitely.

Short pedal points, however, are not uncommon in piano music, and in the piano accompaniments for violin solos.

SUSTAINED TONE

(Inverted Pedal)

A tone held in an upper voice, usually the soprano, while the other voices progress to various chords, is called an Inverted Pedal, or a Sustained Tone. The following example illustrates its application. (See Illustration 2.)

Illustration 2
Inverted Pedal



Illustration 1
Pedal Points on the Dominant and Tonic



In the first measure, the sustained C in the soprano is harmonic throughout; but in the second it is foreign to the first two chords, and is an Inverted Pedal.

ANTICIPATION

Anticipation occurs when one voice proceeds to a tone of the next chord, in advance of the other voices. This is shown at (a), in Illustration 3. Anticipation in two voices

occurs at (b) and in three voices at (c). The D and F anticipations at (b), for example, come on the second beat, while the chord of which they are part, does not come in until the third beat. At (c), three voices anticipate, on the second beat, the chord of the third beat.

This nonharmonic tone is indicated by a circle, o.

Illustration 3
Anticipations



CHANGING TONES

Changing tones are double auxiliary tones between a harmonic tone and its repetition, or between one harmonic tone and another, a third above or below. The skip between them is necessarily a third.

As they always follow an accented harmonic tone, they are comparatively unaccented, although, in quadruple measure, the second one comes on a secondary accent. This will be seen in Illustrations 4 (a) and (b), the doubled auxiliary tone sign, ××, indicating the pairs of changing tones.

Illustration 4
Changing Tones in (a) Quadruple Measure and (b) Triple Measure



SUMMARY OF SIGNS USED FOR NONHARMONIC TONES

- | | |
|--|-------------------|
| — Passing tone | + Appoggiatura |
| U Alternating tone | p Pedal |
| × Auxiliary tone taken by skip | o Anticipation |
| s Suspension (Double and Triple Suspensions—d.s. and t.s.) | ×× Changing tones |

HISTORY

America

(This subject is resumed in Lesson 116.)

THE BEGINNINGS OF MUSIC IN THE UNITED STATES

THE PILGRIMS AND PURITANS

To the Pilgrims and Puritans we must look for the real beginnings of music in America. While these two groups of early settlers differed on many points in religion, they both looked with suspicious eyes upon music.

The Pilgrims came from Holland; the Puritans from England. Both sought religious freedom in America. The Pilgrims—one hundred and twenty of them—arrived in Massachusetts harbor, December 21, 1620, naming their landing-place Plymouth—the last town they had seen in England. The Puritans settled in Boston. Gradually both sects merged into Congregationalists.

The book of Psalmody used by the Pilgrims was compiled by Reverend Henry Ainsworth, and consisted of crude paraphrases of the Psalms. The five tunes used were "Old Hundred," "York," "Windsor," "Hackney" and "Martyrs."

Eventually the Bay Psalm-Book superseded the Ainsworth Psalmody. This was the first volume printed in New England.

Constant quarrelling and opposition to innovations marked the progress of early music in America. "Singing by note" instead of "by ear" was strenuously opposed, and the introduction of the organ into divine service aroused the fiercest denunciations. However, in 1717, a Singing Society was founded in Boston to practice "singing by note," and the establishment of choirs soon followed.

The first organ set up in a New England Church was in King's Chapel, Boston, about 1750. It was the gift of Mr. Brattle, a Puritan of more than ordinary culture and breadth of vision. In the course of a few years, there were installed in New England five organs.

The year 1770 witnessed the beginning of the Revolutionary War. In this same year there appears on the scene, the first native American composer, William Billings, of Boston. He was a tanner by trade, a deformed

man, minus the sight of one eye, untidy in appearance, but an ardent patriot. He expressed himself "as Nature dictated," scorning all rules of composition. His practice of "fugueing"—a defiance of all contrapuntal rules—should have made Bach turn over in his grave! But Mr. Billings, at least, loosened the hide-bound state of New England's music and paved the way for other pioneers, such as Andrew Lane, Timothy Swan, Samuel Holyoke, and Oliver Holden, the last mentioned composer having perpetuated his name in the well-known hymn "Coronation."

Music teachers settled in Boston during these early years of struggle, the more eminent teachers receiving seventy-five cents a lesson. Pianos, however, were so scarce that the pupil usually had to practice on his teacher's piano.

THE FIRST CONCERT HALL, ORATORIO AND OPERA PERFORMANCES

As early as 1756, a Concert Hall was built in Boston. Gradually, the severity of the Puritan Church was relaxed; however, innocent amusement was usually cloaked under the garb of religion. Samuel Holyoke, who wrote a hymn "Arnheim," which rivaled "Coronation" in popularity, gave many "musical entertainments" in Salem. In 1773, Josiah Flagg organized a band and gave a concert in Faneuil Hall, Boston. In 1750, New York heard a performance of *The Beggar's Opera*. Not until many years later was Handel's *Messiah* given at the University of Pennsylvania. Parts of Haydn's *Creation* were given in Philadelphia, in 1810.

EARLY SINGING SOCIETIES AND CONVENTIONS

William Billings must be credited with the establishment of one of the first singing classes in New England. This had a membership of forty-eight, and, after the Revolutionary War, became a permanent institution known as the Stoughton Musical Society. Other similar societies were formed elsewhere, and the first singing contest held in America occurred in 1790, when the Stoughton Society and the Dorchester, Massa-

chusetts, Society competed for honors, the Stoughton singers winning the contest by singing from memory the "Hallelujah Chorus" from *The Messiah*.

Following the War of 1812, a great musical jubilee was held in Boston on Christmas Eve, to celebrate the signing of the Peace Treaty. The brilliant success of that event led to a permanent organization known as the Handel and Haydn Society, which had its origin in the choir of fifty voices at the Park Street Church, in Boston, the singing being accompanied by a flute, bassoon and 'cello. This Society gave the entire score of Handel's *Messiah* in 1818, and Haydn's *Creation*, in 1819.

Out of the singing schools established in great number after Mr. Billings had, in his crude fashion, promulgated the idea, grew the Music Convention, which may be described as a combination of the English Choir Festival, the German Music Festival, and a music school of limited duration. Prominent early workers in this field were Nathaniel D. Gould and Thomas Hastings.

By the early fifties, Music Conventions had become established features in all parts of the country. These gradually merged into Normal Music Institutes. Prominently associated with these valuable institutions are the names of Dr. Lowell Mason, J. G. Webb and George F. Root. The direct descendant of the Conventions, Institutes and Normals, is the Music Festival.

Dr. Lowell Mason, often called the Father of American Music, must be credited with the establishment of music in the public schools, a work to which he dedicated his greatest energy and devotion. Together with William C. Woodbridge, he labored incessantly to put into practice the Pestalozzian method of training the young, a method which Mr. Woodbridge carefully studied in Europe. In 1838, after a series of experiments carried on by Woodbridge and Mason at their own expense, the School Board of Boston directed that music should be a part of the public school curriculum.

INSTRUMENTS AND INSTRUMENTAL MUSIC

In the seventeenth and eighteenth centuries, instrumental music in America occupied a secondary position, vocal music being much more in evidence. Spinets and virginals there were; and quantities of marches and "battle-pieces" were written for these instruments. To a large extent, the taste of the colonies followed that of

London. The fingering in use in England (X, 1, 2, 3, 4) was so completely adopted by America that it is called American Fingering to this day.

During the warlike times of the eighteenth century, the fife was a favorite instrument. Music stores began to appear early in the nineteenth century. From 1813 to 1819, the Franklin Music Warehouse, at No. 2 Milk Street, in Boston, manufactured over fifty upright pianos and twenty organs. Jonas Chickering was the pioneer piano manufacturer. He must be credited with the patenting of the full iron frame of the modern piano, a construction which provides for the necessary resistance to the tension of the wires, so that the latter maintain their pitch. (See Lesson 111, HISTORY.) Incidentally, important inventions, patented in 1843 and 1845, made the American piano one of the most durable in the world.

Gottlieb Graupner may rightfully be called the father of orchestral music in America. Originally a German soldier, honorably discharged from service, he played oboe in a large symphony orchestra assembled in London, in 1788, by Haydn. Later, he came to America and settled in Boston. Here he gathered together a few professionals and enthusiastic amateurs, and they met every Saturday night in a little hall for social and musical purposes. They attempted only the simpler forms of classical music. Graupner's orchestra, called the Philharmonic Orchestra, gave its last concert in 1824.

In 1842, the New York Philharmonic Society was founded. Its personnel included seventeen violins, five violas, four 'cellos, five contrabasses, three flutes, a piccolo, two oboes, two clarinets, three bassoons, four horns, two trumpets, four trombones, and a pair of kettledrums. At their first concert, the program included Beethoven's First Symphony, Weber's Overture to *Oberon*, a scene from Beethoven's opera, *Fidelio*, and a Mozart aria.

Other orchestral organizations were the Musical Fund Society, organized in Philadelphia, in 1820; the European Society founded in New York, in 1799; the Germania Orchestra, made up of refugees from the Revolution in Germany in 1848. Of the Theodore Thomas Orchestra and the Boston Symphony Orchestra we shall have occasion to speak later. (See Lesson 117, HISTORY.)

Chamber Music organizations are of comparatively recent growth, and will also be mentioned in Lesson 117, HISTORY.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 115

HARMONY

1. What is the organ point, or pedal point?

Ans.

2. On what harmonies does it usually occur?

Ans.

3. What is an inverted pedal point, or sustained tone?

Ans.

4. When does anticipation occur?

Ans.

5. What are changing tones?

Ans.

HISTORY

6. To whom do we look for the real beginnings of music in America?

Ans.

7. What was the first volume of music printed in New England?

Ans.

8. Who was the first native American composer?

Ans.

9. When did the Handel and Haydn Society first present Handel's "Messiah" and Haydn's "Creation?"

Ans.

10. Who has often been called the Father of American Music, and for what special work has he been given credit?

Ans.

[illegible]**Marks
Obtained**

HISTORY—Continued

11. What position did instrumental music in America occupy in the seventeenth and eighteenth centuries?

6 Ans.

12. Who was the pioneer piano manufacturer?

8. Ans. _____

13. When was the New York Philharmonic Society founded?

6. Ans. In 1919

100 ----- TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.

Teacher's Name _____

Sherwood Music School Courses

VIOLIN



LESSON 116

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

The Chorale

The Chorale is the simple and dignified hymn-tune of the early German Protestant church. (See Lesson 75, HISTORY.) In its strict form, it exemplifies the purest four-part harmonic writing. Concorde (see Lesson 36, HARMONY) and their first inversions are used. Discords (see Lesson 37, HARMONY) must be prepared or introduced and resolved by degrees, as, for instance, in the

few places where they occur in Illustration 1. The second inversion is used only at a cadence, either semi or full. The harmony remains, throughout, quite diatonic, and the only modulations are to closely related keys. The following is a typical example of a chorale, and contains a modulation to the relative minor:

Illustration 1
A Chorale

Harmonic progression for the first system: Eb: I VI II V I IV₆ V₆ I — VI II V₆ VI II₆ V —₇ I

Harmonic progression for the second system: I₆ —₆⁵ IV II —₂ V₆ IV₆ c: V — I —₇ Eb: II —₇ I VI —₇ II V —₇ I

HISTORY

America

(This subject is continued from Lesson 115, and is resumed in Lesson 117.)

EMINENT MUSICIANS AND CRITICS

VIOLINISTS

Among violinists of American parentage who have had distinguished careers as virtuosi, are **Max Bendix**, concertmaster in the Theodore Thomas Orchestra for a number of years; **Theodore Spiering**, noted as a soloist, ensemble player and director, and made an officer of the French Academy in 1905; **Maud Powell**, who long enjoyed the distinction of ranking among the world's great violin virtuosi; **Albert Spalding**, **Yehudi Menuhin**, **Francis Macmillen** and **Eddy Brown**.

There are, of course, many young violinists emerging into prominence, and a large number of excellent violinists of foreign birth, who have made America their home.

COMPOSERS

John Knowles Paine (1839-1906) was the first of the American composers to write in the larger classical forms, and was the author of the first oratorio written on American soil—*St. Peter*. After a period of study abroad, he became the most distinguished organ virtuoso of the country. Mr. Paine was the first American composer to win transatlantic fame, his *Mass in D* receiving performance in Berlin. Prominent among his orchestral compositions are his *Spring* symphony, his *Symphonic Fantasy*, inspired by Shakespeare's *Tempest*, and his *Island Fantasy*, inspired by some painting by an American artist, J. Appleton Brown. Harvard College conferred upon Mr. Paine a musical professorship, the first granted in this country.

Arthur Foote (1853-1937) received his education exclusively in America. His works include much valuable piano literature, church music, secular choruses and songs. Many consider his *Francesca da Rimini*, a symphonic poem, his greatest work. Harvard University did him the honor of conferring upon him the degree of M.A. in 1875.

George W. Chadwick (1854-1931) studied with Dudley Buck and George E. Whiting. Later, he studied in Europe, where his overture *Rip Van Winkle* received substantial

recognition. As a conductor and organist, he was very successful, and in 1897, he became Director of the New England Conservatory of Music. Among his distinguished pupils are Horatio W. Parker, J. Wallace Goodrich, Arthur Whiting and Henry K. Hadley.

Mr. Chadwick was particularly successful in the classical forms. In his second symphony, in B-flat, we find the first effort of any American composer to utilize plantation melodies for thematic material. His most ambitious work is a sacred opera *Judith*. He received an honorary degree of M.A. from Yale University, and an LL.D. from Tuft's College.

Edgar Stillman Kelley (1857) is a composer of symphonies, suites, cantatas, and many small works. His oratorio, or miracle-play, *Pilgrim's Progress*, was produced at the Cincinnati Festival of 1918, and has been given in New York and Chicago. His *Chinese Suite* and the incidental music to *Ben Hur* are also very notable works.

Edward Alexander MacDowell (1861-1908) is generally accorded first place among native American composers, as the most gifted and characteristically national representative of American music. Though educated largely in European musical institutions, he kept himself so free from even unconscious imitation of either methods or instructors, that his individuality remained untrammelled in its creative expression. Among his compositions in various styles and forms, his four sonatas for piano stand forth as great works; two piano concertos are striking vehicles of virtuosity, as are also his twelve *Virtuoso Studies*. In his Indian Suites for orchestra, he utilizes, in most convincing fashion, themes founded on native Indian melodies. Further examples of his predilection for program music are his orchestral tone poems *Hamlet*, *Ophelia*, and *Launcelot and Elaine*; while conspicuous among his piano compositions, written in this picturesque style, are his *Woodland Sketches*, *Sea Pieces* and *Moon Pictures*.

Rupert Hughes comments upon MacDowell's style as follows: "His compositions are superb processions, in

which each participant is gotten up with the utmost personal splendor. With him no note in the melody is allowed to go neglected, ill-mounted on common chords in the bass, or cheap-garbed in trite triads. He believes that it is necessary, if you would have a chord 'bite,' to put a trace of acid in its sweetness. With this clue in mind, his unusual procedures become more explicable without losing their charm."

Horatio W. Parker (1863-1919) also received recognition abroad, his *Legend of St. Christopher* having been given in Bristol, England, under the composer's direction. His most ambitious works are a cantata *Hora Novissima*, the oratorio *Morven and the Grail*, and the opera *Fairyland*, with which last composition he won the \$10,000 prize offered by the Federated Music Clubs of America for the best opera by a native composer. Cambridge University conferred upon him the degree of Doctor of Music.

Henry K. Hadley (1871) is the author of many large works, including four symphonies and six operas. Of the latter, his *Cleopatra's Night* (1920) reaches a very high grade of general excellence, and takes a distinguished place among works of its class produced in America. Recent successful choral works are *Ode to Music* and *Resurgam*.

Frederick S. Converse (1871) was a graduate of the Harvard Music School, in 1893, and later studied with Rheinberger, in Munich. He taught harmony at the New England Conservatory (1899-1901) and composition at Harvard (1901-1907). His works include a symphony, several symphonic poems and other orchestral works. His opera *The Pipe of Desire* was performed in 1910 by the New York Metropolitan Opera Company, and is said to be the first American work to obtain that honor.

The list of American composers who have attained eminence is so great, that it would be quite impracticable to mention them all. It must suffice to give some other outstanding names with just a suggestion of their principal works:

Dudley Buck, pioneer and composer of excellent sacred music; **Charles Wakefield Cadman**, particularly successful

in writing works founded on Indian folk music; **Harvey W. Loomis**, especially gifted in writing ballet music, pantomimes and songs; **Ethelbert Nevin**, best known by his short piano pieces and songs; **Mrs. H. H. A. Beach**, whose *Gaelic Symphony* and beautiful songs entitle her to distinguished rank among American composers; **Henry Holden Huss**, whose piano concerto has been highly praised; **Franz Van der Stucken**, for many years Director of the famous Cincinnati Festivals, and noted for his symphonic prologue, *William Ratcliffe*; **Arthur Whiting**, winning great success in the field of piano composition; **Fredrick Grant Gleason**, a long-time resident of Chicago, where he wrote his operas, *Otho Visconti* and *Montezuma*; **Reginald De Koven**, of light opera fame; **David Stanley Smith**, composer of a great oratorio in modern idiom, *Rhapsody of St. Bernard*; **John Alden Carpenter**, daringly original and ultra-modern in style; **Clayton Johns**, author of numerous refined piano pieces and songs; **Walter Keller**, whose *Synchronous Prelude and Fugue* has won high praise from well-known critics and writers; **Arthur Farwell**, author of works based on Indian themes, and an ardent advocate of American folk music; **Henry Rowe Shelley**, devoted largely to church music; and a host of others. Enough has been set forth, however, to convey the idea that America, though a young nation, musically, has within her borders native composers of the highest ability.

PIANISTS

Dr. William Mason (1829-1908), of New York, is the pioneer among America's native piano composers and teachers. He was born in Boston, and pursued his early studies with his distinguished father, Dr. Lowell Mason. In 1849, he went to Europe, spending some years in Leipsic, as a pupil of such men as Moscheles, Hauptmann and Richter; then followed a period of study with Dreyshock, and nearly two years with Liszt. At that time, the Liszt coterie was not large, and young Mason enjoyed a close relationship with the great pianist. He made two concert appearances in Europe, beginning his American career in 1854.

In his successful concert tours as a piano virtuoso (the first exclusively piano tours ever undertaken in this country), he introduced to the public, Liszt's *Twelfth Rhapsody*.

sody and Chopin's *Fantasia Impromptu*. He received the degree of Doctor of Music from Yale University, in 1872.

About fifty compositions and a Method for the piano (*Touch and Technic*) have brought him enduring fame. As a teacher, however, he must be especially honored. Among his famous pupils was William H. Sherwood.

Louis Moreau Gottschalk (1829-1869) was born in New Orleans, his father being an Englishman and his mother a Creole. He showed his musical taste when four years old, and played the organ at the age of six. At thirteen, he was sent to Paris to complete his musical education, and became a great favorite in the salons of that city. Berlioz, with whom he gave a series of concerts, said that "he was a consummate pianist."

He made tours all over the world, and was the recipient of honors everywhere, including decorations and orders from royalty. He gave a thousand concerts in America, appearing eighty times in one season in New York.

Amy Fay (1844), born in Louisiana, was a pupil of J. K. Paine, and later studied with Liszt, who numbered her among his best pupils. Her charming book *Music Study in Germany* has been translated into several languages. Miss Fay gained conspicuous success as a concert pianist in America. She was the founder of the Amateur Musical Club of Chicago.

William H. Sherwood (1854-1911) was born in Lyons, New York. His father was his first teacher, and, as just mentioned, Dr. William Mason was one of his instructors. His European training was very thorough, his teachers there being Kullak, Weitzman, Deppe, Richter, Doppler, Scotson Clark and Liszt. After some successful concerts in Germany, he returned to his native land, in 1876, and at once set forth upon a series of concert tours. These extended, at various times, all over the United States and into Canada and Mexico. He appeared as soloist with every symphony orchestra in the country.

For some time he taught in Boston and Chicago, leaving his influence upon such pupils as **Arthur Whiting**, **Clayton Johns**, **Georgia Kober** and others. In 1895, he founded the **SHERWOOD MUSIC SCHOOL**, in Chicago. His compositions include many sterling works for the piano, and some highly

valuable pedagogic works. Mr. Sherwood was the first piano virtuoso to devote a certain portion of his programs regularly to American compositions. In addition to playing the piano compositions of American composers, he has transcribed and played many American orchestral works.

Louis C. Elson, in his biographical dictionary, calls Mr. Sherwood "the first American piano virtuoso."

Among the pianists and pedagogues of foreign birth, who have brilliantly identified themselves with the musical life of the United States are **Ossip Gabrilowitsch**, **Carl Baermann**, **Rafael Joseffy**, **Josef Hofmann**, **S. B. Mills**, **Leopold Godowsky**, **Constantine Von Sternberg**, **August Hyllested** and **Emil Liebling**.

The addition to the ranks of concert pianists is annually increasing.

PEDAGOGUES, CRITICS AND EDUCATORS

Among the noted names in the field of pedagogy, in addition to those already mentioned, are those of **W. H. Dana**, whose lecture tours carried him over continental Europe; **Albert Ross Parsons**, editor of the complete works of Schumann and Chopin; **Edward Dickinson**, **Edward Baxter Perry**, the blind pianist and originator of the lecture-recital; **J. C. Fillmore**, **Henry T. Finck**, **Henry Krehbiel**, **W. J. Henderson**, **Gustav Kobbe**, **Louis C. Elson**, **Arthur Elson**, **Rupert Hughes**, **Percy Goetschius**, **John S. Dwight**, **W. S. B. Matthews**, **Geo. P. Upton**, **Richard Grant White**, **Philip Hale**—all these have made lasting contributions to the field of music, in the form of editorial essays, theoretical works, or revisions and editions of prominent compositions.

ORGANISTS

America has produced many fine organists. There is space to mention but a few of the pioneers in this field, including such names as **Dudley Buck**, **Clarence Eddy**, **G. W. Morgan**, **B. J. Lang**, **Eugene Thayer**, besides those already mentioned, such as **Paine**, **Chadwick**, **Parker**, etc.

This list might be indefinitely extended to include organists all over the country, who not only in the concert field, but in churches, are successfully raising the standard of church music in America by their conscientious presentation of the best organ literature.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 116

HARMONY

1. What is characteristic of the strict Chorale with regard to

(a) concords?

Ans.

(b) discords?

Ans.

(c) the second inversion?

Ans.

(d) the harmony?

Ans.

HISTORY

2. Give the name and composer of the first oratorio written on American soil.

Ans.

3. Who is generally accorded first place among native American composers?

Ans.

4. Who is the pioneer among America's native piano composers and teachers?

Ans.

5. Who was the first piano virtuoso to devote a certain portion of his programs regularly to American compositions?

Ans.

6. What does Louis C. Elson, in his biographical dictionary, call Sherwood?

Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

7. For what original work is Edward Baxter Perry, the blind pianist, credited?

12 Ans.

8. What American woman ranked high among the world's great violin virtuosos?

12 Ans.

100 TOTAL.

Sherwood Music School Courses

VIOLIN



LESSON 117

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · HISTORY

HARMONY

Modulation

(This subject is continued from Lesson 114.)

AN AUGMENTED FOURTH UP } Enharmonically
AN AUGMENTED FOURTH DOWN } the same.

The only remaining key relationship is that of the augmented fourth above, as the augmented fourth below is enharmonically the same. The formula is:

Old Key: I^{\sharp}

New Key: $V_2^{\sharp} I^{\flat} II_5^{\flat} I_4^{\flat} V_7 I$

The keys involved will decide whether the notation of the key an augmented fourth above, or of that an augmented fourth below, is the more convenient, both being identical, as far as the keyboard is concerned.

MODULATION 11. To the Augmented Fourth Above.

(a) C to F^{\sharp} or F^{\sharp} minor

C to F^{\sharp} minor is not a modulation

C: I $F^{\sharp} (F^{\sharp}): V_2^{\sharp}$ I^{\flat} II_5^{\flat} I_4^{\flat} V_7 I

In beginning with the key of C major, neither F^{\sharp} major nor G^{\flat} major has any preference over the other, the one having six sharps and the other six flats. If the second key be minor, F^{\sharp} would be selected.

Beginning with C minor, which already has three flats, the modulation might be to G^{\flat} , so as to remain in flats. The notation of the second chord of the formula would then be in flats to conform to the new key, as below:

(b) C minor to G^{\flat} or G^{\flat} minor

C: I $G^{\flat} (g^{\flat}): V_2^{\flat}$ I^{\flat} II_5^{\flat} I_4^{\flat} V_7 I

It will be observed that the augmented fourth above is always to a key with more sharps (or less flats), whereas the augmented fourth below introduces more flats (or less sharps). Selection can be made accordingly. From E, for instance, modulation would be more practical to B^{\flat} than to A^{\sharp} . From E^{\flat} , on the other hand, A, the augmented fourth above, would be decidedly preferable to B^{\flat} , the augmented fourth below, as a keynote.

HISTORY

America

(This subject is continued from Lesson 116, and is resumed in Lesson 118.)

FOLK MUSIC

In our studies of the folk music of Europe, we learned that a distinctively national type of music must be founded largely upon folk music, and that the folk music of any country reflects the geographical, industrial and political characteristics of that country.

It is a much disputed question whether this great "melting-pot," America, really possesses any genuine folklore. Certain it is that the prosaic life of its pioneers in barren New England led to no musical expression. What little music they had was fostered by the church.

America is somewhat handicapped in the production of folk-song by its engrossing practical activities. At best, its folk-songs are sectional rather than national.

Such writers as J. C. Fillmore, Charles Wakefield Cadman, Alice Fletcher, E. A. MacDowell and others, have furnished us with rich examples of Indian folk music, while others have sought to set forth our plantation melodies as a basis for a national type. Neither attempt has been eminently successful, as neither the negro, imported from Africa, nor the aboriginal Indian, is a representative of the sentiment, virility and humor so characteristic of the American nation.

INDIAN MUSIC

A curious characteristic of Indian songs is the constant repetition of one or two words. For example, the great Iroquois song, "Wolf Runs" has only two words: *tu-to-yo-ni* (wolf) *ye-ta-ke-non* (runs).

Illustration 1 shows the repetition of the words meaning "I go." It is a genuine Indian tune.

Indian instruments include the "mystery whistle," drums, rattles, flutes and flageolets. In general, we may say that the Indian music was an intended means of communication with unseen spirits; and it remains today exactly what it was before the white man set foot upon the continent.

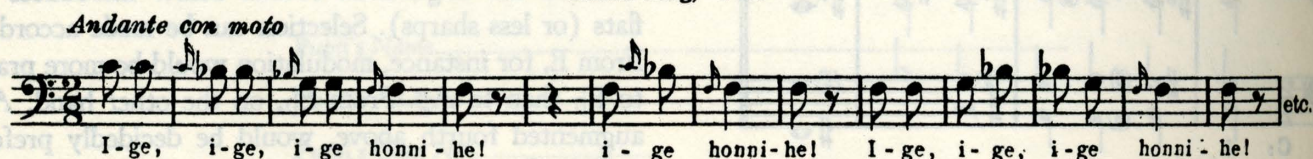
PLANTATION MUSIC

Negro slaves were first imported into the United States in 1619. They naturally clung to their native religion, a mixture of idolatry and superstition, and the great majority of slave-songs are semi-religious in character. The oldest surviving songs are the "Sorrow Songs" or "Spirituals," which express the longing to reach "the land of Canaan," a spirit of resignation combined with a yearning for freedom from bondage. These negro "Sperchels" (according to the corrupted form of the word "spiritual") were sung under stress of religious excitement. Interest in them has been revived through delightful harmonizations by Burleigh, Guion and others.

At the close of the Civil War, when four million slaves were freed, an urgent endeavor was made to provide educational advantages for the negro. In 1866, Fisk University was established at Nashville, Tennessee. Geo. L. White here organized the Fisk Jubilee Singers. They gave concerts everywhere, making a number of highly successful appearances in Great Britain, Holland, Switzerland and Germany.

The form of entertainment known as "American Minstrelsy" was originated by W. D. Rice with great success. Other noted minstrel organizations were "Christy's Minstrels" and "Haverly's Minstrels."

Illustration 1
Indian Song, "I Go"



Gradually, the "darky song" became the "coon song." The minor mode prevails in the negro songs, and the outstanding feature is the common use of syncopation, the forerunner of our "rag-time."

Stephen C. Foster is the principal composer of the more refined "negro" melodies. "The Old Folks at Home" and "My Old Kentucky Home," products of his pen, are comparable in beauty to any European folk-song.

NATIONAL AND PATRIOTIC MUSIC

Perhaps no emotion incites so spontaneously to speech or song as patriotism—love of country. Patriotic songs are instantly called into existence in any country when that country is engaged in war, whether it be a war of defense or of conquest.

The first incentive to patriotic vocal utterance in America was the Revolutionary War, the first war-song coming from the pen of William Billings. Other patriotic writers of this period were Nathaniel Niles, who wrote "The American Hero" when the news of the Battle of Bunker Hill reached him; and Timothy Dwight, who later became president of Yale University.

"Yankee Doodle" made its appearance about this time. While a dozen theories are put forth as to its origin, it is pretty well established that it was a British tune at the beginning of the Revolutionary War, and an American melody at the close.

"Hail Columbia" belongs exclusively to America. The words were written by Joseph Hopkinson, in 1798.

"The Star-Spangled Banner," now officially recognized as the United States' national anthem, was, in its earliest form, an English drinking song, called "To Anacreon in Heaven." The tune was used for many sets of words, finally being united to the words now in use, by Francis Scott Key, during the war of 1812.

The music of the national song, "America," has had a very varied career. Undoubtedly it was originally written by Henry Carey, as "God Save the King." Its simplicity and small compass made it instantly popular. The poem "America" was written by Rev. Samuel F. Smith, a Baptist Clergyman.

During the Civil War, several songs suddenly appeared, such as "Glory, Glory, Hallelujah" and "Dixie."

The former had its origin in a southern camp meeting, and the latter was originally written as a song and dance for Bryant's Minstrel Show in New York. The composer, a member of the troupe, was Dan Emmet.

George F. Root (1820-1895) must be accorded a prominent place among composers who wrote famous war-songs during the Civil War, such as "The Battle Cry of Freedom" and "Tramp, Tramp, Tramp, the Boys are Marching."

POPULAR MUSIC

Popular music may be broadly defined as the music of the people, who have made no special study of music. It makes but slight cultural demand upon the hearer. Early songs of this type are the "Liberty Song" and "The Banks of the Dee," the latter being the first popular, sentimental song printed in America. It bears the date 1775.

Other popular songs were George F. Root's "The Vacant Chair" and "Hazel Dell;" Stephen Foster's "Oh, Susanna" and "Uncle Ned;" and Henry Clay Work's "Grandfather's Clock" and "Come Home, Father," a temperance song.

That most popular of all "home" songs, "Home, Sweet Home," may be claimed as an American production, as far as words are concerned. Their author, John Howard Payne, was born in New York in 1792. He was a long time in England, was a constant wanderer over the face of the earth, and after much poverty and neglect, died at Tunis, as American consul there, in 1852. The now world-famous song was first sung in America, November 12, 1823.

The Gospel Hymn and Sunday School Hymn are the religious counterparts of the popular secular song. Examples are "In the Sweet Bye and Bye," "Rescue the Perishing" and "What a Friend We Have in Jesus," which are known almost the world over.

Foremost among the successful writers of popular instrumental music, is John Philip Sousa, deservedly called the "March King." The inspiring strains of his "Stars and Stripes," "Washington Post," and "Liberty Bell" have been heard in practically all parts of the civilized world.

MUSICAL ACTIVITIES

ORCHESTRAS

The New York Philharmonic Society was founded in 1842. Various distinguished conductors have wielded the baton, Theodore Thomas occupying the position after the retirement of Dr. Leopold Damrosch. Thomas, an uncompromising idealist, did more to elevate the musical taste of New York, indeed, of the United States, than any other conductor.

The Chicago Symphony Orchestra, recognized as one of the foremost orchestral organizations of the world, was brought to a high state of perfection by Theodore Thomas, and was for many years known as the "Thomas Orchestra." He assumed its directorship in 1890, in response to an invitation from C. N. Fay, who succeeded in inducing fifty men to guarantee \$1,000 each, for its maintenance during one season. It, however, continued its good work many years, amid difficulties, financial and otherwise. These were finally overcome by the persistent optimism of Bryan Lathrop and Norman Fay, and the perseverance of Thomas; and, in 1905, Orchestra Hall, a permanent home for the organization, was erected; Thomas died in the same year. His successor, Frederick Stock, ably carried on the work, and raised the orchestra to an even higher pitch of efficiency.

The Boston Symphony Orchestra was founded in 1881, by Henry L. Higginson, a Boston banker, who guaranteed the permanency of the orchestra at his own financial risk. George Henschel was the first conductor. He was followed by Wilhelm Gericke, of Vienna, who, by his iron discipline, succeeded in creating an almost perfect ensemble. Mr. Gericke was succeeded, in turn, by Arthur Nikisch, Emil Paur, Dr. Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux and Sergei Kussevitzy.

Other excellent orchestras are firmly established in Cincinnati, Minneapolis, Philadelphia, St. Louis, Detroit, etc. Every High School now has its orchestra or band, some of very high excellence. The radio broadcasting studios, also, have created many orchestras throughout the country.

CHAMBER MUSIC ORGANIZATIONS

The oldest Chamber Music organizations are the Mendelssohn Quintet Club, which began its concerts in

Boston, in 1849, and continued its activities for nearly fifty years; and the Chamber Music Organization, enlisting the activities of William Mason and Theodore Thomas.

For many years the Kneisel Quartet was America's finest string quartet. It has now been disbanded, but others of high attainments are springing up over the country.

CHORAL SOCIETIES

The year 1815 marked the birth of America's most distinguished choral society—the Handel and Haydn Society, already mentioned in Lesson 113, HISTORY. Thomas S. Webb was its first conductor.

The New York Oratorio Society gave its first concert in 1873, under the direction of Dr. Leopold Damrosch. Cincinnati had its Haydn Society in 1819. The Chicago Apollo Club was organized in 1872, and was for many years under the inspiring leadership of W. L. Tomlins, who was succeeded by Harrison M. Wild.

Other worthy choral organizations are to be found throughout the country.

OPERA COMPANIES

The enormous cost of operatic productions, and the demand of the public for high-priced principals, combine to make the operatic problem a difficult one. A long and brilliant season is given in New York, by the Metropolitan Opera Company. Chicago has its City Opera Company, a notable organization presenting high-class performances for a shorter season. Traveling organizations give good performances of standard operas throughout the smaller cities of the country.

FESTIVALS AND MUSIC TEACHERS ASSOCIATIONS

The Festival is the direct outgrowth of the earlier Convention and Normal Institute. One of the most important of these Festivals is that held yearly in Worcester. Others worthy of special mention are held in Cincinnati, Ohio; Ann Arbor, Michigan; Evanston, Illinois; Portland, Maine; and on the Pacific Coast.

Finally, of the utmost importance to music development in America are the activities of the National Association of Schools of Music, the Music Teachers' National Association and the State Music Teachers' Associations and those connected with the National Conference of Music Educators.

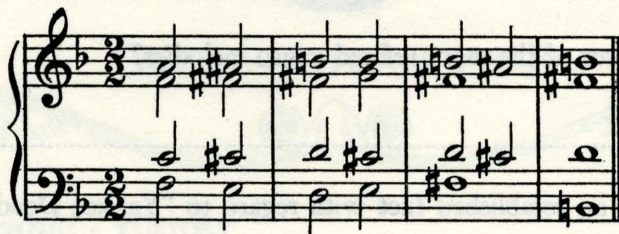
SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 117

HARMONY

1. Mark the modulation which is given below, to show the change of key and the chord formula.

40 Ans.



HISTORY

2. Upon what is a distinctively national type of music largely founded?

5 Ans.

3. What handicaps America in the production of folk-song?

4 Ans.

4. Why cannot Indian music or plantation melodies be considered as a basis for a national type?

5 Ans.

5. What is a curious characteristic of Indian songs?

5 Ans.

6. In general, what may be said of Indian music?

5 Ans.

7. By what name are the oldest surviving negro songs known?

4 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

8. In the negro songs, what is the

6 (a) prevailing mode? Ans.

(b) outstanding feature? Ans.

9. Who was the composer of the more refined negro melodies?

4 Ans.

10. What is said to be an established fact with regard to "Yankee Doodle?"

4 Ans.

11. What is the officially recognized United States national anthem?

4 Ans.

12. Give the name, with dates of birth and death, of the author of "Home, Sweet Home."

5 Ans.

13. Give the dates of the founding of

9 (a) The New York Philharmonic Society. Ans.

(b) The Chicago Symphony Orchestra. Ans.

(c) The Boston Symphony Orchestra. Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 118

GRADE—ADVANCED B

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

TECHNIC

Fingering Arpeggios Through Three Octaves

As in the case of scales played through three octaves (see Lesson 114, **TECHNIC**), only a few fingering patterns are required for arpeggios which are played through three octaves.

Illustration 1 shows the fingering for the C Major (or minor) arpeggio through three octaves.

Illustration 1

Fingering for the C Major Arpeggio Through Three Octaves



This same fingering is applicable to any major or minor arpeggio with a keynote not lower than the first B \flat on the G string, or higher than the first F \sharp on the G string. (It is also applicable to higher keynotes up to the second B \flat on the G string, but these higher keynotes are rarely used for arpeggios in three octaves.)

Illustration 2 shows the fingering for the A Major arpeggio through three octaves. (See Illustration 2.)

Illustration 2

Fingering for the A Major Arpeggio Through Three Octaves



This fingering is applicable to the A Minor arpeggio, and to the A \flat Major and Minor arpeggios. It is also applicable to any three-octave arpeggio with a higher keynote, but is seldom used in this connection.

Illustration 3 shows the fingering for the G Major (or minor) arpeggio in three octaves, beginning on the open G string.

Illustration 3

Fingering for the G Major Arpeggio Through Three Octaves



Choice of Strings

THE TONE COLORS OF THE DIFFERENT STRINGS

Lesson 113, INTERPRETATION, drew attention to the need to listen for tone color in your playing.

In your study of technical procedure as related to tone color, it must constantly be borne in mind that each string gives forth tones of a color peculiar to itself.

The tones of the G string may be thought of as masculine, virile and sonorous.

The tones of the D string tend to be somewhat reedy in quality. (On many violins, the D string is often the weakest, and its tones are hardly as full-bodied as those of the other strings. If this seems to be true of your own instrument, the use of an aluminum string, instead of a

gut string, may help to increase the volume of the D string tones.)

The tones of the A string are lighter in quality than those of the D string, but they also incline toward a somewhat reedy tone color.

The tones of the E string are light, brilliant, and soprano-like.

Having in mind these differences, the violinist must think first of the color he wishes to give to his tones, whenever the pitch range of any passage offers a choice of strings.

For example, the excerpt from the second movement of the G Minor Concerto, by Bruch, in Illustration 4, is usually divided between the D and G strings, in the manner shown.

Illustration 4

Excerpt from G Minor Concerto, by Bruch



The passage offers possibilities of choice, however, dependent upon the taste of the player.

Illustration 5

Melodic Fragment Which Offers Choice as to Strings



Another passage offering similar possibilities of choice is shown in Illustration 5, above.

As another example, in playing the passage shown in Illustration 7, it might be preferable to cross from the A string to the E string, although both measures might be played on the A string.

Illustration 6

Showing Another Typical Problem in Choice of String



In this example, there are two short, separate phrases, which should form a contrast with one another; and as a means to securing this contrast, the player may take a different string for the second phrase, to produce a different tone color.

In making each string yield tone colors which are characteristic of it, care must be taken not to apply too much force through the bow, as this is certain to produce an undesirable distortion of tone quality.

It must also be remembered that the strings differ from one another as to the amount of force that can be applied to them without producing distortion, because no two strings are of the same thickness or tension. Their resistance to the bow is partially equalized by the fact that as

the strings decrease in thickness, they increase in tension; but, regardless of this, each string must be studied separately as to its property of responsiveness.

Violinists are often exhorted to produce a "cello tone" when playing on the G string. This may lead to satisfactory results if only the *color* of the tone of the cello is kept in mind as an example to be simulated, and not the volume of tone. But if an attempt is made to produce on an instrument as small as the violin, a tone which is equal in volume to that of an instrument as large as the cello, the excessive pressure applied to the bow will crush and suppress the vibrations of the string, weakening the tones instead of strengthening them.

Bowing

(This subject is continued from Lesson 93.)

THE EXACT SPOT ON A STRING WHERE THE BOW WILL BE MOST EFFECTIVE

A string vibrates most freely and widely in the middle of its length. If the bow were applied to the middle of a string, the resulting tone would be unsatisfactory, because the bow would to a large extent suppress the vibratory movements. (Prove this by playing on the G string of your violin, with the bow over the fingerboard, halfway between the bridge and the saddle. Observe the weak and husky quality of the tone thus produced.)

Consequently, the bow is applied toward the end of the string, where it will interfere very little with the vibrations which it creates. The exact spot at which it will effectively produce vibrations, and yet interfere with them as little as possible, varies somewhat not only from one violin to another, but also from one string to another. Each player must discover this spot on each string of his instrument, by experiment, and keep it constantly in mind, particularly when crossing from one string to another.

In playing stopped tones which are high in pitch, it naturally becomes necessary to move the bow back farther toward the bridge. For example, when the E string is stopped at the broad end of the fingerboard, the vibrating string length extends only from the end of the fingerboard to the bridge. Obviously, the bow cannot be used effectively at a point half-way between the bridge and the fingerboard in this instance, for it would then be resting

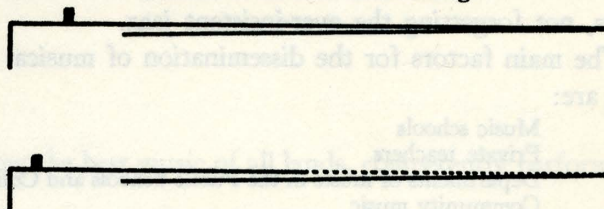
on the very middle of the vibrating string length; and for the best results in such a case, the bow must be used very close to the bridge.

From this example, a rule may be formed for general observance in playing stopped tones which are to have a singing quality: The shorter the string length, the more the bow should be moved back toward the bridge, so that the spot on which it rests keeps the same relative position with regard to the total string length.

Illustration 8 shows the application of this rule.

Illustration 8

Showing Application of the Rule for Determining the Position of the Bow on the String



This Illustration assumes that a certain open string is found to vibrate best when the bow is placed half-way between the bridge and the broad end of the fingerboard.

Now, if a stopped tone is to be played on this string, so that the string length is cut in half, it follows that the bow should be moved back half the distance from its position for the open string, to the bridge, thus keeping the same relative position.

HISTORY

America

(This subject is continued from Lesson 117.)

SUMMARY AND OUTLOOK

America has been quite generally charged by European nations with being commercial, utilitarian, and lacking real "culture." Formerly it was necessary for American musicians to pursue their studies in Europe, or at least to acquire the European trade-mark, "Made in Germany"—"France," "Austria" or "Italy." It was only reasonable that nations which had been patiently and persistently building up an art-life for centuries, should be able to offer a seasoned product to the aspiring student. As fully fifty per cent of one's musical education comes "through the ear," it is obviously necessary that his opportunities for hearing the best music of all lands, competently performed, should be ample. These opportunities are now, however, as ample in America as elsewhere; and in the quality and number of its concert and radio performances America is second to no other country. This condition is due not only to the expanding powers of native musicians, but also to the yearly influx of visiting artists from European centers.

Composers are making artistic use of American materials—Negro and Indian folk-songs as well as quaint songs from remote localities, such as are found in a compilation by Carl Sandburg, entitled *The American Song Bag*. They are also endeavoring to express in some of their works, traits of American scenery and American cities, not forgetting the ever-insistent jazz.

The main factors for the dissemination of musical culture are:

- Music schools
- Private teachers
- Departments of music in the Public Schools and Colleges
- Community music
- Church music
- Concerts
- Libraries of music
- A liberal output of musical instruments.
- Broadcasts

In the public schools are excellent courses in music appreciation, a system of credits for outside work in different branches of practical music, and bands, orchestras and choruses under the direction of enthusiastic and highly trained supervisors.

As already stated, there are now some excellent American opera companies in America. Doubtless, within a comparatively short time, the establishment of more organizations of this sort will provide a field for the many competent American-trained singers.

The National Federation of Music Clubs is an organization of apparently unlimited possibilities, through its control of groups of music-lovers of all classes, in every corner of the country; and through the varied scope of its activities, which range from that most important of all activities, *intimate study in the home*, to the concerted action of conventions, festivals, contests, etc.

Among the libraries possessing large collections of music scores, is the Boston Public Library, the Congressional Library in Washington, the Drexel Institute of Philadelphia, and the Chicago Newberry and Public Libraries.

The production of musical merchandise in the United States is enormous. Statistics show that upwards of \$39,000,000 a year is spent for pianos alone.

There are some excellent violin makers and manufacturers in America, and the nation has become famous for its pipe-organs. In the latter, great improvements have been made in the action, tone-quality and mechanical accessories, until, today, the modern concert organ is a wonderful instrument. The electric organ, with its innumerable effects, is a notable instance of evolution in musical instruments.

Mention must be made of the mechanical reproducing instruments, such as the gramophone, the vitaphone, and the player-piano, which are being brought to a high state of effectiveness. These have great cultural possibilities, for they bring to the people, at a nominal cost, the records of the world's greatest music. The latest devised means of having music in the home is the radio receiving sets, by means of which may be heard programs of music sent out through the ether by many radio-casting stations.

Music in America bids fair to assume its rightful place as a prime factor in the spiritual life of all American citizens.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

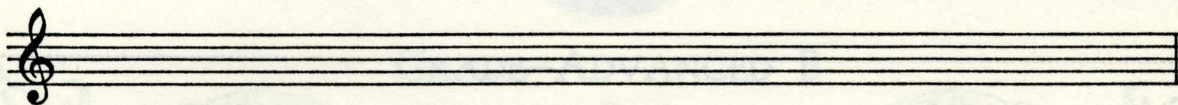
Test on Lesson 118

TECHNIC

Marks
Possible
Marks
Obtained

1. On the staff below, write a three-octave arpeggio on B, ascending and descending, and show its fingering.

20 Ans.



2. Characterize the general tone color of each of the four strings of the violin.

15 Ans.

3. State a general rule as to placement of the bow for stopped tones which are to have a singing quality.

15 Ans.

HISTORY

4. Why should one have many opportunities for hearing the best music of all lands, competently performed?

10 Ans.

5. How does America rank today in the quality and number of its concert performances?

10 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

6. Name five main factors for the dissemination of musical culture.

30 Ans.

SUMMARY AND OUTLOOK

100 TOTAL.

Composers are making artistic use of American material—Negro and Indian influences as well as quiet songs from remote localities, such as are found in a compilation by Carl Sandburg, entitled *The American Song Book*. They are also endeavoring to express in some of their works, traits of American scenery and American cities, not forgetting the ever-insistent jazz.

The main factors for the dissemination of musical culture are:

Music schools
Private teachers
Department of music in the public schools and colleges
Community music
Church music
Concerts
Libraries of music
A liberal output of musical instruments
Radio

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Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 119

GRADE—ADVANCED B

Subjects of this Lesson: HARMONY · TECHNIC · HISTORY

HARMONY

Ultra-Modern Harmony

Upon meeting with some of the ultra-modern compositions, the student may be utterly at a loss to decipher the harmonic structure. All the rules of part-writing and of chord progression, seem to have been ignored; even chords, as we understand them, are often relegated to the limbo of forgotten things, and apparently meaningless combinations of sounds are heaped up, defying any rational analysis.

Sometimes it is impossible to recognize a tonality; but, assuming that we can recognize one, the only way to explain the chords is to apply the principles of chromatic or altered chords, as far as they can be applied, and to remember, also, the possibilities of suspensions with irregular resolutions, and other nonharmonic tones of various kinds. It often happens that a very complex passage may be analyzed by the ingenious student as combinations, or slight modifications, of devices with which he is already familiar.

Composers of the ultra-modern school are seeking for new effects, and in order to obtain them, they often use the materials of sound in an entirely novel way. Their product is akin to certain poetical writings, in which the meaning is not at first apparent; and to one educated strictly on the classical or comparatively modern standards, they seem to be entirely lacking in underlying principles.

As Theory usually follows Practice, however, there may yet arise a system based on this new direction of musical expression, only to be later superseded by others. At present, the rules of Harmony and Counterpoint are the formulated statement of the methods employed in much of the world's greatest music.

EXPLANATORY NOTE

This Lesson completes the survey of harmonic materials which was begun in Lesson 21. The training given has been purely analytical. Its object has been to penetrate the substance of harmonic structures, so that music may be better understood, more keenly enjoyed, and more easily mastered.

The creative aspect of Harmony, dealing with the fundamental principles of its use in writing music, is given separate treatment in other text materials published by the School. The study of Harmony from this standpoint is not required in connection with this Course, but students who wish to acquaint themselves with the rules for chord progressions, as applied to four-part writing, may receive the necessary materials from the School upon request.

The added privilege of receiving the materials for the study of Counterpoint is likewise provided for those who finish the supplementary training offered in Harmony.

TECHNIC

Scale Fingerings

(This subject is continued from Lesson 114.)

FINGERING THE CHROMATIC SCALE
THROUGH THREE OCTAVES

The figures above the notes in Illustration 1 show the fingering most commonly used for the chromatic scale in

three octaves, starting at C on the G string. The figures below the notes show an optional fingering occasionally used. (See Illustration 1.)

Illustration 1

Fingerings for the Chromatic Scale Through Three Octaves, Starting at C on the G String



The same fingering patterns are also applicable to the chromatic scale in three octaves starting at B or B \flat on the G string; and to chromatic scales in three octaves which start with higher keynotes on the G string.

Fingering patterns for a three-octave chromatic scale

starting at A \flat on the G string are given in Illustration 2, with the fingering most frequently used indicated above the notes, and the fingering less often used, below the notes. (See Illustration 2.)

Illustration 2

Fingerings for the Chromatic Scale Through Three Octaves, Starting at A-flat on the G String



The same fingerings apply to the chromatic scale through three octaves, starting on A on the G string. They may also be applied to three-octave chromatic scales with higher starting tones, but are not often used in this connection.

Fingering patterns for a three-octave chromatic scale starting with the open G string are given in Illustration 3, with the fingering most frequently used indicated above the notes, and with an optional fingering given below. (See Illustration 3.)

Illustration 3

Fingerings for the Chromatic Scale Through Three Octaves, Starting on the Open G String



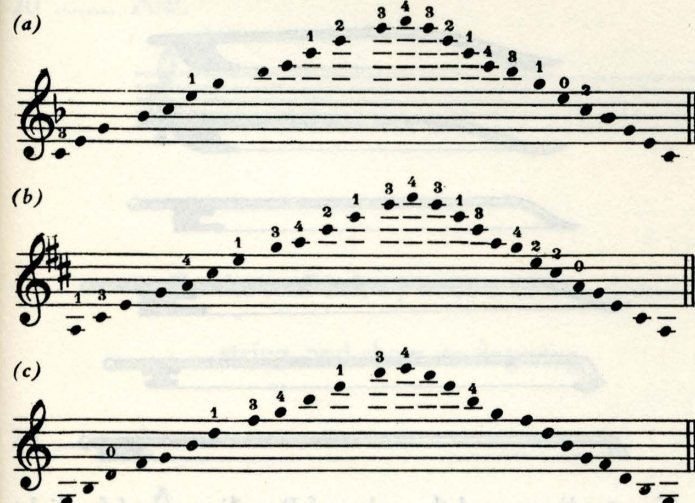
Fingering Dominant and Diminished Seventh Chords Through Three Octaves

As in major and minor scales, arpeggios, and chromatic scales played through three octaves, only a few fingering patterns are necessary for playing dominant or diminished seventh chords through three octaves. (See Lessons 114 and 118, **TECHNIC.**)

Illustration 4 shows patterns used for dominant seventh chords through three octaves. The example (a) shows the fingering for a dominant seventh chord starting at C on the G string; the same fingering being applicable to dominant seventh chords with higher starting points. The example (b) shows the fingering used for a dominant seventh chord starting on A, also used for one starting on A \flat . The example (c) shows the fingering used for a dominant seventh chord starting on the open G string. (See Illustration 4.)

Illustration 4

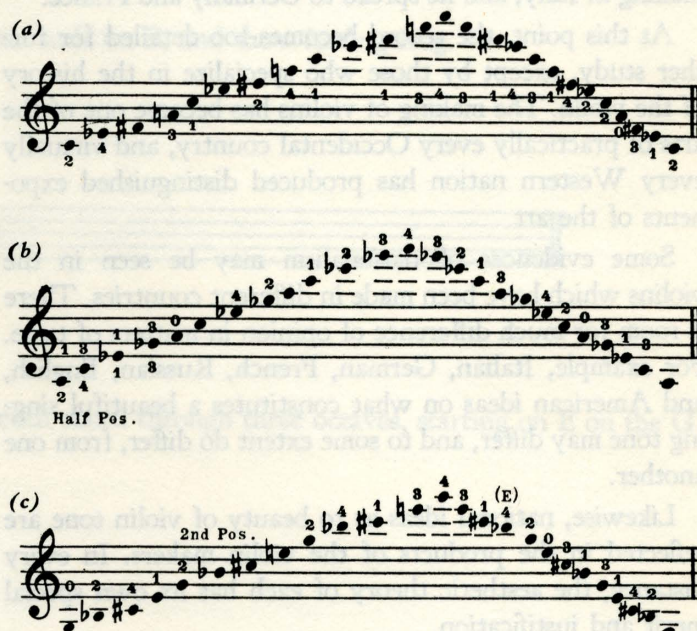
Showing Fingering Patterns for Dominant Seventh Chords Through Three Octaves



Fingering patterns for diminished seventh chords through three octaves are given in Illustration 5, following the same plan as in Illustration 4: at (a), the fingering for a diminished seventh chord on C, used also with diminished seventh chords starting on higher starting tones, at (b), the fingering for a diminished seventh chord starting with A, used also with one starting on A \flat ; and at (c), the fingering for a diminished seventh chord starting with the open G string. (See Illustration 5.)

Illustration 5

Showing Fingering Patterns for Diminished Seventh Chords Through Three Octaves



HISTORY

History of Violin Making

(This subject is continued from Lesson 114.)

THE FRENCH SCHOOL

We find that by the opening of the eighteenth century there were a number of violin makers in France whose names are worthy of mention.

These include Boquay, Pierret, Despont, Vernon, Guersan, Castagnery, St. Paul, Salomon, Medard, Vuillaume, Decombre. The last three mentioned are known to have been pupils of Stradivarius.

In studying the French school of violin making, our attention centers, however, upon **Nicholas Lupot** (1758-1824), a son of **Franz Lupot**, previously mentioned as one of the makers in Stuttgart.

Nicholas Lupot was born in Stuttgart, spent his youth in Orleans, and came to Paris in 1789, where he remained until his death.

In 1795, he became instrument-maker to the Conservatoire in Paris, and later he held also the same position in connection with the Royal Chapel. His violins commanded a high price during his lifetime, and rose to very high values after his death. They were constructed mainly along the lines of the Stradivarius model.

VIOLIN MAKING IN OTHER COUNTRIES

We have noted in our previous studies the rise of violin making in Italy, and its spread to Germany and France.

At this point, the record becomes too detailed for further study, except by those who specialize in the history of the violin. The making of violins has become one of the arts of practically every Occidental country, and virtually every Western nation has produced distinguished exponents of the art.

Some evidences of nationalism may be seen in the violins which have been made in different countries. There is room for much difference of opinion in matters of taste. For example, Italian, German, French, Russian, English, and American ideas on what constitutes a beautiful singing tone may differ, and to some extent do differ, from one another.

Likewise, national ideas as to beauty of violin tone are reflected in the products of the violin makers. In every instance, the aesthetic theory of each has its own special merit and justification.

THE HISTORY OF THE BOW

The bow has a history all its own which is well worth some detailed attention.

Chronologically arranged, the pictures in Illustration 6 show as clearly as any description might tell, the changes which have been made from time to time, as makers discovered how the bow might be made a more efficient and effective complement to the violin. A long time elapsed before they hit upon the idea of making the stick flexible—

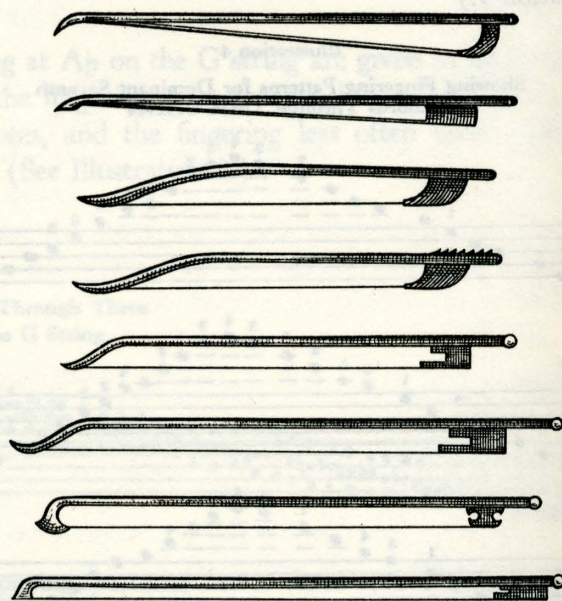
a point which we take for granted and consider to be highly essential.

The most important name in the history of the Bow is that of **Francis Tourte**, a Parisian, who lived from 1774 to 1835.

Tourte's father was a bow-maker, and he intended that his son should be a watch-maker. The son gave up his watch-making at the end of eight years, however, for the reason that he disliked it, and began to make bows. No doubt he brought from his experience as a watch-maker to his work as a bow-maker some skill and delicacy of hand which helped him materially, and contributed much to the results which he obtained.

Illustration 6

Showing the Changes Made in the Form of the Bow Since the Seventeenth Century



Tourte discovered the value of Brazilian wood for lightness, combined with strength and elasticity; and settled some disputed points as to the length and weight of the bow, also concerning its balance in the hand. Whereas previous bows had the hair in the formation of a round bunch, he introduced the present ribbon-like, flat arrangement of the hair.

The general workmanship and ornamentation of the Tourte bows placed them in a class by themselves, and established a new model which has influenced bow making ever since.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Test on Lesson 119

HARMONY

1. How may some of the chords in ultra-modern harmony be explained?

15 Ans.

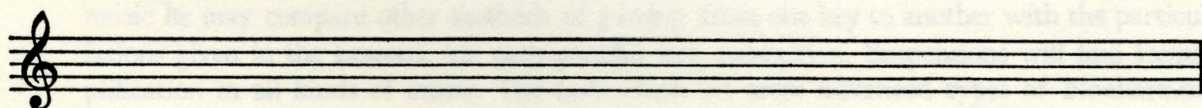
2. How do composers of the ultra-modern school seek to obtain new effects?

15 Ans.

TECHNIC

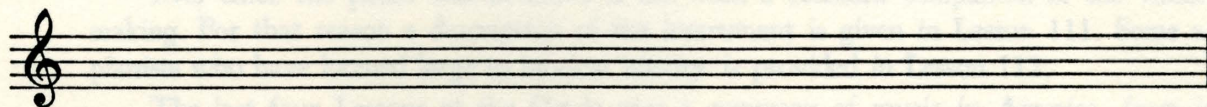
3. On the staff below, write a three-octave chromatic scale on B, and show its fingering.

20 Ans.



4. On the staff below, write a broken dominant seventh chord through three octaves, starting on E on the G string, and show its fingering.

20 Ans.



HISTORY

5. Who is the central figure in the French school of violin making, and when did he live?

15 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

6. Summarize the contributions of Tourte to the evolution of the bow.

15 Ans.

100 TOTAL.

VIOLIN MAKING IN OTHER COUNTRIES

We have noted in our previous studies the rise of violin making in Italy, and its spread to Germany and France.

At this point, the principal work of the violin maker is to copy the style of the master. The making of violins has become one of the arts of practically every Continental country, and virtually every Western nation has produced distinguished exponents of the art.

Some evidence of national differences may be seen in the violins which have been made in different countries. There is room for much difference of opinion in matters of taste. For example, Italian, German, French, Russian, English, and American ideas on what constitutes a beautiful violin may differ, and to some extent do differ, from one another.

Likewise, national ideas as to beauty of violin tone are reflected in the products of the violin makers. In every instance, the aesthetic theory of each has its own special merit and justification.

THE HISTORY OF THE BOW

The bow has a history all its own which is well worth some detailed attention.

Chronologically arranged, the pictures in Illustration 6 show as clearly as any description might tell, the changes which have been made from the earliest bows to the modern bow. The pictures show how the bow might have been made more effective by the changes in the hair and the wood.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 120

GRADE—ADVANCED B

Grade Review

The *Harmony* instruction in the Grade just finished includes so much new material that it is likely the student will welcome the opportunity to review. Here, particularly, the suggestion of the Teacher will prove helpful in the selection of Lessons, and in the assignments of work to be done for the Grade Test.

The subject of Modulation forms approximately one-half of the work of the Grade. Its study will make the student more alert to observe the modulations found in the music he plays. In this music he may compare other methods of passing from one key to another with the particular modulations given in the Lessons, for each possible key connection. Suspensions will find frequent exemplification in all kinds of music. The instruction on more advanced types of Nonharmonic Tones should be reviewed.

The work of the *History* section would seem to make considerable demands upon the pupil's memory, particularly on account of the great number of composers referred to. Only the more important ones need to be memorized, however.

The Lessons which extend the History of Violin Making, together with the facsimiles of labels of famous makers, will be of value for reference purposes.

Familiarity with the appearance of orchestral instruments will be of advantage in attending concerts, where they can be identified, and acquaintance made with their various tones.

Ever since the piano was invented it has been a constant companion of the violin in music making. For that reason a description of the instrument is given in Lesson 111. Some account of pianists who have loomed large in musical history is provided in Lesson 112.

The last four Lessons of the Grade give a summary of music in America, from its earliest days. Every well-informed American student will find this matter indispensable.

The *Technic* section embraces further vital matters. Each individual topic will bear much study and repeated review from time to time, as the pupil's progress in violin playing throws new light on the topics presented, and illustrates their practical bearing. Of special importance is the training given on the technical means for control of tone color, supplemented by the Lesson on related topics in the *Interpretation* section.

In many of the Lessons will be found references to earlier instruction. Much benefit will be derived from forming the habit of looking up these references.

GRADE ADVANCED B

	101	102	103	104	105	106	107	108	109
Harmony	Modulation (Perfect Fifth Up)	Modulation (Perfect Fifth Down)	Modulation (Major Second Up)	Modulation (Major Second Down)	Modulation (Major Sixth Up)	Modulation (Major Sixth Down)	Nonharmonic Tones (Passing Tone, Alternating Tone, Suspensions)	Suspensions (Upward Suspensions, Double and Triple Suspensions, Ornamental Resolutions, Suspensions in Bass, Resolution With Change of Chord)	Modulation (Major Third Up)
History	Germanic Composers (Weber, Spohr, Marschner, Kreutzer, Lortzing, Wagner, Schubert, Schumann, Mendelssohn, Brahms, Bruckner, Reinecke, Goldmark)	Germanic Composers (Bruch, Rheinberger, Klughardt, Scharwenka, Humperdinck, Moskowski, D'Albert, Richard Strauss, and others)	Italy (Pinsuti, Sgambati, Tosti, Leoncavallo, Puccini, Bossi, Mascagni, Busoni, and others)	Oriental Music (Persia, China, Japan, Korea, India, Malaya)	History of Violin Making (Cremona School)	History of Violin Making (Cremona School, Other Italian Centers)	Folk Music (France, Italy, Germany, Norway, Sweden, Finland, Denmark)	Folk Music (England, Scotland, Ireland, Wales, Switzerland, The Netherlands, Spain, Hungary, Roumania and Servia, Bohemia, Poland, Russia)	Instruments of the Orchestra (Violin, Viola, 'Cello, Double Bass, Harp, Flute, Piccolo, Clarinet, Basset Horn, Bass Clarinet)
Technic					How to Produce Differences in Tone Color				
Interpretation						Influence of Overtones on Tone Colors			

REFERENCE CHART

GIVING A SYNOPSIS OF THE SUBJECTS IN LESSONS 101 TO 119 INCLUSIVE

110	111	112	113	114	115	116	117	118	119
Modulation (Major Third Down)	Nonharmonic Tones (Appoggiatura, Accented Passing Tone, Auxiliary Tone Taken or Left by Leap, Melody Varied by Nonharmonic Tones)	Passing Chords		Modulation (Major Seventh Up and Major Seventh Down)	Nonharmonic Tones (Pedal, Sustained Tone, Anticipation, Changing Tones, Summary of Signs)	The Chorale	Modulation (Augmented Fourth Up or Down)		Ultra-Modern Harmony
Instruments of the Orchestra (French Horn, Oboe, English- Horn, Bassoon, Trumpet, Cornet, Trombone, Tuba, Saxophone, Kettledrum, Xylophone, Glockenspiel, Celesta, Bass Drum, Side-Drum, Cymbals, etc.)	The Pianoforte	Eminent Pianists (First Era-- Clementi to Liszt and Rubinstein; Second Era-- Since Rubinstein)	History of Violin Making (German School)	History of Violin Making (German School)	America (The Beginnings of Music in the United States-- Pilgrims and Puritans, First Concert Hall, Oratorio and Opera Performances, etc.)	America (Eminent Musicians and Critics)	America (Folk Music, National and Patriotic Music, Popular Music, Musical Activities)	America (Summary and Outlook)	History of Violin Making (French School, Other Countries, History of the Bow)
			How to Play Octaves and Tenths	Scale Fingerings (Through Three Octaves)			Fingering Arpeggios Through Three Octaves Choice of String		Scale Fingerings (Chromatic Scales Through Three Octaves) Fingering Dominant and Diminished Seventh Chords (Through Three Octaves)
			Importance of Critical Listening						

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE ADVANCED B

Grade Test Accompanying Lesson 120

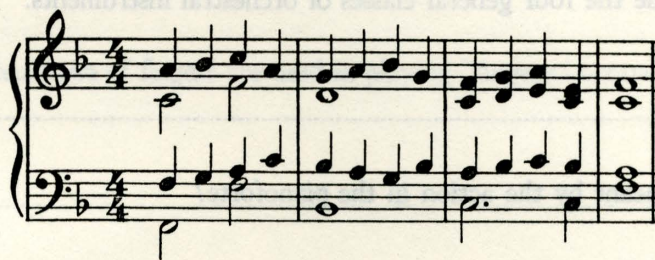
HARMONY

1. (L. 111) Explain the difference between a suspension and an appoggiatura.

5 Ans.

2. (L. 112) Indicate by a cross (×) the passing chords in the following exercise:

8 Ans.



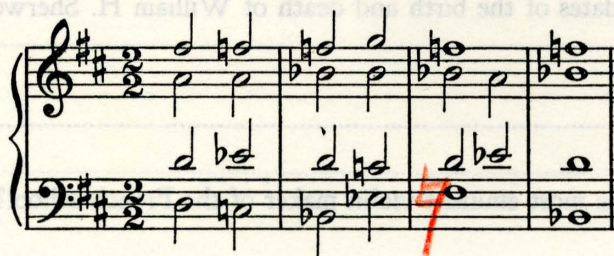
3. (Ls. 107, 111) In the following example, mark the passing tones (—), alternating tones (u), appoggiaturas (+) and suspensions (s). (Make marks *above* soprano and tenor, and *below* alto and bass.) Mark also the key and chords.

8 Ans.



4. (Ls. 113, 114, 117) Indicate the following modulation, marking the keys and the chord formula.

9 Ans.



Marks
Possible
Marks
Obtained

HISTORY

5. (L. 101) Name the five great composers of the eighteenth century who built a firm structure upon the foundations laid by the musical pioneers of Greece, Italy, France and the Netherlands.

5 Ans.

6. (Ls. 109, 110) Name the four general classes of orchestral instruments.

5 Ans.

7. (L. 111) What is meant by the action in the pianoforte?

5 Ans.

8. (L. 112) What is the extent of the first era of great pianists?

5 Ans.

9. (L. 112) With whom does the second era of great pianists begin?

5 Ans.

10. (L. 113) Who was chiefly responsible for carrying the art of violin making from Italy to Germany, and by whom was this violin maker taught?

5 Ans.

11. (L. 116) Give the dates of the birth and death of William H. Sherwood.

5 Ans.

12. (L. 119) Who is the most eminent violin maker of the French school?

5 Ans.

Marks
Possible
Marks
Obtained

HISTORY—Continued

13. (L. 119) Who has done more than anyone else to bring the violin bow to its modern form?

5 Ans.

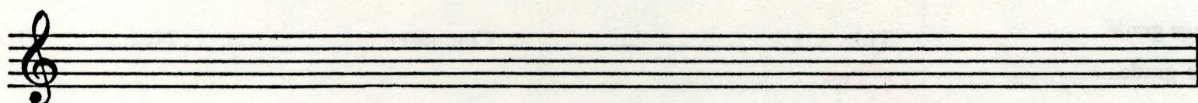
TECHNIC

14. (L. 113) What pairs of fingers are used in playing "fingered octaves?"

5 Ans.

15. (L. 114) On the staff below, write a three-octave scale on C# and show the fingering.

5 Ans.



16. (L. 118) Give adjectives which describe the tone color of each of the four strings of the violin:

5 Ans. (G).

(D).

(A).

(E).

Marks
Possible
Marks
Obtained

INTERPRETATION

17. (L. 113) Mention three qualities of tone for which the violinist should listen in his own playing.

5 Ans.

18. (L. 113) In the act of critical listening, which of the various tone qualities is of most importance for the advanced student of the violin?

5 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 B, with the following result:

Exercises, average grade.....

Studies, average grade.....

Pieces, average grade.....

General Average

.....per cent of the Pieces have been memorized.

(The minimum should be 50 per cent)

Date Teacher's Signature

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

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

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

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.....