


1946

## Violin Course: Grade 7, Lessons and Tests

Sherwood Music School

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# Sherwood Music School Courses

VIOLIN



LESSON 121

GRADE—GRADUATE A

*Subjects of this Lesson:* APPRECIATION OF MUSIC · TECHNIC

## APPRECIATION OF MUSIC

### *Fundamental Principles*

Music has been called the “universal language of mankind.” It is, like painting and sculpture, an intelligent expression of emotion. In order to fully understand and appreciate this music language, something more is necessary than a knowledge of its mechanical side. A music composition is not a mere compilation of notes. It is the intricately designed embodiment of an indwelling spirit.

The structure of music may be likened to a great cathedral, upon which successive generations of artisans and artists have labored. In the material edifice are foundations of stone, safely and solidly placed; with arches, pillars, and columns, symmetrically and delicately adjusted. Further grace and beauty are added to the superstructure by the products of the still finer arts of the sculptor, metal worker, and glass maker.

Just so, before an organized and artistic system of music could be reached, it was necessary that certain relations between tones should be agreed upon, and that scales be formed, out of which melodies could be constructed. The selection and arrangement of these fundamentals, and the subsequent evolution of harmony and form, was the work of centuries.

While it is true that music is architectural, it is a sort of dream architecture, which passes before the senses and is gone.

You may stand and gaze long at the cathedral, and return again and again to study its details. On the other hand, the tonal details of a symphony are only momentarily present.

The appreciation of music, then, involves correct hearing, a good memory, keen discrimination, and sympathetic interest.

Let us approach our subject of Music Appreciation by undertaking a brief review of the three chief factors, or underlying principles, that enter into the construction of the tonal edifice—Rhythm, Melody and Harmony.

Both children and primitive peoples express activity and vitality in rhythmical bodily movement; while for their more thoughtful and contemplative emotions, they are impelled to the vocal utterances of melody.

Systematized movements resulted in the dance, and systematized vocal utterances, in the song. Thus, we have the two great generators of music—the Dance, and the Song.

Mankind, in its efforts to express its feelings and emotions by the language of music, has worked through three stages, which may be called the “drum stage,” the “pipe stage,” and the “lyre stage.”



## RHYTHM

The "drum stage" begins when rhythm alone is first used to give pleasure or excite emotion. There is an inevitable connection between emotion and movement. Then again, something within us insists on marking off time into short, repeated, equal periods by means of accent. There seems to be a natural tendency to group bodily motions in twos; although it is said that some savage races have an unaccountable faculty for producing and recognizing very intricate rhythms, singly and in combinations.

Carrying this principle of grouping bodily movements still further, the group of three was devised—evidence that metrical form is not altogether "an anatomical accident," but a process evolved by the mind. Men came, then, to group their bodily movements, and their beating of drums, etc., into groups of twos and threes. The march was, undoubtedly, the primeval dance.

## MELODY

The "pipe stage" begins when the first experimenter tries to construct a tune. Early attempts at melody, however, are of the same character as those in the drum stage—very short, with much repetition. It is only by slow and tentative experiment that the main principles of melody are discovered: for example, that certain tones are preferable for a close (the genesis of the "keynote"); or that a high note is not an accident, but a point of emotion (making Climax an element in structure).

Sooner or later some one discovers that singing can make a commonplace task more agreeable.

If you sing while you dance, or while you haul on a rope, or while you rock a cradle, you will be impelled to invent tunes which have periodic accents. There is no doubt that the first combinations of rhythm and melody arose in this way, namely, as an accompaniment to, and outgrowth of, everyday occurrences.

Melodies fall into two classes—those with, and those without, periodic accent. These two classes of melodies have developed along separate lines. In plainsong (with no periodic accent) the greatest pains were taken to exclude all rhythm from the music. On the other hand, the folk-

song, which is an outstanding type of homophonic music—that with a single melodic line—is rich in accents.

## HARMONY

The "lyre stage" arrives when, by design or accident, it is discovered that two sounds, simultaneously produced, may have a pleasant effect. It is clear, however, that not much progress could be made along this harmonic line until scales were reduced to system.

The long array of ecclesiastic musicians devoted their energies, for centuries, to the evolution of harmonic expression. Greek dramatic recitations, and Christian intoning, included simple intervals like that of the fourth.

## ACCENT AND DISSONANCE

As just stated, folk music tended towards strong, rhythmic utterance, while the ecclesiastical music of the medieval times, on the contrary, sedulously avoided metrical regularity. The latter exhibited, also, entire absence of dissonance. The emotional function of dissonance is to suggest, by its harshness, and by its sharp contrast with the consonances by which it is surrounded, the struggle that is a part of all finite existence. Thus, by the avoidance of rhythmic vigor, which would express active impulses, and of dissonance, which always suggests effort and striving, Palestrina's music secured its freedom from "profane suggestion," and from "every trace of struggle." Such a fabric of tones, produced by voices singing the purest consonances without instrumental accompaniment, was well fitted to merge with the vast, cool arch of the cathedral, and to form a background for mystical contemplation.

During this period of composition, however, music became a kind of audible mathematics. Melodies crossed and recrossed, interlaced in a wonderfully woven texture. Method, first practiced as a means to an end, became an end in itself. The mind alone was called into activity, and the taste for complexity and formal elaboration quite overshadowed any desire to express emotion. The early masters devoted their energies to the creation of erudite compositions wherein sentiment was decidedly lacking. Themes were repeated with alteration of pitch, rhythm and melodic direction, until the words, or text, became entirely lost.



All of this mechanical manipulation of tones had its purpose, however; for thereby the principles of repetition, unity and variety, were established. The emotional quality of later music would have been impossible without this preliminary experimentation and achievement.

Let us now consider some of the chief factors, recognition of which is necessary for intelligent appreciation, or listening.

## THEMES

Many pieces of music begin with some small group of tones of melodic and rhythmic interest known as a theme, or motive, which is the germ of the whole work. This is comparable to the subject of a lecture, or the text of a sermon. It may be defined as "the simplest unit of imaginative life in terms of rhythm and sound." A musical theme may, on the other hand, be a long sweep of thought, containing several motives.

The first step in the art of listening is the recognition and remembrance of the chief motive or motives of a composition; then will come, in time, the ability to follow these themes in their organic growth. (See Lesson 135, APPRECIATION OF MUSIC.)

## UNITY

Every genuine work of art, no matter what the medium of expression may be, must possess unity of conception, and yet variety of detail.

History makes clear that this principle of musical coherence was first worked out in the field known as polyphony—music made by the interweaving of independent melodies. (See Lesson 61, HISTORY.)

In the thirteenth and fourteenth centuries, a method was evolved whereby the introductory theme was made to generate its own subsequent tissue. A body of singers would announce a melody; then, after they had proceeded so far, a second set of singers would repeat the opening phrase; and so, likewise, a third and a fourth set. All the voices were made to blend into a harmonious whole. A piece of music of this structure is called a Round (see Lesson 68, HISTORY), because the singers take up the melody in rotation, at regular rhythmic periods.

By these systematic, imitative repetitions, one of the first requisites of composition—coherence, or unity—was secured. The principle was later applied, with great artistic elaboration, in the Fugue.

It is difficult to estimate the far-reaching effects of this early principle of polyphonic music. One may safely assert that *systematic repetition* in some form or other, is the most important constructive principle in music.

As polyphony is the foundation of any large work, whether symphony, symphonic poem, or string quartet, the listener must acquire what might be called the "polyphonic ear."

Everyone can hear a tune when it lies in the uppermost voice. But often the tune is in the bass; or there may be melodies in all parts of the musical fabric, sounding simultaneously, as in passages of Wagner's music dramas, for example.

Two other principles of repetition of prime importance (besides imitative repetition) are transposition and restatement. By transposition is meant, here, the repetition of the melody, and often of the whole harmonic fabric, by shifting it up and down the scale, in the same key.

It was a favorite device of Beethoven, for example, to impress the main themes upon the hearer by such repetitions on various degrees of the scale.

## CONTRAST

Restatement consists of repetition of the original melody after a *contrasting* portion, thus making the formula, A B A. (See Lesson 37, FORM AND ANALYSIS.) Examples of this device are to be found on every hand. Folk-songs, those first essays made by man in distributing his tones so as to express his feelings in terms of design, are full of it. There is keen satisfaction in the reappearance of a pleasing subject after its temporary absence. Hence the demand for *variety* as well as *unity*. Monotony is especially intolerable in music, because the ear is so sensitive an organ, and because we have no way of shutting off sound. If we are displeased with a scene we can close our eyes; but the ear is unprotected, and we can escape only by taking flight. Unity without monotony, then, may be achieved by repetition after contrast.



Out of the mass of impressions which we receive through the avenue of the ear, the mind must be taught to grasp the "inner orderliness" of the sounds that go to make up music; the intellect must perceive the fundamental idea of a composition, and see how the composer has developed and illuminated it, and furnished it with vitalizing details provided for his use by the language built from those intangible but ever-present elements—sound and rhythm.

## SUMMARY

Let us now make a summary of the facts and suggestions given in this Lesson as an aid to the appreciation of music. We have observed:

1. That Music is architectural, its materials being Rhythm, Melody and Harmony.

2. That *themes* form the basic material of most compositions.
3. That unity and coherence in music are chiefly gained by applying the principle of systematic repetition or imitation.
4. That a melody is not necessarily always in the highest voice, and that melodies may be used in combination.
5. That the simplest folk-songs, and the most complicated modern works, alike, employ the principle of restatement after contrast.
6. That the hearer must make a conscious effort towards mental reception, if he would grasp the messages expressed in music.

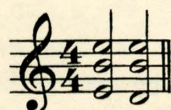
## TECHNIC

### *Tempered Intonation*

In the playing of chords and double stops on the violin, it is often necessary to alter the pitch of certain tones slightly, in order to produce a harmonious and agreeable effect. This process is called "tempering" the intonation.

Illustration 1 shows an example in which tempered intonation is required. If you play the first chord with

Illustration 1  
Chord Progression Requiring Tempered Intonation



accurate intonation, then play the second chord, carefully holding your finger at the same spot for the B, the second chord will be somewhat unsatisfactory because the B will sound a trifle sharp. It is necessary to lower the B just a little, by shifting the finger toward the scroll of the violin,

to make the second chord perfectly harmonious. (See Illustration 1.)

Such alterations of pitch in the playing of chords and double stops are too often necessary to make it feasible to illustrate all the progressions requiring tempered intonation. It is only necessary that you be aware of the frequent necessity for tempering your intonation; and that you listen carefully to your chords and double stops, letting your sense of hearing guide you in making adjustments of pitch, either downward or upward, that may be needed for harmonious results.

The need for tempered intonation arises out of certain mathematical characteristics of our musical scale, creating problems which are solved in various ways in different instruments. The fixed tones of the piano, for example, represent a "tempered" scale, not mathematically correct, but providing satisfactory compromises at certain points of pitch. The violinist must make similar compromises through adjustments of the fingers on the fingerboard.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

**Test on Lesson 121**

**APPRECIATION OF MUSIC**

Marks  
Possible  
Marks  
Obtained

1. Name four requisites involved in the appreciation of music.

14 ..... Ans. ....

2. What may be called the two great generators of music?

12 ..... Ans. ....

3. From what three stages of musical development are Rhythm, Melody and Harmony derived?

14 ..... Ans. ....

4. What was the chief difference, as regards accent, between the folk music and the ecclesiastical music of the medieval times?

12 ..... Ans. ....

5. What is the first step in the art of listening?

12 ..... Ans. ....

6. How is unity in music chiefly secured?

12 ..... Ans. ....

7. Of what does the principle of restatement consist?

12 ..... Ans. ....



Marks  
Possible  
Marks  
Obtained

TECHNIC

8. Explain briefly the need for frequent tempering of intonation in playing chord progressions on the violin and tell how this is done.

12 ..... Ans. ....

100 ..... TOTAL.

TECHNIC

Pupil's Name .....

Pupil's Address .....

Pupil's Registration No.....

Teacher's Name .....



# Sherwood Music School Courses

VIOLIN



LESSON 122

GRADE—GRADUATE A

Subjects of this Lesson: HARMONY · HOW TO TEACH THE VIOLIN

## HARMONY

### *Four-Part Writing*

(EXPLANATORY NOTE: With this Lesson we begin the study of Harmony from a creative aspect, and shall take up the fundamental principles underlying its use in the writing of music.

As explained in Lesson 119, HARMONY, the study of Harmony from this standpoint is not required of students who do not wish to carry their studies beyond the earning of the Diploma which is issued through the Extension Department, for the completion of the theoretical and technical material of the first six Grades of the Sherwood Music School Violin Course.

The study of creative Harmony is, however, required of students who expect to carry their studies through the Graduate Grades, and to become candidates for the Teacher's Certificate issued through the Extension Department of the Sherwood Music School upon the completion of those Grades.

The study of Counterpoint is not required, but is offered as an optional privilege to students who are proceeding toward Teacher's Certificates, and the materials necessary for the study of Counterpoint will be provided to such students, free, upon request.

In the Harmony sections of the Lessons which follow, you will find frequent references to earlier Lessons which treat Harmony from the analytical standpoint. A review of the

Lessons referred to will help you greatly in your study of creative Harmony.)

In the process of experimenting with sound combinations pleasing to the ear and reacting definitely on the mind, various customs, with their resulting rules, have been in force for writing music. In the earliest days only one tone at a time was used; later, combinations of tones were admitted, but for a long time these were limited to mere fourths and fifths, other combinations coming into use gradually.

In course of time, the laws which govern the progression of tone combinations forming chords, as used in classical music, became firmly established.

We may, then, speak of combinations of tones which conform to the rules of good usage, as correct, or grammatical, just as we speak of the right combination of words or expressions in language. Others, which do not conform to such rules, we say are incorrect or ungrammatical.

## RANGE OF VOICES

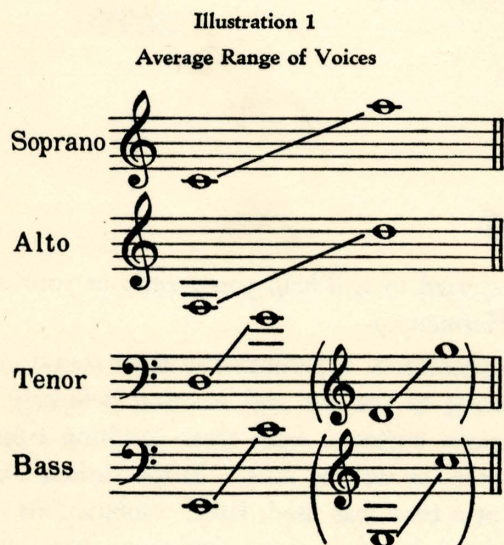
The four parts, or voices, soprano, alto, tenor and bass—two female and two male voices—form what is called a "mixed quartet." When each part is sung by a number of voices, the "mixed chorus" is formed.

The range for the average chorus voice is about one and a half octaves. The tenor has a range similar to that



of the soprano, but an octave lower; and the bass a range similar to that of the alto, but an octave lower. The average range of each of the four chorus parts, or voices, is shown in Illustration 1.

Soloists have usually more extended vocal ranges than those shown in the illustration, but these need not be considered in four-part writing. For solo work, the treble staff is frequently used for men's voices, in which case, they sing an octave lower than the tones indicated on the staff.



The word, contralto, is often used instead of alto, when referring to the lower female voice. The word, alto, was originally used when the part was sung by a high male voice, above the tenor.

Baritone is a voice between the tenor and bass, and refers to voice quality, rather than to range. Hence, we generally find the term used in connection with soloists.

## DOUBLING CHORD TONES

When using triads in four-part writing, it becomes necessary to double one of the three tones; that is, to use one of the tones of the triad twice in order to obtain four parts.

Usually, the fundamental, or root, is the best tone to double. There are occasions, however, when this cannot be done. There are also occasions when it is desirable, for

some reason, to double the fifth or the third. The doubled third of a major triad generally makes it too prominent, and the chord ill-balanced.

Exceptions are found to practically every rule, and composers have often seen fit to modify the usual method of procedure in order to gain desired effects.

The generally accepted rules, however, prevail in the majority of cases, and should be strictly followed by the student until he achieves some independence in his writing.

The leading-tone is of such distinctive and penetrating character, that, as a rule, it *should not be doubled*.

The tones of a chord may be arranged in various ways, as shown in Illustration 2.

**Illustration 2**  
Various Arrangements of the Tones of a Triad



## CLOSE POSITION

When the tones of a chord occupy the positions nearest each other in the three upper voices, the chord is said to be in Close Position. This is shown at (a) and (b) of Illustration 2.

## OPEN POSITION

When the chord tones do not occupy the positions nearest each other, the chord is said to be in Open Position. This is shown at (c), (d) and (e) of Illustration 2.

In open position there are unused chord tones between the soprano and alto or between the alto and tenor, or in both places. Such unused chord tones are shown by small note heads in Illustration 3, in which are repeated the three open position chords of Illustration 2.



Illustration 3



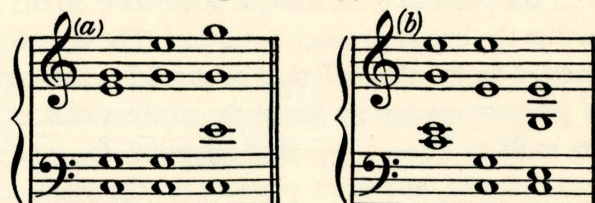
It is important to remember that there should never be more than an octave between the tenor and alto, or between the alto and soprano, even when arranging chords in open position.

Observe that in Illustrations 2 and 3 the fundamental is in every case the tone doubled; but, as stated, it is some-

times necessary to double the fifth or even the third. Chords with the fifths and the thirds doubled, are shown, respectively, at (a) and (b) of Illustration 4. The extra prominence of the doubled third is unobjectionable when it is a melody tone.

Illustration 4

Chords Doubling the Fifth (a) or the Third (b)



## HOW TO TEACH THE VIOLIN

### *How to Teach Correct Habits of Posture*

#### INTRODUCTORY NOTE:

(Grades Graduate A and B are designed especially for those students who are preparing to teach, and who want to earn a Teacher's Certificate through the Extension Department of the Sherwood Music School.

The instructions in this Lesson and in succeeding Lessons, on *How to Teach the Violin*, review a number of technical subjects which were studied in previous Lessons, but which are now to be studied again and expanded from the standpoint of the teacher, as an essential part of the student's preparation for teaching.)

(Have your pupil review Lesson 1, **TECHNIC**.)

It is the experience of teachers in dealing with technical matters, that there are a number of errors and difficulties to which all or a majority of students are peculiarly susceptible. In this and in succeeding Lessons we shall discuss a number of these natural "pitfalls," so that you may anticipate them when you come to take up your work as a teacher, and deal with them most directly and effectively.

We shall begin by considering the means for establishing correct habits as to the position of the members of the playing apparatus in relation to one another.

This may require some review of fundamental technical

points covered in the early Lessons of this Course, but we shall now consider these points from the standpoint of the teacher rather than that of the pupil. The same thing is true of the Lessons which follow, and which deal with the teaching of other phases of violin technic.

Before you permit a pupil to place his violin in playing position, make careful note of his physical structure, with special regard to his neck and shoulders.

When the violin is placed in playing position, it must, to all intents and purposes, form a single continuous unit with the body of the player. When this is brought about, the pupil loses the feeling that the violin is something strange and foreign to his physical person; he finds that the violin and the bow are, in a manner of speaking, a continuation or extension of his own body, and this increases the sense that the motions of playing are natural.

A pupil who has a short neck, or high shoulders, will generally have no difficulty in holding the violin comfortably between his shoulder and the jaw bone, so that the effect above described is satisfactorily achieved.

On the other hand, the pupil who has a long neck must have the help of a shoulder pad in order to hold the violin with the desired ease and comfort. The shoulder pad which is fastened to the violin with a strip of elastic, is preferable.



As a further help in solving this problem, chin rests are available, which extend above the violin for a distance of an inch to an inch and a half.

Take pains to see that the pupil holds the neck of the violin in such way that the scroll will be within his line of vision when his head is in the normal, erect position. This is a fundamental and important point in violin technic.

Direct the pupil to press straight downward on the chin rest so that the line of pressure is vertical. The line of pressure exerted by the chin will thus be parallel to the vertical line of pressure exerted by the bridge of the violin.

Care must be taken to see that the pupil does not turn his head sidewise, and exert pressure on the violin at an angle, on a line leading towards the breastbone.

One of the best ways to secure a proper vertical placement of the chin on the chin rest, is to tell the student to let the weight of his body rest on the left leg, the right leg being used only as a balance. In response to this adjustment, the pupil will automatically hold his head upright and press straight downward with his chin.

From the first, careful attention should be given to moulding the pupil's left hand into the correct position with relation to the fingerboard. This is a vital point which has much to do not only with the technic of the left hand, but also with maintaining the violin in playing position.

The correct position of the left hand may seem somewhat awkward to the pupil at first, especially when he begins to stop the strings; but the feeling of awkwardness soon disappears with training and exercise, and the pupil finds the correct way to be the easy and natural way.

The important thing for the teacher to remember is that the pupil is not likely to shape his left hand correctly, and accommodate it properly to the fingerboard, without painstaking guidance, because the proper position will seem awkward to the pupil at first.

The pupil should never be permitted to extend his left elbow beyond the left-hand edge of the violin. The elbow must always be beneath the instrument. Students with long arms should in particular be directed to keep the left elbow close to the body. Students who have short arms are obliged to hold the upper part of the arm, from the shoulder to the elbow, somewhat higher than other students; but still the elbow must always be kept beneath the violin.

Here, again, we have a case in which the right way to

proceed may seem a little awkward to the pupil at first, and the desired habits will be formed only under the careful coaching of the teacher.

Again, however, the feeling of awkwardness will soon disappear, and the student will find this arm position best because it affords the best opportunity for the free working of the series of levers made up of the muscles and bones from the shoulder to the finger tips.

Point out and explain this series of levers to the pupil, and show him how the recommended arm position keeps the thumb low, and keeps the fingers high and relaxed over the strings, so that they may have the greatest reach and freedom of movement.

Explain, also, to the pupil, that the lowest knuckle of his index finger must not fall below the level of the fingerboard, lest there be interference with freedom of finger action.

Instruct the pupil, further, to hold his left hand so that when it is relaxed the tips of the fingers will not form a straight line down one string, but will form a diagonal line from left to right, across all the strings. In this hand position, the fingers are entirely at ease, and each finger is best prepared for any motion that may be required of it.

The back of the hand should be so posed that it is a natural continuation of the forearm; it should not lie at an awkward angle in relation to the forearm.

In learning to hold the violin, pupils often show a tendency to pinch the neck of the instrument between the thumb and the index finger.

Explain to the beginning pupil, that the left hand does not always remain at the same point of contact with the fingerboard, but must often be shifted. He will readily see then that for freedom of motion he must not clamp the left hand fast to the fingerboard.

The foregoing are the main points to be observed in getting the pupil to bring the members of his playing apparatus into correct relation with one another, and with the instrument. Do not be discouraged if it takes some time to coach the student to a point where correctness in all details is habitual.

Exercise as much patience as may be necessary, for these points are absolutely fundamental to everything that follows—and nothing which follows can be entirely right if the correct habits of position are not firmly established.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

**Test on Lesson 122**

HARMONY

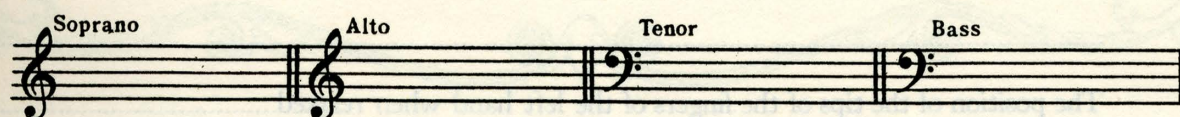
Marks  
Possible  
Marks  
Obtained

1. What four parts, or voices, form a "mixed quartet?"

5 ..... Ans. ....

2. Give below the average range for each of these voices.

10 ..... Ans.



3. When using triads in four-part writing, what is necessary, in order to obtain four parts?

5 ..... Ans. ....

4. Which is the best tone to double?

5 ..... Ans. ....

5. Why is the doubled third of the major triad not advisable?

5 ..... Ans. ....

6. When is a chord said to be in close position?

5 ..... Ans. ....

7. When is a chord said to be in open position?

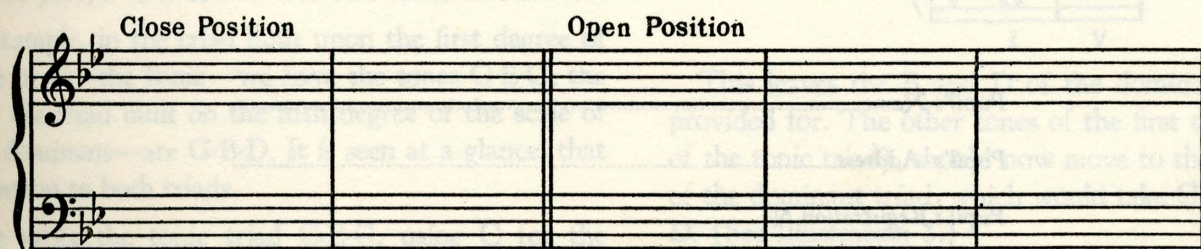
5 ..... Ans. ....

8. What is the largest interval allowed between tenor and alto, or between alto and soprano, even in open position?

5 ..... Ans. ....

9. Write five examples, in four-part harmony, of the tonic triad in the key of B $\flat$  major, doubling the root. Make two examples in close position and three examples in open position.

15 ..... Ans.





Marks  
Possible  
Marks  
Obtained

## HOW TO TEACH THE VIOLIN

10. State briefly the point which you would emphasize concerning each of the following features, in teaching correct habits of posture:

40 ..... Ans. The line of pressure exerted by the chin.....

The position of the left elbow.....

The position of the lowest knuckle of the index finger of the left hand.....

The position of the tips of the fingers of the left hand when relaxed.....

The relation of the back of the left hand to the forearm.....

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Registration No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 123

GRADE—GRADUATE A

Subjects of this Lesson: HARMONY · HOW TO TEACH THE VIOLIN

## HARMONY

### Connecting Primary Triads

(This subject is resumed in Lesson 125.)

(Review Lesson 42, HARMONY.)

#### CONNECTING TRIADS HAVING A TONE IN COMMON

##### TONIC AND DOMINANT

In formulating the laws and principles which govern progressions of chords in four-part writing, there has been constant striving for smoothness of progression. By this we mean that each voice must progress in a way which will be as natural as possible for the singer.

Such smoothness of progression requires that the inner voices, the alto and tenor, progress by small intervals. Although the outer parts, or voices (the soprano and bass), are better adapted for progression in larger intervals, the effect is smoother if the progression, even in these voices, is free from numerous large skips.

One of the generally accepted principles of four-part writing is, that smoothness is promoted by retaining, in the same voice part, a tone common to two successive chords.

For example, in the triad built upon the first degree of the scale of C—the tonic—we have the tones C-E-G; the tones of the triad built on the fifth degree of the scale of C—the dominant—are G-B-D. It is seen at a glance, that G is common to both triads.

If we write the tonic triad C-E-G, using C for the

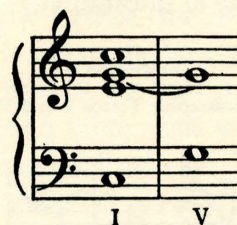
soprano, we find G, the common tone, in the alto. (See Illustration 1.)

Illustration 1



In connecting the dominant triad G-B-D, with the tonic triad, we therefore write the G for the V triad, in the same voice in which it occurred in the I triad. (See Illustration 2.)

Illustration 2



This leaves the B and D of the dominant triad to be provided for. The other tones of the first triad (C and E of the tonic triad), should now move to the nearest tones of the dominant triad, which would take C to B, and E to D. (See Illustration 3.)



Illustration 3  
Connecting Triads I and V



The octave of the root need not always be in the soprano for the first chord. When it is desired to begin an exercise with the third or fifth of the chord in the soprano, a 3 or a 5, respectively, is placed over or under the first given bass note. When no figure appears, or if an 8 is placed there, the octave of the bass is the highest tone.

When the third of the triad is in the highest voice (soprano), the chords will connect as in Illustration 4.

Illustration 4  
Connecting Triads I and V



E moves to the nearest tone of the V triad, D; C, now the alto, moves to B; G, in the tenor, is the common tone, which is retained, and thus becomes the tenor tone in the V triad.

When the fifth of the triad is the highest voice, the chords will connect as in Illustration 5.

Illustration 5  
Connecting Triads I and V



G, being the common tone, is retained, and becomes the

soprano of the V triad. E, now the alto, moves to the nearest tone, D; and the tenor, C, moves to B.

#### TONIC AND SUBDOMINANT

We shall now proceed, in the same way, to connect the triad built on the first degree of the scale with the triad on the fourth degree—the subdominant. The rule to keep the tone common to both chords in the same part must be carefully observed.

We have seen that the triads of C and G, the tonic and dominant, are related through the common tone, G; the fifth of the C triad is the fundamental, or root, of the G triad. In like manner, the fundamental, or root, of the C triad is the fifth of the F triad, the subdominant, F-A-C. (See Illustration 6.)

Illustration 6  
Relation of the Tonic, Dominant and Subdominant Triads



In connecting the triad on the first degree with that on the fourth degree, we proceed as shown in Illustration 7, where the tonic triad is taken in each of its three positions.

Illustration 7  
Connecting Triads I and IV



We find the common tone in the triads on C (C-E-G) and F (F-A-C) to be C. At (a) this tone is in the soprano. It therefore remains in this voice in the second chord, and becomes the fifth of the F triad. The alto, G, moves to the next tone of the F triad, which is A; and the tenor, E, moves to F.

At (b) and (c), the same process is followed, the only difference being in the arrangement of the tones; that is, the common tones appear in the alto at (b), and in the tenor at (c).



## HOW TO TEACH THE VIOLIN

### *How to Teach the Fundamentals of Bowing*

(This subject is resumed in Lesson 125.)

(Review Lessons 1, 5, 8, 9, 10, 14, 16, 18, 25, 27, 35, 39, 46, 47, 92 and 93, **TECHNIC**, in which you studied the subject of Bowing. The treatment of the subject in this Lesson, and in Lesson 125, is intended to further your preparation for teaching.)

Preliminary to actual practice in bowing the open strings, make use of a special exercise to teach the pupil how to grasp the bow properly.

Lay the bow on a table so that the frog extends beyond the edge of the table. Place the student so that the front of his body is parallel with the length of the bow, and in such a position that the right hand may descend vertically to the frog. The fingers should be entirely relaxed, neither extended nor held tightly together, but gently rounded, approximately as they would be in hanging relaxed alongside the body.

Let the right hand of the student approach the frog of the bow from above, as mentioned before, with the thumb curved so that its ball points toward the slight space between the first and second fingers.

After the pupil has learned to grasp the frog of the bow in this manner, direct him to take hold of the tip of the bow with his left hand and to lift the bow from the table with both hands, at the same time giving the bow a little push with the left hand so that the first finger of the right hand involuntarily slides a little toward the tip.

When this exercise is performed with due observance of all details, the fingers of the right hand will have the easy, natural and correct grasp of the bow which is described in Lesson 1, **TECHNIC**.

This exercise should be used only a few times before the student places the bow on the strings, because it requires the hands to support the weight of the bow; and this may induce the student to take too tight a grip on it. It must be emphasized that in playing, the weight of the bow normally rests upon the strings; the right hand does not have to support this weight; and in playing, the fingers of the right hand should grasp the bow easily and lightly.

Just as soon as the correct grasp of the bow has been established, let the student begin to bow the open strings.

In his first use of the bow on the open strings, do not permit him to use the section close to the tip or the section close to the frog. About two-thirds of the length of the bow should be used in both directions from the middle, as the bow is easiest to control when used in this way.

As directed in Lesson 1, **TECHNIC**, for the first bowing the bow should be placed on the strings about midway between the bridge and the fingerboard.

Allow the student to produce long tones without regard for time values, so that he can concentrate on manipulation of the bow.

In your teaching experience, you will probably find that in performing a down-bow stroke, all beginners will let the right hand travel towards the body and will let the elbow move to the rear, so that the bow will form an obtuse angle with the strings, as observed from the left-hand side.

The best aid in getting the pupil to draw the bow so that it will always be at a right angle with the strings, is to tell him to keep his elbow quiet and to draw his right hand away from the body as he moves the bow downward. It is also helpful to the student to suggest to him that he aim the frog of the bow at a definite point on the floor of the studio; being careful, however, that the student does not change the position of his body once this point has been determined.

In making up-bow strokes, the usual tendency of the beginner is to let the tip of the bow move in the direction of the back of his head as the bow progresses upward; so that the bow forms an acute angle with the strings when it is viewed from the left-hand side. To overcome this, it is helpful to direct the pupil to aim the tip of the bow at a certain spot on the ceiling—again being careful, of course, not to change the position of the body when this spot has been determined.

(The student should not make it *evident* that he is aiming at the ceiling or the floor.)



Take special pains to see that the pupil never lets all the hair of the bow rest upon the strings; he should always be able to see a part of the lower side of the hair of the bow.

It is not necessary to direct the student to give detailed attention to the intricately co-ordinated movements of the joints of the right hand wrist and the fingers.

In fact there is some evidence that too close a scrutiny of these movements will make the student too acutely conscious of them, so that he becomes confused and has a tendency to tighten these joints.

To secure the proper co-ordinated action of these members of the playing apparatus, it is necessary only to get the pupil to fix his attention upon moving the bow in the prescribed manner for up-bow and down-bow strokes. All else that you might desire will follow, and the parts of the hand and wrist will automatically be forced to function as they should.

After the student has worked for a little time with approximately two-thirds of the bow length, as indicated before, you may proceed to have him use the entire length of the bow on each stroke; and at this point his bowing of the open strings should be accompanied by audible counting.

Direct the pupil to play whole notes in four-four time, and dotted half notes in three-four time, and so on, while you count aloud and observe at the same time the flexibility of the bowing.

In due time, when you are sure that the preceding fundamental points have been firmly established, you may explain to the pupil the adjustments of speed and pressure which are necessary in connection with every stroke of the bow.

It is natural that the weight of the hand will bear more upon the strings when the bow is at the frog than when it is at the tip. The danger of producing a scratchy tone, therefore, is greater at the frog than it is at the tip.

Consequently, the bow must be drawn somewhat more rapidly near the frog end than at the tip end.

As a corollary, the first finger of the right hand must apply a slight pressure to the bow when the tip end is used, so that the weight brought to bear upon the string may be the same throughout the stroke, for the sake of producing an even tone. If this is not done, each down-bow stroke

will give the effect of a *diminuendo* toward the end, and each up-bow stroke will be slow to produce the desired power of tone.

Illustration 8 diagrams the adjustments of speed and pressure within a down-bow stroke, to show how the increasing pressure and decreasing speed may be correlated to produce an even tone.

Illustration 8

A Diagram Showing the Adjustments of Speed and Pressure Necessary Within a Down-Bow Stroke to Produce an Even Tone

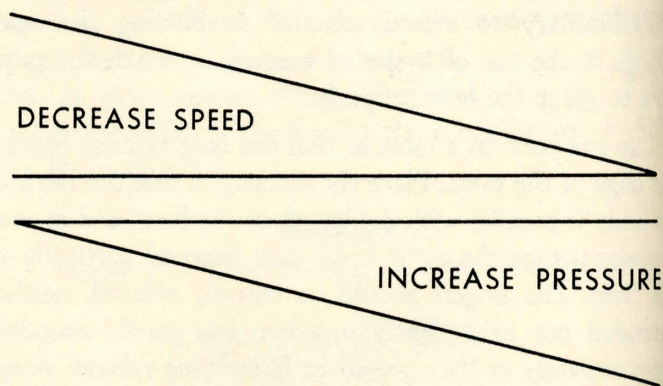
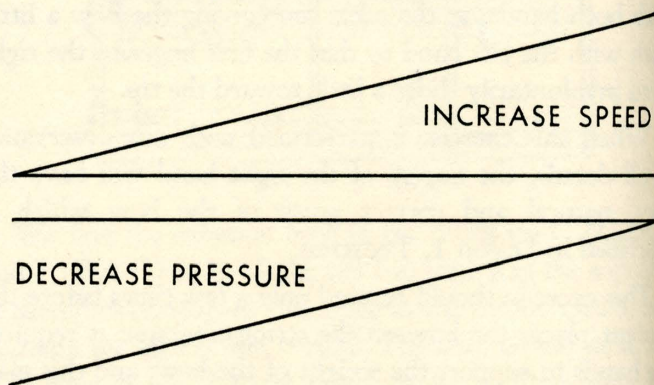


Illustration 9 shows how an up-bow stroke can be made to produce an even tone by decreasing the pressure of the index finger as the stroke approaches the frog, because some of the weight of the hand is brought indirectly to bear upon the string; and by a gradual increase of the speed of the bow.

Illustration 9

A Diagram Showing the Adjustments of Speed and Pressure Necessary Within an Up-Bow Stroke to Produce an Even Tone



These adjustments may seem somewhat complicated to the pupil at first, but he will find that they are not difficult to put into practice; and if they become habitual early in his study, they will have much to do with the rapid development of a satisfactory tone quality in his playing.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE B

**Test on Lesson 123**

**HARMONY**

1. What is the object of the rules governing progressions of chords in four-part writing?

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

2. How must the inner voices, the alto and tenor, progress?

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

3. What is one of the best recommendations for promoting smoothness?

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

4. What is the common tone in the triads built upon C and G?

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

5. How should the other tones of the C triad move when progressing to the G triad?

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

6. Illustrate, below, the connecting of triads on the tonic and dominant in the keys of G and F. Write three examples in each key, with the first chord having, respectively, the root, third and fifth in the soprano. (Close position.)

18 ..... Ans. ....

7. Illustrate, below, the connecting of the triads I and IV in the keys of D and B $\flat$ . Write three examples in each key, as above, using close position.

18 ..... Ans. ....



Marks  
Possible  
Marks  
Obtained

## HOW TO TEACH THE VIOLIN

8. Describe an exercise which may be used effectively in teaching a pupil how to grasp the bow correctly.

6 ..... Ans. ....

9. What fault do most beginners show in their first down-bow strokes? In their first up-bow strokes? How may these faults be corrected?

6 ..... Ans. ....

10. Describe the adjustments of speed and pressure which must be made within a down-bow stroke.

6 ..... Ans. ....

11. Describe the adjustments of speed and pressure which must be made within an up-bow stroke.

6 ..... Ans. ....

100 ..... TOTAL.

Pupil's Name .....

Pupil's Address .....

Pupil's Registration No. ....

Teacher's Name .....



# Sherwood Music School Courses

VIOLIN



LESSON 124

GRADE—GRADUATE A

Subject of this Lesson: APPRECIATION OF MUSIC

## APPRECIATION OF MUSIC

### *The Folk-Song—Its Tonality and Structure*

"Listen carefully to all folk-songs," wrote Schumann; "they are a storehouse of beautiful melody, and unfold to the mind the innate character of different peoples."

For centuries, the folk-song was like the wild flower along the wayside; it was but little known to the cultivated musician, and because no rules hampered expression, it has a freshness and spontaneity often unknown to the process of conscious effort.

The form of the folk-song has always been dominated by the poetic meter of the words. As we have already learned, there is a close correlation between the elements of poetry and those of melody (see Lesson 6, GENERAL THEORY); and in folk-songs we find the two in perfect

agreement. We also find a recognition of the value of repetition and of contrast; and of restatement after a contrasting idea has been presented. (See Lesson 121, APPRECIATION OF MUSIC.)

Variety of tonality or key is a marked characteristic of folk-songs. The pure folk-song developed while the old medieval scales, or modes, prevailed, and many of them are written in these modes. (See Lesson 55, HISTORY.)

The following English folk-song is written in the Church Dorian Mode—the present-day D minor without leading tone (C#) or minor sixth (Bb). (See Illustration 1.)

Illustration 1

Old English Folk-Song, in the Dorian Mode



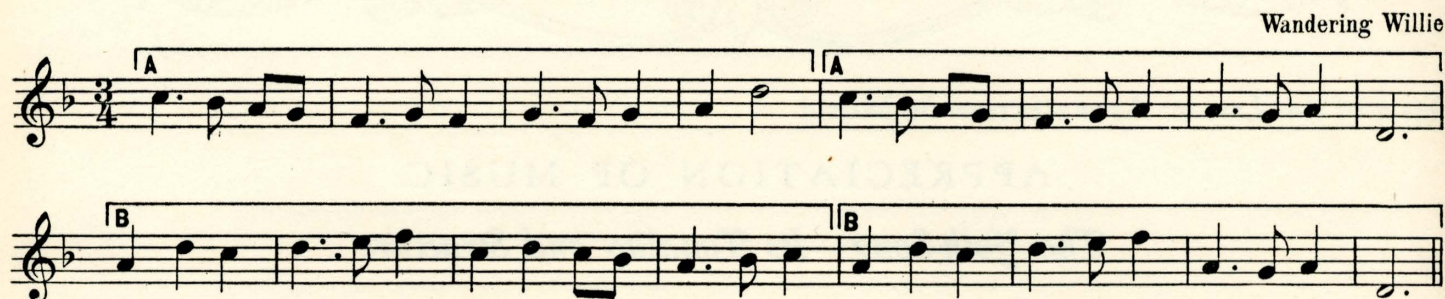


This quaint composition furnishes an example of symmetrical form. It is divided into two periods of eight measures each, and each period is again divided into four-measure phrases. Restatement after contrast is illustrated in the repetition of the first four measures to form the final phrase. The element of contrast is provided by the phrase marked B.

Many folk-songs observe this pattern: A A B A, in which A A is the first period, and B A the second. Thus they embody the three necessary elements of all good music—symmetry, unity and variety.

The Scotch folk-song in Illustration 2, shows the same elements in a slightly different way.

Illustration 2  
Old Scotch Folk-Song, Showing Symmetrical Construction

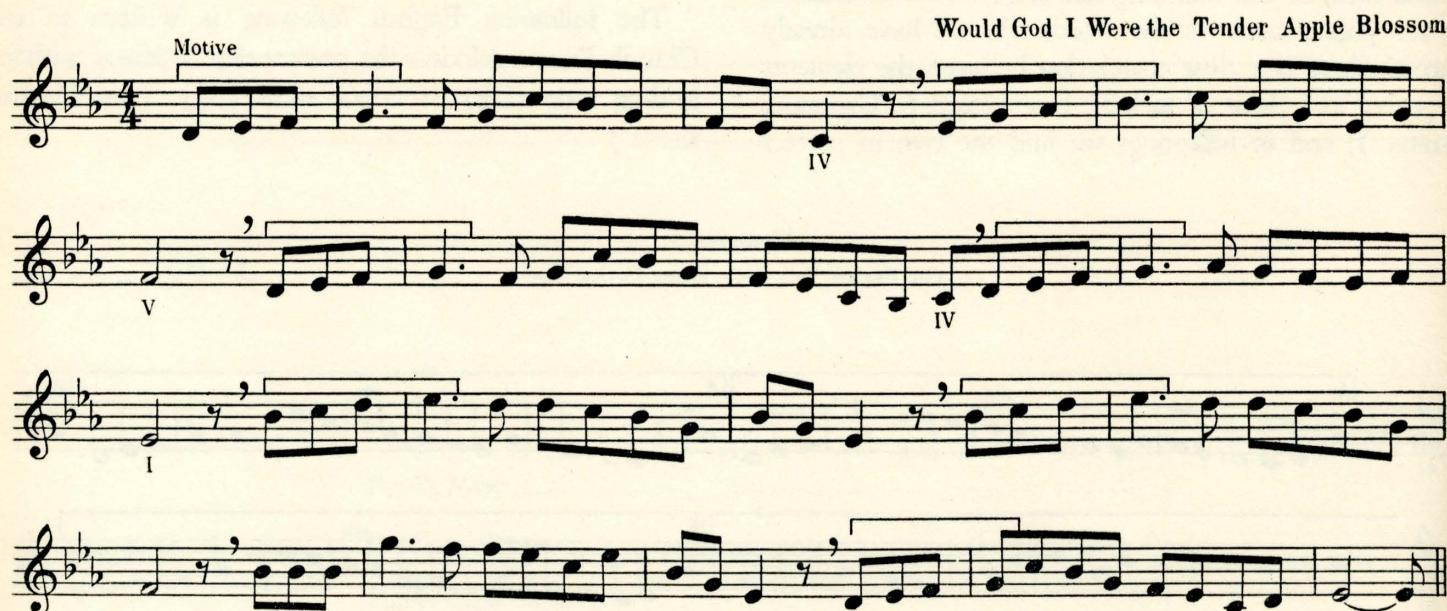


The symmetrical form is the same as in the last example. There are two eight-measure periods, but each has its second phrase corresponding to its first phrase. The unity of the two periods, however, is strengthened by the fact that both have identical endings; that is, the last two measures

of the final phrase duplicate the last two measures of the second phrase.

The following Irish folk-song is an example of organic unity and symmetry of metrical form. (See Illustration 3.)

Illustration 3  
Irish Folk-Song





Notice the frequent repetition of the first ascending motive, on the same or a different degree of the scale. The first section, two measures in length, pauses on the subdominant harmony; the second on the dominant; the third, on the subdominant again; and the fourth rests on the tonic. This ends the first period. The pauses, or points of rest, which occur, in similar manner, at the end of each

section of the second period, suggest, in each case, either dominant or tonic harmony.

The following Serbian folk-song is an interesting study in tonality as well as in formation. It has attained fame in the musical world through being used as a basic motive in Tchaikovsky's brilliant "Marche Slave," Op. 31 (see Illustration 4):

Illustration 4

Serbian Folk-Song, Used in Tchaikovsky's "Marche Slave"

Come, My Dearest



The outstanding characteristic here is the frequently repeated descent from the dominant to the tonic of a Hungarian Scale, wherein occurs an augmented second interval, the same as in the upper part of the scale. Though written in F minor, the song ends on the supertonic, G.

This is a peculiarity often found in Slavic songs, and in other tunes based on old tonalities.

The following Old English folk-song illustrates some other points which should be noticed, in observing the means of musical expression (see Illustration 5):

Illustration 5

Old English Folk-Song, Showing Plan of Construction and Repetition of Rhythmical Figure



In measure 2 is a figure, or pattern (the first three notes), which occurs again, transposed, in measures 3 and 6. Measure 1 is imitated by inversion, in measures 5 and 11. A sequence is found in measures 2 and 3—the repetition of a passage at a different pitch. Measure 7 is also a modified sequence of measure 6. In form, the song resembles Illustration 1, in that the fourth phrase is a return of the first phrase; but the second and third phrases are here dissimilar (B and C). The pattern may, therefore, be indicated by A B C A—four phrases, making two periods, the

first of which ends in the dominant and the second in the tonic.

Examination of the folk-song shows that, while it came spontaneously into existence, inspired by feeling, event, or occasion, and unhampered by formal rules, it contains within its limited compass many principles of construction that still prevail. In larger works, however, the principles are applied with such plasticity and freedom that the mechanical regularity of primitive music is seldom observable.



In the study of the folk-song we frequently find interesting use of the pentatonic scale (five tones) and the hexatonic scale (six tones).

To clarify this point, Illustration 6 gives examples of pentatonic and hexatonic scales constructed on C as a key-note. As you will observe, when these two scales are compared with the regular C major scale, we find that the pentatonic has no mediant and no leading tone; and we find that the hexatonic has no leading tone. (See Illustration 6.)

Illustration 6

Pentatonic and Hexatonic Scales on C

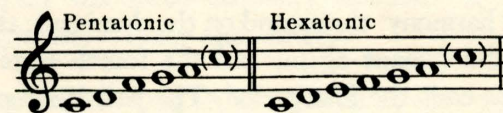
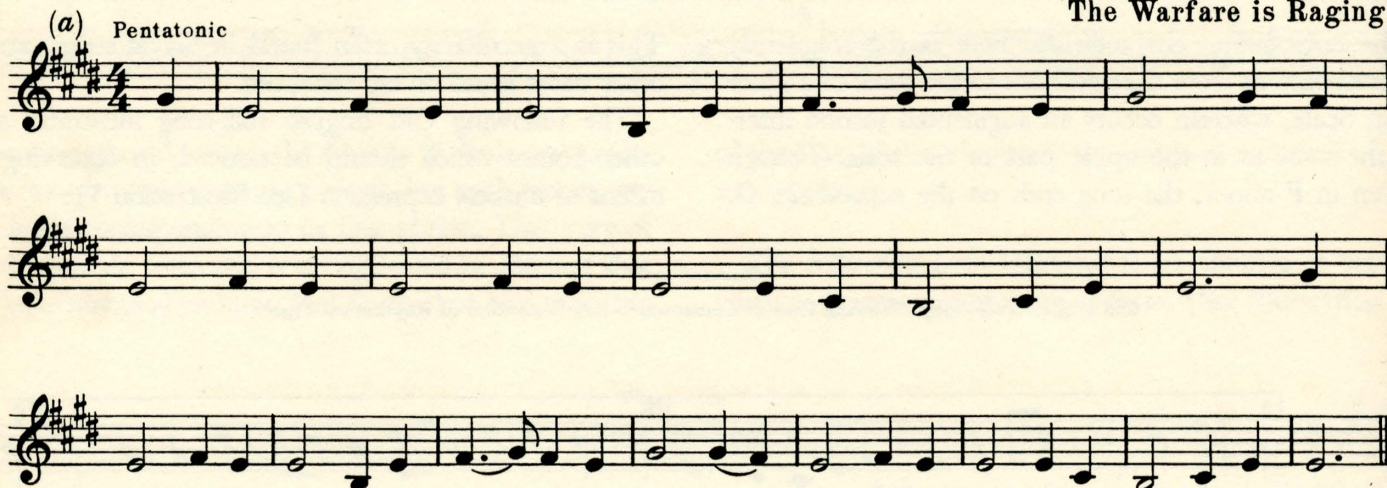


Illustration 7 shows two English folk-songs which make use of the pentatonic and hexatonic scales. (See Illustration 7.)

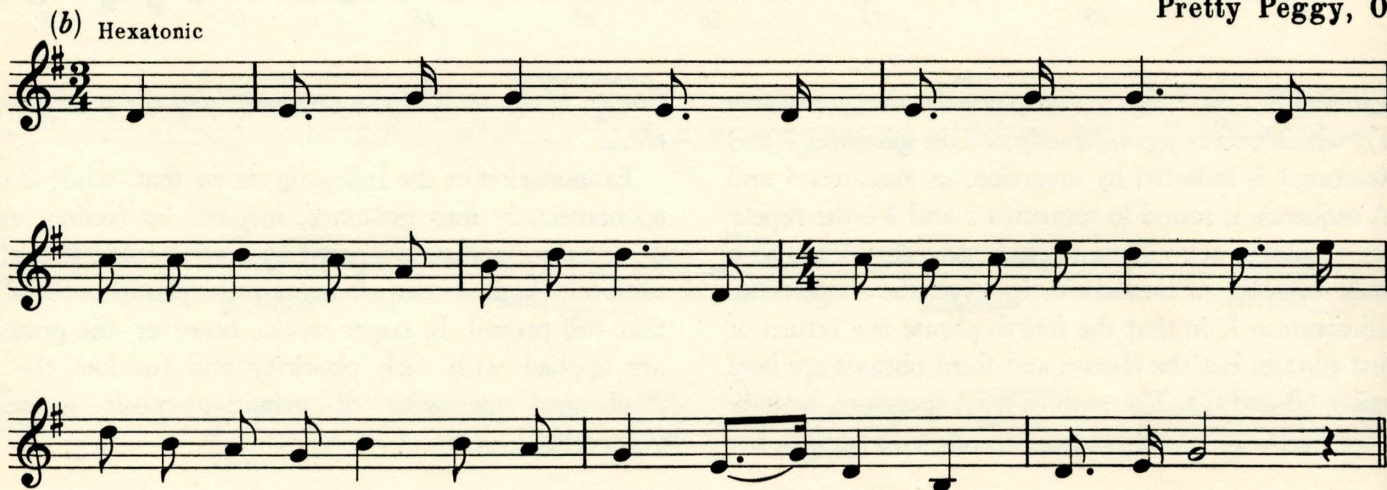
Illustration 7

English Folk-Songs Making Use of the Pentatonic and Hexatonic Scales

The Warfare is Raging



Pretty Peggy, O





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

**Test on Lesson 124**

APPRECIATION OF MUSIC

Marks  
Possible  
Marks  
Obtained

1. Mention some of the characteristic features of folk-songs.

16 ..... Ans. ....

2. What chiefly governs the form of the folk-song?

14 ..... Ans. ....

3. What scales prevailed during the development of the pure folk-song?

14 ..... Ans. ....

4. In the formula A A B A, in which each letter represents a phrase, what illustrates the principle of restatement?

14 ..... Ans. ....

5. What three necessary elements of all good music does the folk-song exemplify?

14 ..... Ans. ....

6. How does the pentatonic scale on C as a keynote differ from the regular C major scale?

14 ..... Ans. ....

7. How does the hexatonic scale on C as a keynote differ from the regular C major scale?

14 ..... Ans. ....

100 .... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Registration No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 125

GRADE—GRADUATE A

Subjects of this Lesson: HARMONY · TECHNIC · HOW TO TEACH THE VIOLIN

## HARMONY

### Connecting Primary Triads

(This subject is continued from Lesson 123, and is resumed in Lesson 127.)

In Lesson 122, HARMONY, we stated that various rules had been in force at different periods of musical development, for writing melodies and their accompanying voice parts.

At one time, the intervals which were considered proper and agreeable to the ear were octaves, fifths, and fourths. Thirds, sixths and seconds were not admitted until the eleventh century. Later still, there was a reaction against the use of consecutive fourths, fifths and octaves, though this was, at first, thought the only correct method of harmonizing.

A system is not built in a day. Numberless experiments were necessary in order to find out the effects which were agreeable to the ear. Naturally, the progressions which were considered the most pleasing and satisfying, were repeated until their use became established.

Dufay, a Belgian composer and teacher of eminence (1400-1474), first formulated the rule against the use of fifths in parallel motion with the melody.

### CONSECUTIVE FIFTHS AND OCTAVES

It is now a generally accepted rule that progressions of unisons, perfect fifths and octaves should be avoided in four-part writing.

Such progressions will occur when the upper voices of

two chords on adjacent degrees, as I and II, IV and V, etc., move by step, parallel with the bass. In Illustration 1, the progression is faulty, as parallel fifths occur between the soprano and tenor, and between the soprano and bass, and parallel octaves occur between the tenor and bass.

Illustration 1

Faulty Connection of IV and V



The same errors would occur if the first chord were in any other position, with all voices rising by step. (See Illustration 2.)

Illustration 2

Faulty Connections of IV and V





In all of the cases in Illustrations 1 and 2, as the root of the IV triad is in the bass and has a fifth and octave above it, the progression of these chords in similar motion necessarily causes consecutive fifths and octaves, no matter how arranged.

### CONNECTING TRIADS HAVING NO TONE IN COMMON

It will be observed that between the triads IV and V, shown in Illustrations 1 and 2, there is no tone in common, and we cannot retain any tone in one voice, to assist in making a smooth progression. (See Lesson 123, HARMONY.) In such cases we lead the three upper voices in contrary motion to the bass, and thus avoid consecutive fifths and octaves.

Illustration 3 shows how the triads IV and V may be connected without danger of consecutive fifths and octaves.

The C, in the soprano of the IV triad, must move in contrary motion to the bass (which here moves upwards); and it therefore moves down to the nearest tone of the V triad, B.

The alto, A, moves downwards to the nearest tone in the V triad, which is G.

The tenor, F, proceeds downwards to the nearest tone of the V triad, D. (See Illustration 3.)

Illustration 3  
Correct Connection of IV and V



When the third, or the octave, is in the soprano, we proceed in the same way. See Illustration 4 for a presentation of the three possible positions of IV, each followed by V.

In connecting the triad on V with the one on IV, we proceed, generally speaking, in the same way as we do in

Illustration 4

### Three Positions of IV-V Progression



the connection of IV and V; that is, by leading the upper voices in contrary motion to the bass. But as the bass now progresses downwards, we lead the upper voices upwards. (See Illustration 5.)

Illustration 5

### Connecting Triads V and IV



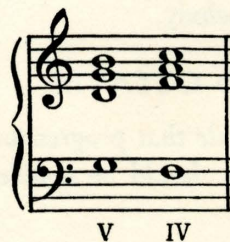
When the third of V is in the soprano, the following chord should not be IV, but I.

The progression in Illustration 6 (a) is not good. The reason for this is that the leading-tone (B) rising to the tonic, is the familiar melody of the authentic cadence, as described in Lesson 55, HARMONY, and demands a cadential harmonization.

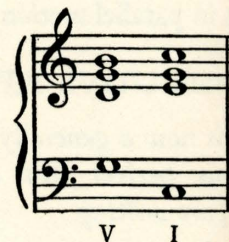
Illustration 6

### Leading-Tone to Tonic in Melody

(a) Incorrect Progression, V-IV



(b) Correct Progression, V-I





## TECHNIC

### *Tone Power*

The concept of tone power should not be confused with that of mere loudness.

When we speak of tone power, we should have in mind resonance, and an unbroken, singing quality. These determine the "carrying" power of tone, that is, its ability to make itself heard through a considerable distance.

In this sense of the term, even a *pianissimo* tone may and should have power.

Besides distinguishing power from loudness, we must eliminate the idea of applying excessive force to the violin to obtain power.

Real tone power does not come from the application of such force; it comes from normal technical procedure as described in this Course, whether the effects desired are to be loud or to be soft.

Violinists who play frequently in large auditoriums sometimes fall a prey to the feeling that they must use a great deal of force in order to make themselves heard.

They may be misled by this mistaken notion into errors which have serious consequences. Their playing becomes monotonous because it is all loud, and lacks variety. Their tone becomes hard and shrill, perhaps even scratchy and disagreeable.

Moreover, just as a singer may ruin his voice by constant misuse, involving constriction of the muscles of the vocal organs, so a violinist can injure his playing apparatus

through the stiffness and tension which accompany the application of unnecessary force.

If you are to give a performance in an auditorium which is twenty times as large as the studio in which you practice, it does not follow that you should play twenty times as loudly as you do in your studio.

Under such circumstances, play just as you do in your studio, applying the same principles of tone production; and your interpretation will contain the values of expression which you want it to have for your listeners.

To study at first hand the principle that tone power does not require great force, put it to a test in the auditorium of some church or school building. Have some friend listen to you from different points, near to and far from the stage, while you repeat some passage or selection, always playing it in the same way, and as if you were playing in your own studio.

If the acoustical properties of the auditorium are normal, your listener will tell you that the performance sounds very much the same to him from all points, and that it is equally enjoyable from all points.

To convince yourself that the great concert violinists do not rely upon force for tone power, you need only watch them when they play in public, and observe their apparent geniality, their appearance of relaxation and ease, and their freedom from strain or tension.

## HOW TO TEACH THE VIOLIN

### *How to Teach the Fundamentals of Bowing*

(This subject is continued from Lesson 123.)

#### STRING CROSSINGS

(Review Lesson 8, *TECHNIC*.)

Students frequently show a tendency to let the right arm hesitate when crossing from one string to another, in legato playing. The result of this may be a scratchy tone, or failure to produce singing tones which are smoothly

connected to one another.

Show the pupil that at the instant of making the crossing he should, instead of hesitating, increase slightly the movement of the bow. Putting this into effect will require conscious attention for a while, but will soon become habitual, and will invariably lead to satisfactory string crossings.



## ELBOW POSITION

(Review Lesson 1, TECHNIC.)

It is wrong procedure in any case to direct, or to permit, students to keep the right elbow in a cramped position close to or against the body; but this is particularly harmful in the case of students who have long arms. For freedom of motion, and in order that the lever of the forearm may be in an easy and effective relation with the bow, it is necessary that a pupil with a long arm keep his right elbow away from the body.

Because of variations in arm length, it is not possible to speak of a definite distance at which the elbow should be kept away from the body; the teacher must make a study of each individual and give directions accordingly. Here, as at many other points, it is necessary to adjust the student to the instrument, inasmuch as it is not practical to have the instrument built to the order of the student.

## DIVISION OF THE BOW

(Review Lesson 16, TECHNIC.)

In training students to divide the length of the bow properly, so that each stroke may be correctly adjusted to the time values which it must cover, you will find it helpful to compare the bow of the violinist with the breath of the singer.

Any pupil will quickly understand that before attempting a long tone or a long phrase, the singer must take a deep breath. In the same way, the violinist must have plenty of bow length available for a long tone.

A little experience and foresight are necessary to guide the bow to the place which is best for a long tone, or a spiccato, or a staccato. Judgment in such matters develops quickly, however, if the foundational points discussed in this and previous Lessons are firmly established from the beginning of the pupil's study.

## STACCATO AND SPICCATO

(Review Lessons 18 and 35, TECHNIC.)

The celebrated violinist and teacher, Willy Burmeister, was once asked how he had acquired his exceptional technique for playing staccato. This was his surprising answer: "I never learned that. I do not even know how I do it, and I could never teach it to anyone else."

It is true that both staccato and spiccato are very largely mastered by the student through experimentation with

trial and error, and both strokes involve physical elements which are easier for the student to discover than for the teacher to describe. Nevertheless, guidance can be given on a number of points which will speed the student on his way to acquisition of an effective staccato, and a sparkling spiccato.

Quite commonly, students handle the bow for staccato in such a way that the points of the fingers of the right hand travel upward. This puts the whole right hand into a cramped position with relation to the forearm, and the staccato becomes irregular and weak.

To avoid this, direct the pupil in his first study of staccato to allow a little pause before every note, so that the bow can be brought to bear upon the strings with some pressure. This pressure is necessary to a full, clear staccato tone.

The right hand fulfills the same functions as in legato bowing, and the same thing is true of the forearm, except that the movement of the forearm is stopped abruptly at the elbow joint at the end of each stroke. To avoid undue tension in the muscles of the arm from application of pressure, the right elbow should be lifted slightly.

When the student is required to change from one string to another in staccato playing, direct him to proceed as if accenting the first tone on the new string. This will compensate for any loss of pressure occurring in moving the bow from one string to another.

In taking up the study of spiccato, instruct the student to lift his right elbow somewhat, to keep his forearm practically quiet, and to let the motions of bowing come from the wrist joint only, with as large a swing of the hand as possible. Practice should begin slowly, then the speed should be increased gradually.

As explained in Lesson 35, TECHNIC, the spiccato should result from the natural resiliency of the bow, but without throwing the bow against the string as students commonly tend to do at first. Caution the student against trying to produce the spiccato with too short a stroke.

The quality of any student's spiccato will depend, to some extent, upon the virtues or weaknesses of his bow—only a good bow can produce a satisfactory spiccato. Usually a point close to the middle of the bow is best for the spiccato stroke, but this may vary somewhat from one bow to another.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

**Test on Lesson 125**

HARMONY

1. What is the rule as regards consecutive unisons, perfect fifths and octaves?

10 ..... Ans. ....

2. How may consecutive fifths and octaves between triads on adjacent degrees, having no common tone, be avoided?

10 ..... Ans. ....

3. Write the three positions of the IV-V progression in the keys of E and A $\flat$ , having the root, 3rd and 5th, respectively, of the IV triad in the soprano. Draw the proper key signatures.

20 ..... Ans.

The musical notation shows two systems of staves. The first system is for the key of E major, indicated by a sharp sign (F#) above the treble clef. The second system is for the key of A-flat major, indicated by a flat sign (Bb) above the treble clef. Each system consists of a grand staff (treble and bass clefs). In the E major system, the treble staff contains the notes E, G#, and B for the first three positions of the IV triad, and the bass staff contains the notes A, C#, and E for the first three positions of the V triad. In the A-flat major system, the treble staff contains the notes A-flat, C, and E-flat for the first three positions of the IV triad, and the bass staff contains the notes D-flat, F, and A-flat for the first three positions of the V triad. The notes are written in a way that shows the root, 3rd, and 5th of the IV triad in the soprano position.

4. Write the two positions of the V-IV progression in the keys of D and B $\flat$ , having the root and 5th respectively, of the V triad in the soprano. Add the key signatures.

20 ..... Ans.

The musical notation shows two systems of staves. The first system is for the key of D major, indicated by two sharp signs (F# and C#) above the treble clef. The second system is for the key of B-flat major, indicated by two flat signs (Bb and Eb) above the treble clef. Each system consists of a grand staff (treble and bass clefs). In the D major system, the treble staff contains the notes D, F#, and A for the first two positions of the V triad, and the bass staff contains the notes G, B, and D for the first two positions of the IV triad. In the B-flat major system, the treble staff contains the notes B-flat, D, and F for the first two positions of the V triad, and the bass staff contains the notes A, C, and E for the first two positions of the IV triad. The notes are written in a way that shows the root and 5th of the V triad in the soprano position.

5. Why is not V-IV a good progression when the third of V is in the soprano?

10 ..... Ans. ....



Marks  
Possible  
Marks  
Obtained

## TECHNIC

6. Does a certain increase in tone power require a proportionate increase in the force applied to the string of the violin?

10 ..... Ans. ....

## HOW TO TEACH THE VIOLIN

7. What error in bowing procedure do pupils frequently make in crossing from one string to another and how may this be avoided?

10 ..... Ans. ....

8. Mention an error which pupils often make in playing staccato, and tell how this may be prevented.

10 ..... Ans. ....

100 ..... TOTAL.

Pupil's Name .....

Pupil's Address .....

Pupil's Registration No. ....

Teacher's Name .....



# Sherwood Music School Courses

VIOLIN



LESSON 126

GRADE—GRADUATE A

Subject of this Lesson: APPRECIATION OF MUSIC

## APPRECIATION OF MUSIC

### *Rhythmic Patterns*

In music, we find an infinite variety of Rhythmic Patterns, derived largely from the meters of poetry.

Webster's dictionary defines rhythm as "a dividing of time into short portions by a regular succession of motions, impulses, sounds," etc. It defines meter as "the rhythmical arrangement of syllables into verses, stanzas, strophes," etc.

In LESSON 16, GENERAL THEORY, the subject of rhythmic patterns was explained to some extent, and illustrated.

In this Lesson will be shown how the meters of poetry are duplicated in rhythmic patterns; and how rhythmic patterns characterize certain dances and other compositions.

The Trochee is a poetic "foot" of two syllables, the first long, or accented; the second short, or unaccented, represented thus:

— u

The Spondee is a poetic foot of two accented syllables, represented thus:

— —

The Iambus is a poetic foot composed of a short, light syllable, followed by an accented syllable, represented thus:

u —

The Dactyl is a poetic foot of three syllables, the first accented, followed by two unaccented syllables, represented thus:

— u u

There are other varieties of poetical meter containing two, three or four syllables, and these various meters may be extended, expanded and combined.

### RHYTHMIC PATTERNS CORRESPONDING TO METER

The trochee, as found in poetry, may be expressed, musically, in a wide variety of rhythmic patterns, two of which are shown in Illustration 1.

Illustration 1

Rhythms Corresponding to Trochaic Meter

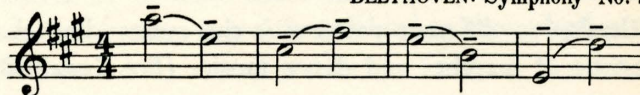


Illustration 2 shows the spondaic rhythmic pattern:

Illustration 2

Rhythm Corresponding to Spondaic Meter

BEETHOVEN: Symphony No. 7

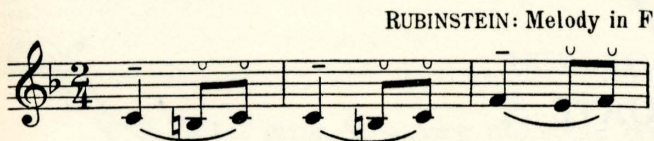




The well-known theme of Rubinstein's melody in F (see Illustration 3), exhibits a rhythm corresponding to the dactylic meter:

Illustration 3

Rhythm Corresponding to Dactylic Meter



An interesting alternation of rhythms, corresponding to the dactyl and the spondee, combined, is found in Illustration 4:

Illustration 4

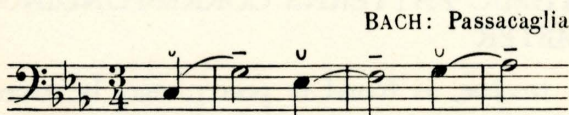
Rhythm Combining Dactylic and Spondaic Meters



The iambic meter is well illustrated in the famous Passacaglia, by Bach, a few measures of which are here quoted (see Illustration 5):

Illustration 5

Rhythm Corresponding to Iambic Meter



It will readily be seen that a vast array of rhythmic patterns may be created at the will, or fancy, of the composer. Necessarily, rhythmic movement must not become stiff or monotonous by too much repetition; in other words, freedom must be combined with order. Pauer compares rhythm to the pulsation of the blood in the human frame, adding, "and just as such pulsation is accelerated or retarded by the emotions of the soul, so must the rhythmical life and expression change according to the character that it is the office of music to represent."

## CHARACTERISTIC RHYTHMS

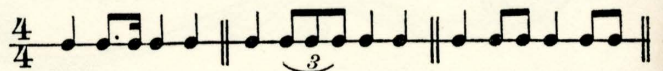
Rhythm in different patterns is the outstanding characteristic of marches and dance music. (See Lesson 54,

FORM AND ANALYSIS.) In form, many of the dances are similar, but they are characterized by different rhythmic patterns.

A few of these characteristic rhythms will now be illustrated.

## THE MARCH

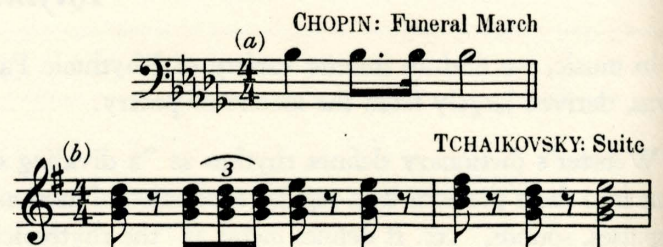
There are various rhythmic patterns used in the March, such as:



Fragments from well-known march themes are shown in Illustration 6:

Illustration 6

March Themes



## THE WALTZ

The Waltz may have practically any rhythmic pattern. It is always written in simple triple measure, and often has a rather rapid tempo, giving the effect of only one beat to a measure. (See Illustration 7.)

Illustration 7

Waltz Themes





## THE POLONAISE

The Polonaise is also in  $\frac{3}{4}$  measure, but is slower than the Waltz, and has a constant subdivision of the beats into eighth and sixteenth notes. (See Illustration 8.) Its peculiarity of cadence, in having the tonic chord come on the third beat of the measure, was referred to in Lesson 54, FORM AND ANALYSIS.

Illustration 8  
Polonaise Themes

WIENIAWSKI: Polonaise Brillante, No. 2

(a)

(b) O. RIEDING: Polonaise

WIENIAWSKI: Polonaise Brillante, Op. 4

(c)

## THE MAZURKA

The Mazurka is still another dance based on  $\frac{3}{4}$  measure, at a moderate tempo. It is quite distinct from the Polonaise, as the beats are not much subdivided; but there is the peculiarity of a strongly accented second (or third) beat, constantly recurring, thus:

Illustration 9  
Mazurka Themes

WIENIAWSKI: Kujawiak

(a)

CHOPIN: Op. 7, No. 5

(b)

## THE GAVOTTE

The Gavotte is in  $\frac{2}{2}$  measure, and usually begins on the second beat, that is, in the middle of a measure. (See Illustration 10.)

Illustration 10  
Gavotte Themes

TOURS: Gavotte Moderne

(a)

J. S. BACH: English Suite

(b)

## THE TARANTELLA AND THE SALTERELLO

The Tarantella, as stated in Lesson 54, FORM AND ANALYSIS, is a very rapid Italian dance in  $\frac{6}{8}$  measure, with two beats to the measure. The Salterello is similar. (See Illustration 11.)

Illustration 11  
Tarantella and Salterello Themes

A. SARTORIO: Tarantelle

(a)

G. PAPINI: Salterello

(b)

These illustrations clearly show with what infinite variety and charm rhythm is applied to characterize various kinds of compositions. The old dances reflected the dignity or humor of the period in which they were written; and those of the different nations, in like manner are indicative of national characteristics. It is evident that the music of today is greatly indebted to these rhythmical elements.



## THE BOLERO

The Bolero is a lively Spanish dance in triple measure, which often exhibits the rhythmic pattern shown in Illustration 12.

Illustration 12

The Characteristic Rhythm of the Bolero

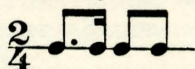


## THE HABANERA

It is thought that the origin of the Habanera is African, but it was introduced in Spain by way of Cuba, and takes its name from the Cuban city, Habana (Havana). It is written in duple measure, often with the rhythmic pattern shown in Illustration 13.

Illustration 13

The Characteristic Rhythm of the Habanera

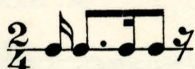


## THE GALOP

The Galop is primarily associated with the nineteenth century music of France and England, but it is thought by some to have German antecedents. The measure is duple, and a characteristic rhythmic figure is shown in Illustration 14.

Illustration 14

A Characteristic Rhythmic Figure of the Galop



## THE CANARIE

The Canarie is an old French dance which derived its name from the Canary Islands. Its tempo is rapid, and frequent use is made of the rhythmic figure shown in Illustration 15.

Illustration 15

A Characteristic Rhythmic Figure of the Canarie



## OTHER DANCE FORMS

For your use and reference both in the appreciation and in the interpretation of music, a list of other dance forms follows, in connection with which it is not possible to cite definite rhythmic figures, but in connection with which the origin and general nature of each is explained.

**BERGAMASCA:** This is an Italian country dance which derived its name from the city of Bergamo. Originally in vocal form, its instrumental form dates from the seventeenth century, and it makes use of the basso ostinato. (See Lesson 135, APPRECIATION.)

**CONTRE DANCE:** The contre dance dates from eighteenth century France, and was so named because the pairs of dancers were placed face to face—that is, “counter” to each other. Because of the similarity of the two names, this is often confused with country dance, an English term for any kind of rustic dance.

**CZARDAS:** Two sections make up the Czardas (Char-dash)—a slow introduction called the *lassu* and a quick section called the *fris*, or *friska*. This dance is Hungarian.

**ECOSSAISES:** Ecosais (ay-ko-sayz) is a French word for “Scotch,” and it refers to a lively Scotch dance in duple measure.

**FANDANGO:** A Spanish dance for two dancers; related to the seguidilla (explained below).

**MORRIS-DANCE:** This term covers various kinds of English country dances, with melodies characterized by simplicity and by duple measure.

**OBERTAS:** The Obertas (ober-tahss) is a Polish dance in triple measure. It is related to the mazurka but is more exuberant.

**PAVANE:** The Pavane (pah-vahn) is an Italian dance, slow and stately, and in duple measure. The name is derived from the city of Padua.

**POLKA:** Of Bohemian origin; quick tempo; duple measure; an accent frequently coming on the second beat.

**SCHOTTISCHE:** This is a German word for “Scottish,” and it refers to a dance which dates from the nineteenth century and which is related to the polka. The measure is duple.

**SEGUIDILLA:** The tempo is sometimes quick and sometimes slow; triple measure; Spanish origin; an ancestor of the bolero.

**SICILIENNE:** A country dance of Sicily in compound duple measure, in moderate tempo, and having a pastoral character.

**TAMBOURIN:** An old French dance in duple measure, accompanied by tapping a drum.

**TANGO:** A Mexican dance somewhat like the habanera but faster.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE B

**Test on Lesson 126**

APPRECIATION OF MUSIC

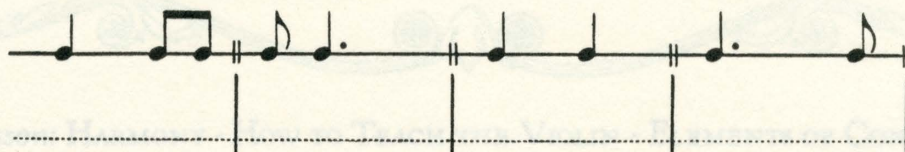
Marks  
Possible  
Marks  
Obtained

1. Name the four meters exemplified by rhythmic patterns in this Lesson.

25 ..... Ans. ....

2. Mark under each measure in the example below, the rhythmic meter used.

25 ..... Ans.



3. Write a typical rhythmic pattern for each of the following kinds of compositions:

50 ..... Ans.

March .....

Waltz .....

Polonaise .....

Mazurka .....

Gavotte .....

Tarantella .....

Bolero .....

Habanera .....

100 ..... TOTAL.

Pupil's Name .....

Pupil's Address .....

Pupil's Registration No. ....

Teacher's Name .....



# Sherwood Music School Courses

VIOLIN



LESSON 127

GRADE—GRADUATE A

Subjects of this Lesson: HARMONY · HOW TO TEACH THE VIOLIN · ELEMENTS OF CONDUCTING

## HARMONY

### Connecting Primary Triads

(This subject is continued from Lesson 125, and is resumed in Lesson 129.)

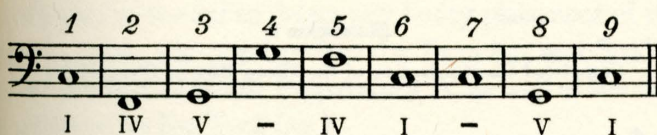
#### HARMONIZING A BASS, CLOSE POSITION

In Lesson 123, HARMONY, we learned how to connect the triads I and V, and the triads I and IV. These combinations of chords, you will remember, have a common tone.

In Lesson 125, HARMONY, we studied the connection of chords having no common tone; for instance, IV and V. We shall now take a bass involving these progressions (see Illustration 1), and add the soprano, alto and tenor parts, explaining the addition of each chord according to the principles of four-part writing.

Illustration 1

A Given Bass to Be Harmonized



Below measures 4 and 7, you will see a dash (—). When a Roman numeral is followed by a dash, the chord represented by that Roman numeral is continued, or repeated, until another chord is indicated.

Only primary triads are used in the exercise here given.

The first tone, C, must have the tonic chord, C-E-G, and we will place the octave of the bass in the soprano. This leaves E and G, which we will place, respectively, in the tenor and alto.

The second measure requires the chord on F, namely, F-A-C. The common tone is C, which is found in the soprano of the first chord, and is retained in this voice in the F (IV) chord. The alto, G, moves to A, and the tenor, E, to F. (See Illustration 2.)

Illustration 2



The third measure requires the chord on G, namely, G-B-D. There being no common tone between the F and G chords, we lead the upper three voices in contrary motion to the bass. As the bass moves upwards, the upper three voices progress downwards to the nearest



tones of the G chord. This takes the soprano to B, the alto to G, and the tenor to D. (See Illustration 3.)

Illustration 3



The dash under the fourth measure indicates the same chord as the one used in the third measure, although the bass is an octave higher. Whenever the same chord is repeated (whether the bass be repeated at the unison or at the octave), the upper voices should change position, so as to lend variety to the melody. We, therefore, move the soprano, alto, and tenor downwards, to the nearest tones of the same chord. (See Illustration 4.)

Illustration 4



The IV chord, used in the fifth measure, has no common tone with the V chord, in the fourth measure; and, as the bass progresses downwards, the upper voices progress upwards. (See Illustration 5.)

Illustration 5



The sixth measure requires the chord, C-E-G.

The common tone, C, is now retained in the tenor,

and the soprano and alto move to G and E, respectively. (See Illustration 6.)

Illustration 6



The seventh measure repeats the C chord. As the bass tone is repeated at the unison, we could move the upper voices up or down. In this particular case, it is preferable to move them up, as the soprano voice is more comfortable at this pitch and, furthermore, it improves the melodic quality of the soprano part.

In the eighth measure, we retain, in the alto, the common tone, G, which is found in this voice in the C chord of the seventh measure. The soprano and tenor move, respectively, to B and D; returning, in measure 9, to the same chord and position as in measure 7. (See Illustration 7.)

Illustration 7



For the completed harmonization see Illustration 8.

Illustration 8

Completed Harmonization of the Given Bass in Illustration 1





## HOW TO TEACH THE VIOLIN

### *How to Teach Correct Intonation*

Clean intonation can result only from a combination of careful listening with conscious direction of the fingers in the technic of stopping the strings.

In this process, the fingers should take the lead, following patterns of movement which have been molded into the sense of touch for producing various intervals. The sense of hearing should check up on the result, and dictate any adjustments necessary to correct inaccuracies of pitch.

Facility and accuracy of stopping cannot be developed if this order is reversed, as in "playing by ear," with the fingers groping for tones of the pitch desired by the ear. A pupil working under such conditions develops no adequate sense of fingerboard distances, and will be utterly at a loss when he is required to play at sight from music which may be too complex for him to hear mentally upon inspection.

When a pianist wants to play B, he puts his finger upon the key with that name. When a violinist wants to play B, he should similarly put his finger down at a particular point on the fingerboard. It is possible that he may not put it down at exactly the right point, in which case the finger should be guided by the ear in making the necessary correction. Nevertheless, the activity of the finger should come first, on the assumption that finger placement and the resulting pitch will be correct.

Teach the pupil from the first to press the strings firmly in stopping them. The early lessons should develop ability in the fingers of the left hand to measure off accurately on the fingerboard the distances for intervals comprising one, two, and three half-steps. They should also develop ability on the part of the ear to detect any faulty placement of the fingers. (Have the pupil review the Exercises and Studies of the first half of Grade Preparatory A, as well as the first ten Lessons on Ear Training.)

Be on guard against the tendency of beginners to lift the left elbow away from the body under the impression that this makes for an easier position of the hand in stopping the E string.

As a first step in molding the hand to the First Position, direct the pupil to place the thumb just one thumb's width

away from the scroll of the violin and to keep it there. The placement of the thumb may then be used as a guide in putting down the first finger accurately in stopping. To make a whole step on the A, D, and G strings, the first finger needs only to be put down even with the thumb. For a half-step on the E string, the first finger should be put down somewhat to the rear of the thumb.

When this procedure is followed, the pupil will be surprised at the ease with which he can use his first finger, accurately, without looking to see what he is doing—and he will have made a start toward developing a technic for stopping which is based upon the sense of touch.

The half-step progression usually offers the student no difficulty, because of the fact that the fingers may be placed close together. The whole step progression requires more careful attention because the fingers must be spread apart for it. If the pupil is taught, however, to keep the left hand quiet in the correct position, the necessary pattern of movements may be established most quickly on all strings.

When the pupil plays F on the E string, caution him not to let his thumb move, but simply to move the tip of the first finger back to the correct point. Care must be taken, also, to see that he does not let the lower knuckle of the first finger slip downward, nor bend his wrist so that the back of the hand forms an awkward angle with the forearm.

The technic for stopping diminished and augmented fifths (see Lesson 22, *TECHNIC*) may best be approached by a demonstration of the perfect fifths which may be stopped by one finger on any two adjacent strings; followed by demonstration of the exceptional adjustments necessary to create an interval which is either one half step smaller or one half-step larger than a perfect fifth.

### AN IMPORTANT POINT CONCERNING CHORDS

Illustration 9 shows a solid chord, which exemplifies an important point with reference to securing accurate intonation in playing chords. Because the student reads such



chords from the bottom upward, he commonly prepares his fingers for them in the same way. He should, instead, invariably establish his finger placement in numerical order: the first finger first, the second finger second, and so on. (See Illustration 9.)

Illustration 9

A Chord Exemplifying an Important Point With  
Regard to Fingering for Clean Intonation



For example, in preparing to play the chord in Illustration 9, a student is likely to place his fourth finger first for D; then his third finger for G; and so on upward. This is needlessly difficult to do. The easy way is to place the first finger first, on F; the second finger next, on B; and so on, strictly according to the numerical order of the fingers.

## INTONATION IN THE HIGHER POSITIONS

(Have the pupil review Lessons 28, 35, 45, and 61, TECHNIC.)

The foundation for accurate intonation in all the higher Positions must be firmly established in the study of the First Position.

The pupil will have gained the understanding that a Position requires a certain definite formation of the hand and definitely prescribed movements for playing certain tones. Under the guidance of his teacher, he will readily progress in adapting his hand to each new Position as it is taken up.

Lesson 145 deals with the use of the various Positions and as this subject is intimately related to intonation, it may also be studied in connection with intonation.

No higher Position should be undertaken until you are sure that the pupil has fully developed precise intonation in the First Position, along with the feeling of having molded his hand to the Position, and the ability to direct each finger consciously to the correct placement for any desired tone.

If this principle is followed, no particular difficulty will be experienced in dealing with higher Positions, even though the fingerboard distances are different for each. (See Lesson 33, TECHNIC.)

## ELEMENTS OF CONDUCTING

### Introduction

Most violinists enjoy at one time or another the opportunity either to conduct an orchestra or to hold membership in one. Thus it is likely that you will find use for some knowledge of the rudiments of conducting, such as will be set forth in this section.

You will then be prepared to apply the basic principles of the art of conducting to any opportunity which you may have for such activity; and you will be prepared to work more responsively and effectively under the musical direction of others, as a member of an orchestra.

You will also derive greater pleasure from attending orchestra concerts, once you understand more fully the way in which the conductor does his work.

In the introduction to this new subject we shall empha-

size only the part which the conductor plays in an orchestra concert, and in later Lessons we shall take up study of baton technic and other technical matters.

The role of the conductor is distinctly that of interpreter of the music being played. Quite literally he "plays upon the orchestra" just as a violinist plays upon the violin.

The musical results which come forth from the orchestra, supposedly represent the conductor's concept of exactly what the interpretation should be.

He is the animating and guiding spirit of the performance, and if the orchestra is well trained, it responds to his directions just as the body responds to the directions of the mind.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

**Test on Lesson 127**

**HARMONY**

1. Harmonize the following basses. Mark the chords, tie the common tones, and name the closing cadences.

50 ..... Ans.

(a)

(b)

(c)

**HOW TO TEACH THE VIOLIN**

2. How may pupils be directed easily to place the left hand correctly on the fingerboard for the First Position?

15 ..... Ans.

3. In what order should pupils be told to place the fingers on the fingerboard for chords?

15 ..... Ans.



Marks  
Possible

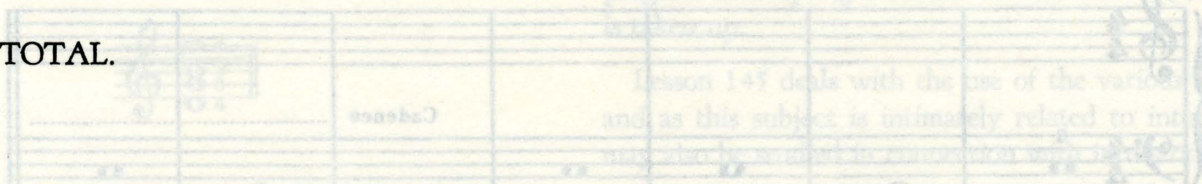
Marks  
Obtained

## ELEMENTS OF CONDUCTING

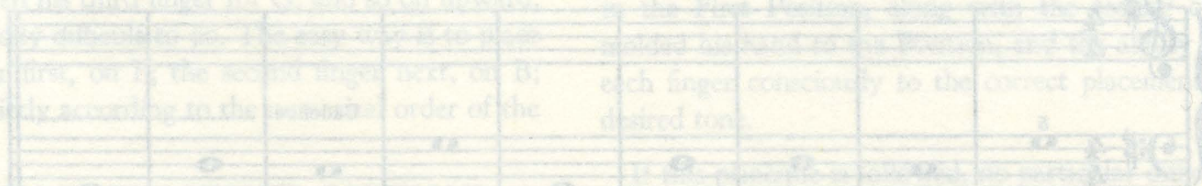
4. What is the role of the conductor in any orchestra concert?

20 ..... Ans. ....

100 ..... TOTAL.

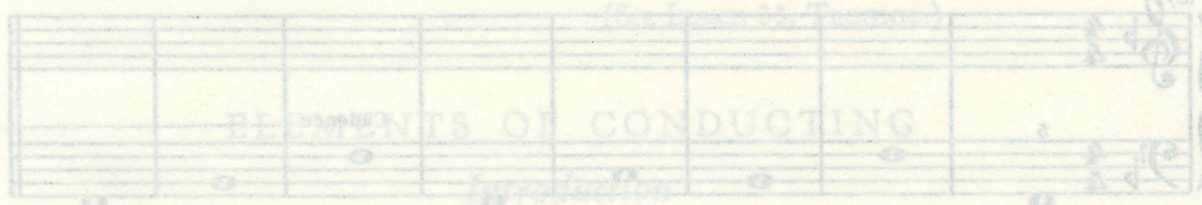


For example, in preparing to play the first note in Illustration 9, a student is likely to place his fourth finger first for D; then his third finger for C; and so on upward. This is needlessly difficult. He should place the first finger first, on A; the second finger next, on B; and so on, strictly according to the natural order of the fingers.



## INTONATION IN THE HIGHER POSITIONS

(Have the pupil review Lessons 28, 33, 43, and 51, Technique.)



Most violinists enjoy at one time or another the opportunity either to conduct an orchestra or to hold membership in one. Thus it is likely that you will find use for some knowledge of the rudiments of conducting, such as is set forth in this section.

Positioning of the hand correctly on the fingerboard for the First Position? You will find it necessary to apply the basic principles of the art of conducting to any opportunity which you may have for such activity, and you will be prepared to work more responsively and effectively under the musical direction of others, as a member of an orchestra.

You will also derive greater enjoyment from attending orchestra concerts, and from the study of the way in which the conductor directs the orchestra.

In the introduction to this section, you will find a list of the names of the various parts of the orchestra.

Position requires a certain definite formation of the hand and arms, and a definite prescribed movement for each tone. Under the guidance of his teacher, he will make progress in adapting his hand to each new position.

Lesson 141 deals with the use of the various positions, and as this subject is primarily related to intonation, it is not included in this section.

No higher Position should be undertaken until you are sure that the pupil has fully developed precise intonation in the First Position, along with the ability to place each finger consciously to the correct position for a desired tone.

It is possible to develop a certain amount of facility in dealing with higher Positions, although the fingerboard distances are different for each position.

size only the part which the conductor plays in an orchestra concert, and in later Lessons we shall take up study of technique and other technical matters.

HOW TO TEACH THE VIOLIN The role of the conductor is distinctly that of interpreter of the music. He is not to be placed literally upon the orchestra, just as a violinist plays upon a violin.

The musical results which come forth from the orchestra, supposedly represent the conductor's concept, exactly what the interpretation should be.

Pupil's Name.....

Pupil's Address.....

Pupil's Registration No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 128

GRADE—GRADUATE A

Subject of this Lesson: APPRECIATION OF MUSIC

## APPRECIATION OF MUSIC

### *The Suite and the Rondo—Their Evolution*

We have had examples of the recurrence of the opening phrase to form the conclusion of a two-period song, and have mentioned that such a design was suggestive of the three-part form. (See Lesson 29, FORM AND ANALYSIS.)

The three-part form, however, was still more directly traceable to the manner of playing the old dances. These were in two parts, the second a contrast to the first; and after this contrasting section, the first was often repeated. (See Lesson 54, FORM AND ANALYSIS.)

#### THE SUITE

The next step, in the constructional evolution of music, was taken when composers made the experiment of combining dances into Suites. (See Lesson 75, FORM AND ANALYSIS.) These were the first examples of the cyclical idea—a collection of movements. Monotony of tonality prevailed, to be sure, for all the dances were in the same key; but varied rhythmic patterns and piquant phrases afforded such relief from tonal monotony that they possess a charm for our ears even today.

Modern composers have again turned to the suite as an interesting form, with an entirely new significance. A delightful example is the famous *Nutcracker Suite*—a series of descriptive pieces—by Tchaikovsky. The titles are suggestive to the imagination: "Dance of the Bonbon

Fairy," "Arabian Dance," "Chinese Dance," etc. MacDowell's Indian suites for orchestra, are good examples of the modern suite; and mention should be made of the *Thunderbird Suite* by Cadman, the various movements being founded on Indian themes. There is an excellent transcription of this suite for the piano. The *Peer Gynt* suites of Grieg, the *L'Arlesienne* suite of Bizet, and Charpentier's *Impressions of Italy* are all noteworthy modern suites, in which the old dance forms are replaced by tone pictures, suggested by the titles adopted.

#### THE RONDO

A further development of the three-part form is the Rondo (see Lesson 50, FORM AND ANALYSIS), the characteristic feature of which is the continual recurrence of the principal theme, giving the composition unity, while variety is achieved by contrasting episodes.

The old rondo required at least three presentations of the main theme, although there was no limit placed upon the number of repetitions. With three presentations the composition had five parts, the formula being A B A C A.

Schumann was exceedingly fond of this five-part rondo form. He employed it in the Scherzo of his First and Second Symphonies; in the third "Romance," Op. 28, for piano; in his "Arabesque," Op. 18; and in Nos. 1, 2 and 3 of the "Nocturnes."



A most interesting example of the rondo is found in the fourth movement of Beethoven's Sonata for Violin and Piano in F major, Op. 24, No. 5.

We quote the first theme in full, as it is set forth in the violin part. (See Illustration 1.)

Illustration 1

First Theme of the Rondo in Beethoven's Sonata for Violin and Piano in F Major, Op. 24, No. 5

BEETHOVEN: Violin Sonata, Op. 24

The musical score is presented in three systems. The first system shows the Violin part (treble clef) and the Piano part (grand staff). The Violin part begins with a piano (*p*) dynamic. The Piano part provides harmonic support. The second system continues the theme, with both parts marked with *cresc.* (crescendo). The third system features fortissimo (*sf*) dynamics, indicating a more powerful section of the theme. The score includes various musical notations such as slurs, ties, and dynamic markings.



After an episode occupying nineteen measures, the second theme, eighteen measures in length, is introduced.

This theme is quoted in full in Illustration 2. (See Illustration 2.)

Illustration 2  
Second Theme of the Same Rondo

The musical score for Illustration 2, titled "Second Theme of the Same Rondo," is presented for Violin and Piano. It is organized into three systems. The first system begins with a violin part marked *p* (piano), followed by a section marked *sf* (sforzando), and concludes with a *p* section. The piano accompaniment starts with a *p* dynamic and ends with a *p* section. The second system features a violin part with a *cresc.* (crescendo) marking and a piano part with a *p* dynamic. The third system includes a violin part with a *sfp* (sforzando piano) dynamic and a piano part with a *fp* (fortissimo piano) dynamic. The score is written in a key signature of one flat (B-flat) and includes various musical notations such as notes, rests, and dynamic markings.



Following a transitional passage of eight measures, the first theme reappears in the violin part, as quoted in Illustration 3. (See Illustration 3.)

In the further development of the movement, the theme occurs again in full, and fragments or variants of it are used at different points.

Illustration 3  
Reappearance of the Main Theme in the Same Rondo



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

**Test on Lesson 128**

APPRECIATION OF MUSIC

Marks  
Possible  
Marks  
Obtained

1. What form in music grew out of the playing of dances in succession?

20 ..... Ans. ....

2. How was tonal monotony relieved?

20 ..... Ans. ....

3. What is the characteristic feature of the rondo?

20 ..... Ans. ....

4. How many presentations of the main theme did the old rondo require?

20 ..... Ans. ....

5. Give the formula for a five-part rondo.

20 ..... Ans. ....

100 ..... TOTAL.

Pupil's Name .....

Pupil's Address .....

Pupil's Registration No. ....

Teacher's Name .....



# Sherwood Music School Courses

VIOLIN



LESSON 129

GRADE—GRADUATE A

Subjects of this Lesson: HARMONY · ELEMENTS OF CONDUCTING

HARMONY

## Connecting Primary Triads

(This subject is continued from Lesson 127, and is resumed in Lesson 131.)

### COVERED FIFTHS AND OCTAVES

In Lesson 125, HARMONY, you were cautioned against that progression of chords which would involve parallel motion of octaves or fifths, such as are shown in Illustration 1.

Illustration 1  
Parallel Fifths and Octaves



Covered, or hidden, fifths or octaves occur when two voices move by parallel motion into a perfect fifth or octave, the first interval being either larger or smaller than the fifth or octave following it. (See Illustration 2.)

Illustration 2  
Covered Fifths and Octaves



Covered fifths and octaves are allowed when occurring between inner voices, or between an outer and an inner voice (soprano and alto, soprano and tenor, alto and tenor, bass and tenor, or bass and alto). They are also allowed

between outer voices when conforming to both the following conditions:

1. The progression must be from I to V, or from I to IV, or vice versa.
2. One of the two voices, preferably the soprano, must move by step (from one staff degree to the next) to the tone forming the fifth or octave.

Thus, covered octaves are quite allowable as at (a) in Illustration 3, the soprano moving by step; and are possible, but less desirable, as at (b), where the bass moves by step.

Illustration 3  
Allowable Covered Octaves Between Primary Triads



When covered octaves occur between other than primary triads, as in II-VI or VI-II, the soprano should move by step, as at (a), Illustration 4. Contrary motion between the outer voices would be better, as at (b). These triads are taken up later.



Illustration 4

Covered Fifths and Octaves in Other Than Primary Triads, and Improvement of the Progressions by Contrary Motion

Possible progressions

(a)

Better with contrary motion

(b)

### The Melody Tone Indicated

As explained in Lesson 123, HARMONY, small figures over or under the first bass note, indicate the intended melody note. These figures—3, or 5, or 8—are sometimes used at other points where it is thought necessary to indicate the tone for the soprano. (See Illustrations 5 and 6.)

When a bass note, under or over which a figure 3 is placed, is followed by its repetition (or octave) with 8, it signifies that the first of the two chords has the third of the chord in the soprano, and that the next chord has the octave (root) in the soprano.

Illustration 5

Illustration 6

the three upper voices would have been too low. Some change of position is always desirable with a repetition of the same chord.

### Melodic Progression

Where the student is free to select the tones of his melody, it should be observed that there are certain melodic intervals to be either avoided, or used in a restricted way.

1. Skips of augmented intervals are forbidden. (The only augmented interval occurring in a major key, without chromatic signs, is the augmented fourth between the subdominant and the leading tone.

An augmented fourth is called a tritone, because it includes three whole steps.)

2. Skips of sevenths are usually objectionable, and skips larger than an octave are forbidden.
3. The skip of an octave is permissible, but should be preceded and followed by tones within the octave.
4. The leap of a diminished interval is permissible if the voice immediately returns within that interval preferably by step.



## ELEMENTS OF CONDUCTING

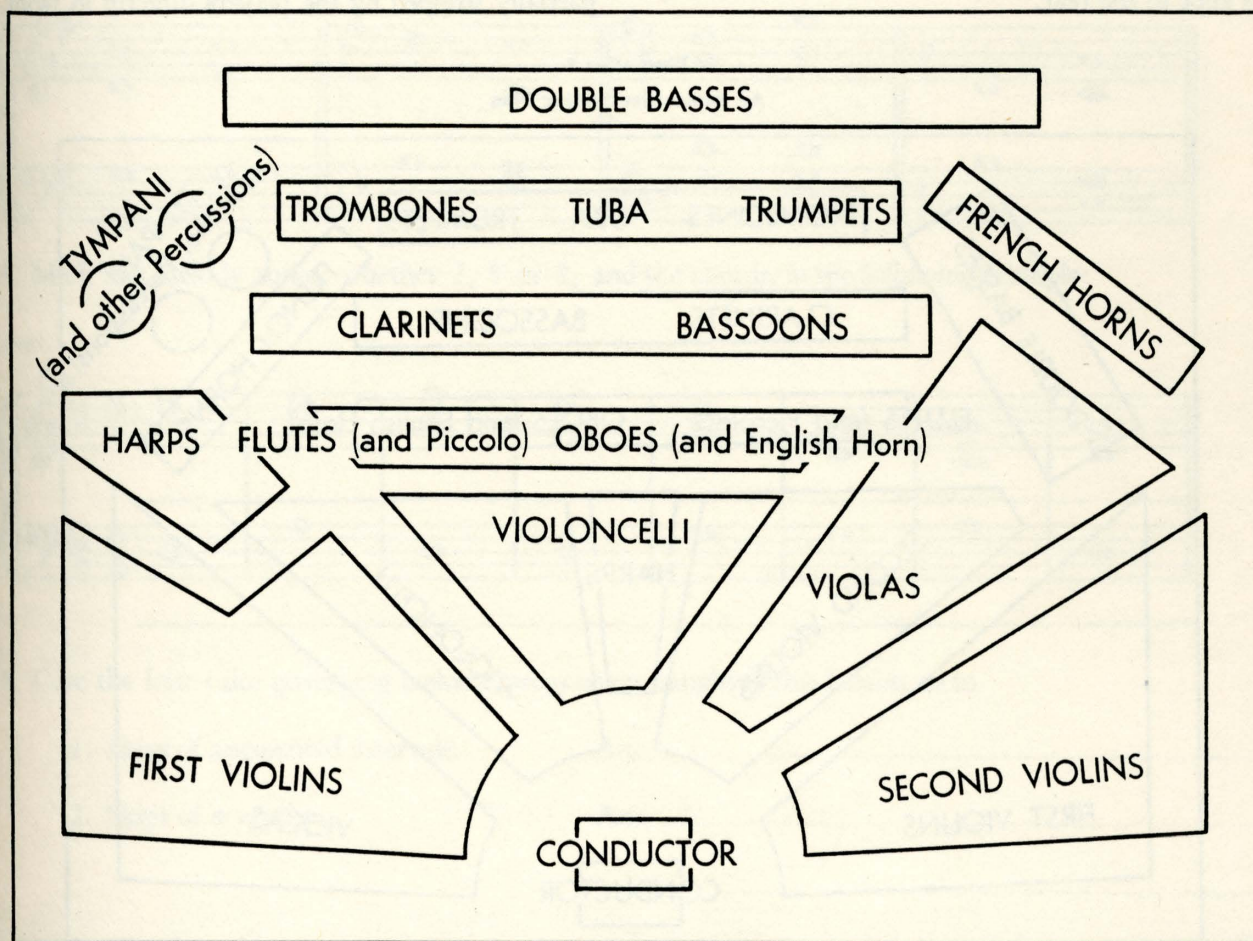
### *How to Seat an Orchestra*

The instruments of the orchestra were discussed in Lessons 109 and 110, *HISTORY OF MUSIC*. A review of these Lessons may be helpful to you in understanding this discussion of how to arrange the players of the various instruments effectively in an orchestra.

Illustration 7 is a diagram showing an arrangement often used for the seating of a large symphony orchestra. It is true that many variants are possible as to detail. However, certain principles are commonly followed and certain conventions are usually observed. (See Illustration 7.)

Illustration 7

**A Seating Plan for a Large Symphony Orchestra**



For effective cooperation and good ensemble, the instruments are assembled into families or choirs. The main body of the orchestra—violins, violas and cellos—is kept to the front of the stage. The double basses belong to the same

family, but for reasons to be explained, are usually placed to the rear of the stage, and, if possible, they are spread clear across the stage; or sometimes occupy a sector on the left side of the stage toward the rear.



The tone of the double basses ordinarily supplies a sort of foundation upon which all other parts rest. Because of this fact it is not desirable to emphasize them by placing them too far toward the front.

Most conductors also consider that it is desirable to spread the double basses clear across the rear, so that their foundational tones may not discernibly come from an isolated, concentrated source: When their effect is broad and pervasive, they better fulfill their function of providing a foundation for an orchestral tone body.

The woodwind choir is placed next to the main body of string players, and the brass choir is placed behind the woodwinds. Tympani and other percussion instruments are always kept to the rear.

The best concert stages are so arranged for orchestral performances that they offer four different levels for the seating of the players.

The strings are on the first, or lowest, level, the woodwinds on the second level, the trombones and trumpets on the third level, and the French horns, double basses, and percussion instruments are on the fourth, or highest, level.

Because of the nature of the tone of the French horn and the manner in which it is performed, it is particularly desirable for the French horn players to be seated somewhat higher than the other players of the brass instruments, so that the tone of the French horn may have a good chance to sound forth, instead of being blocked and partially stopped by the players directly in front.

Illustration 8  
An Alternative Seating Plan

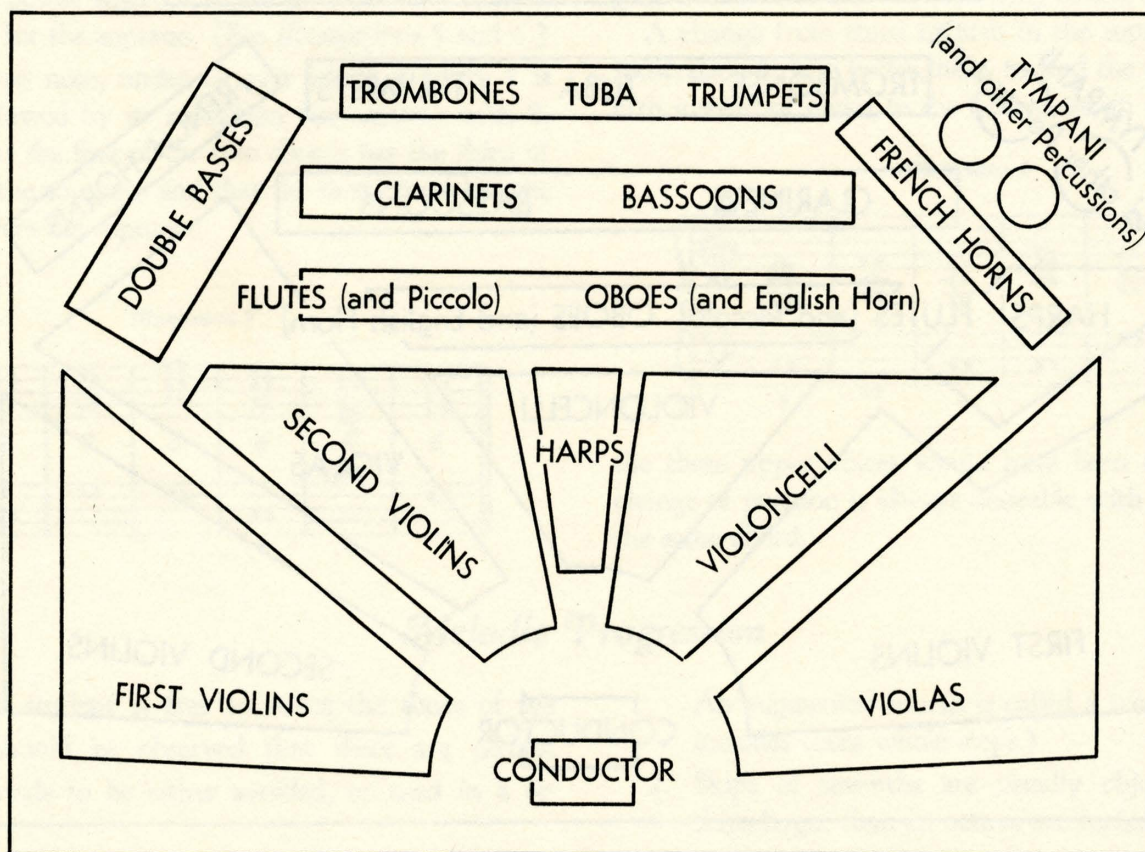


Illustration 8 shows an alternative seating plan which is sometimes used with large orchestras, but which is preferable only for use with smaller orchestras. The difference between this and the seating plan shown in Illustration 7,

is the arrangement of the players of string instruments. This plan also illustrates the grouping of the double basses toward the left rear, as previously mentioned. (See Illustration 8.)



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE GRADUATE A

**Test on Lesson 129**

HARMONY

1. When do covered, or hidden, fifths or octaves occur?

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

2. Between what pairs of chords are covered fifths and octaves allowed?

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

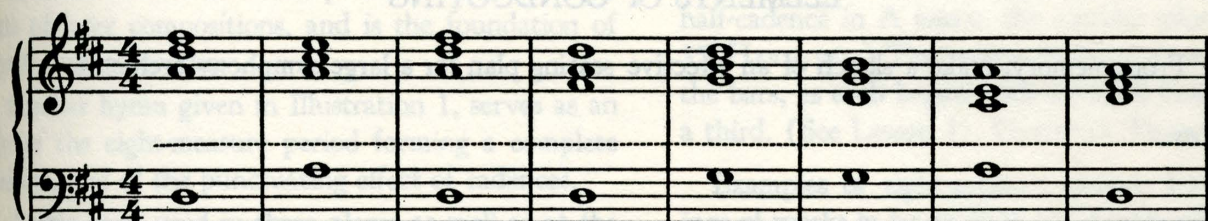
3. Indicate, by dotted lines, the covered fifths and octaves in the following allowable examples. Mark the chords, and indicate which of the four progressions is only "possible, but less desirable."

16 ..... Ans.



4. Mark the melody tones, whether 3, 5 or 8, and the chords, in the following example:

18 ..... Ans.



5. Give the four rules governing melodic progression, taught in this Lesson, as to

16 ..... 1. Skips of augmented intervals. Ans. ....

2. Skips of sevenths. Ans. ....

3. The skip of an octave. Ans. ....

4. The leap of a diminished interval. Ans. ....



Marks  
Possible  
Marks  
Obtained

## HARMONY—Continued

6. Harmonize the following basses in four parts. Mark the chords, tie the common tones, and name closing cadences.

20 ..... Ans.

(a)

(b)

## ELEMENTS OF CONDUCTING

7. From memory, make a sketch of an effective seating plan for a large symphony orchestra.

16 ..... Ans.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Registration No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 130

GRADE—GRADUATE A

Subject of this Lesson: APPRECIATION OF MUSIC

## APPRECIATION OF MUSIC

### *The Period in Larger Compositions*

(This subject is resumed in Lesson 131.)

In Lesson 124, APPRECIATION OF MUSIC, we saw that musical expression took early form in the folk-song, with its symmetrical construction in periods and phrases.

We shall now show how the period continued to be the basis of later compositions, and is the foundation of the largest musical works.

The familiar hymn given in Illustration 1, serves as an example of the eight-measure period forming a complete composition, and of the punctuating effect of cadences.

The double bars, used in three places as well as at the end, mark the divisions of the lines of the hymn. They also divide the music into sections and phrases. Each section

ends with some form of cadence, those of the first and fourth being perfect authentic in the tonic; that of the second, perfect authentic in the dominant—a very prevalent conclusion for the fore-phrase; and that of the third, a half-cadence in A minor, the relative minor. (See Lesson 57, HARMONY.) The section divisions do not coincide with the bars, as each begins with a fourth beat and ends with a third. (See Lesson 11, GENERAL THEORY.)

Examples of eight-measure periods forming the openings of works in larger form are innumerable. In its subsequent treatment there may be much modification of the theme's regularity; but in initial presentation, the simple

Illustration 1

The Eight-Measure Period Forming a Hymn

CROFT "St. Anne" Tune





period form appears to be adequate to contain the germ of many of the greatest works, whether for violin, for piano, or orchestra, or other selected medium. Let us take for detailed examination, the first period of the Scherzo of

Beethoven's Sonata, Op. 2, No. 2. (See Illustration 2.)

At the very beginning, Beethoven introduces the generating idea or motive, which contains but five notes, and

Illustration 2

The Eight-Measure Period as the Opening of a Large Work

BEETHOVEN: Sonata, Op. 2, No. 2



presents the outline of the broken tonic chord. After two repetitions, in different registers and chord positions, we are carried into the key of the dominant by the introduction of D $\sharp$ ; a delightful effect being produced by delaying the resting point, so that the chord of E major is reached on the second instead of on the first beat in the measure. Then follow three successive appearances of the motive, based on the chord of the dominant seventh; and a conclusion is reached in the eighth measure, again with the final chord delayed until the second beat.

For those who have access to a music library, and wish to see some other illustrations of eight-measure periods

setting forth the main idea of the composer at the beginning of large works, the following are suggested: Bach, Passacaglia for Organ; Beethoven, Sonata, Op. 14, No. 2, First and Second Movements; Brahms, First Movement of Second Symphony, and Finale of First Symphony; Mozart, Finale of G minor Symphony.

Illustration 3, taken from Schumann's book of twenty-eight songs for the young, shows one of the few complete compositions, aside from hymn-tunes, where a musical sentence of eight measures constitutes the entire composition. (See Lesson 31, FORM AND ANALYSIS.)

Illustration 3

The Eight-Measure Period Constituting a Complete Secular Composition

SCHUMANN: "Evening Star", from Op. 79





# IRREGULARITIES *(Continued in Lesson 131.)*

If this "measuring rod" for the musical sentence, or period, were always adhered to, music would become very stiff and stereotyped. The element of the unexpected must enter in, in order to make variety and sustain interest. Hence, composers long ago began to use both extensions and contractions of the usual eight measures, and some of the very commonly found deviations from type will now be illustrated.

## EXTENSIONS

Often a period is enlarged by the repetition of phrases. This method of procedure was employed by the classic

composers, and paved the way for the still greater elasticity and flexibility found in the work of the romantic composers.

The simplest and perhaps the most frequently used means of enlarging a musical sentence is by the extension of the final cadence. Examples of this abound in the larger forms of composition. (See Illustrations 4 and 5.)

In Illustration 4, the main theme is set forth in an eight-measure period, divided into two four-measure phrases, the first ending on the chord of the dominant seventh. The last four measures are then repeated, with variations in the harmonic support of the theme, and this repetition forms the extension of the period from eight to twelve measures.

Illustration 4

### The Eight-Measure Period Extended

BEETHOVEN: Symphony No. 8



Observe how charmingly the second phrase opens with a rhythmic imitation of the first measure of the main theme. The first four measures are in the nature of a question, and the last four a most satisfactory answer, which Beethoven proceeds to make more emphatic by vigorous repetition. The close of the repetition is given a piquant

effect by the use of the little sixteenth note figures.

Another delightful example of the extension of the eight-measure period in exactly the same way, is to be found in the Andante theme in the First Movement of Tchaikovsky's Sixth Symphony. (See Illustration 5.)



Illustration 5  
The Eight-Measure Period Extended



These extensions of the eight-measure period by repetition, are easily distinguishable from the twelve-measure

period consisting of three four-measure phrases. An example of the latter is given in Illustration 6.

Illustration 6  
A Twelve-Measure Period



In this twelve-measure period, the three four-measure phrases differ materially from one another in melodic outline. The third and fourth measures prolong the chord of the dominant seventh; in the eighth measure, the music makes a partial halt on the B $\flat$  chord; but this in no way forms the conclusion of an eight-measure period. Only in the twelfth measure do we arrive at the tonic through the

medium of an extended perfect cadence, which plainly ends the period at that point.

Measures 9-12 cannot, in this case, be considered simple extension, because they are in no way a repetition of previous measures, as were the final phrases in Illustrations 4 and 5. In each of these illustrations there is tonic cadence in the eighth measure.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

**Test on Lesson 130**

APPRECIATION OF MUSIC

1. What part does the period play in the composition of large musical works?

40 ..... Ans. ....

2. How is the regularity of the period sometimes changed by composers in order to make variety and sustain interest?

30 ..... Ans. ....

3. What is the simplest means by which a period may be enlarged?

30 ..... Ans. ....

100 ..... TOTAL.

Pupil's Name .....

Pupil's Address .....

Pupil's Registration No. ....

Teacher's Name .....



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

*Mid-Grade Test following Lesson 130*

APPRECIATION OF MUSIC

1. (L. 121) What element of music developed from

- 5 ..... (a) the drum stage? Ans. ....
- (b) the pipe stage? Ans. ....
- (c) the lyre stage? Ans. ....

2. (L. 126) Write rhythms corresponding to the following meters:

- 5 ..... (a) Trochaic. Ans. ....
- (b) Spondaic. Ans. ....
- (c) Dactylic. Ans. ....
- (d) Iambic. Ans. ....

3. (L. 130) How is a twelve-measure period distinguished from an eight-measure period extended to twelve measures?

- 5 ..... Ans. ....
- .....

HOW TO TEACH THE VIOLIN

4. (L. 123) Draw a diagram to show the adjustments of speed and pressure which a pupil should be taught to make in connection with a down-bow stroke.

- 5 ..... Ans.



Marks  
Possible  
Marks  
Obtained

## HOW TO TEACH THE VIOLIN—Continued

5. (L. 123) Draw a diagram to show the adjustments of speed and pressure which a pupil should be taught to make in connection with an up-bow stroke.

5 ..... Ans.

6. (L. 125) What bowing procedure should be recommended to pupils to assist them in making smooth string crossings?

5 ..... Ans.

7. (L. 125) Why should pupils be taught not to hold the right elbow too close to the body?

5 ..... Ans.

8. (L. 127) What special directions, with regard to the thumb and first finger of the left hand, should beginning pupils be given, for playing F, on the E string?

5 ..... Ans.

9. (L. 127) What should pupils accomplish with regard to the First Position, before they take up the study of a higher Position?

5 ..... Ans.



# ELEMENTS OF CONDUCTING

10. (L. 129) Tell briefly how the various divisions of an orchestra are usually arranged, in relation to one another, on a concert stage.

10 ..... Ans. ....

## TECHNIC

11. (L. 121) Name and describe the special technical procedure which is needed sometimes for producing harmonious effects in playing chords and double stops on the violin.

10 ..... Ans. ....

12. (L. 125) Suppose that you were practicing in a large auditorium for a recital. How would you proceed to make sure of effective tone production and satisfactory tone power? What would you avoid under such circumstances?

10 ..... Ans. ....



Marks  
Possible  
Marks  
Obtained

## HARMONY

13. (Ls. 125, 127, 129) Harmonize the following bass in close position, using primary triads only. Mark the chords, tie the common tones, and indicate the kind of cadence used.

25 ..... Ans.



100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Registration No.....

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

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

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

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

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

Teacher's  
Registration Number  
(Please fill in)

Teacher's Name.....

Street Address.....

City and State.....



# Sherwood Music School Courses

VIOLIN



LESSON 131

GRADE—GRADUATE A

Subjects of this Lesson: HARMONY · APPRECIATION OF MUSIC

## HARMONY

### Connecting Primary Triads

(This subject is continued from Lesson 129, and is resumed in Lesson 132.)

#### HARMONIZING A MELODY, CLOSE POSITION

In Lesson 127, HARMONY, you learned how to add soprano, alto and tenor parts to a given bass. We shall now proceed to add alto, tenor and bass parts to a given melody.

As in the previous exercise, we shall confine ourselves to the use of the primary triads (I, IV, V) in close position.

Illustration 1

A Given Melody to Be Harmonized



Some of the tones given in the melody (see Illustration 1) belong to more than one of the available chords (I, IV, V), and the chord we choose will depend upon the chords that precede and follow. The tones which can belong only to one of the primary triads are indicated by Roman numerals.

We must harmonize the first tone with the tonic chord, which is, besides, the only one of the primary triads of the key of C that contains the tone, E. The G of the second measure, may be the root of the V chord, or the fifth of the I chord. We shall choose the same harmony as in the

first chord, keeping the bass tone, and moving the alto and tenor up to the next tones of the C chord. (See Illustration 2.)

Illustration 2



The third measure contains A, and requires the chord, IV, as already marked. This measure, therefore, connects with the second measure as in Illustration 3.

Illustration 3



The fourth measure has the tone, G, and this tone is repeated in the fifth measure. To repeat the same chord,



in the same position, would be too monotonous. It is better, therefore, to use a different chord in such a case.

In connection with repeating the same chord or using a different chord, the following two rules will be found useful:

1. When the melody is repeated, change the harmony; that is, employ a different chord containing that same melody tone.
2. When two different consecutive tones are found in a melody, both of which belong to the same chord, use the same chord in the changed position.

We find that G, in the fourth and fifth measures, belongs to both I and V, and we therefore use one chord for the first G, and the other chord for the second G. Let us use the V chord for measure 4; and, there being no common tone, we must lead the alto and tenor down with the soprano, as the bass moves up to G. (See Illustration 4.)

Illustration 4



Having used the dominant (V) for the fourth measure, we shall use the tonic (I) for the fifth measure. The melody itself contains the common tone. (See Illustration 5.)

Illustration 5



The sixth measure has a tone, C, that can be found in I and IV. If we were to use IV, and progress in parallel motion, we should have parallel fifths and octaves, as at (a) in Illustration 6.

If we were to lead the bass in contrary motion to the upper voices, we should still have parallel fifths between the soprano and tenor as at (b).

It is, therefore, advisable to use the tonic (I) chord for this measure, as at (c), and our progression is then both correct and satisfactory. This complies, also, with Rule just given.

Illustration 6



The B of the seventh measure calls for the dominant (V) chord. We keep the common tone, G, in the alto. The eighth (and last) measure, with C in the melody, naturally demands the tonic (I) chord, and as it follows the seventh measure, it forms the cadence. (See Illustration 7.)

Illustration 7



The whole exercise, correctly harmonized, is shown in Illustration 8.

Illustration 8

Harmonization of the Given Melody





# APPRECIATION OF MUSIC

## *The Period in Larger Compositions*

(This subject is continued from Lesson 130.)

### IRREGULARITIES (Continued from Lesson 130.)

#### FIVE- AND THREE-MEASURE PHRASES

Sometimes an extra measure is found in each of several consecutive phrases, producing a five-measure rhythm.

(See Lesson 17, FORM AND ANALYSIS.) The device occurs frequently in the works of Schubert and Brahms. An excellent example by each of these composers is given in Illustration 9 at (a) and (b). In the Brahms example, each phrase seems to consist of a section of three measures

Illustration 9  
Five-Measure Phrases

BRAHMS: St. Anthony Chorale

(a)

Five Measures

Five Measures

SCHUBERT: Sonata

(b)



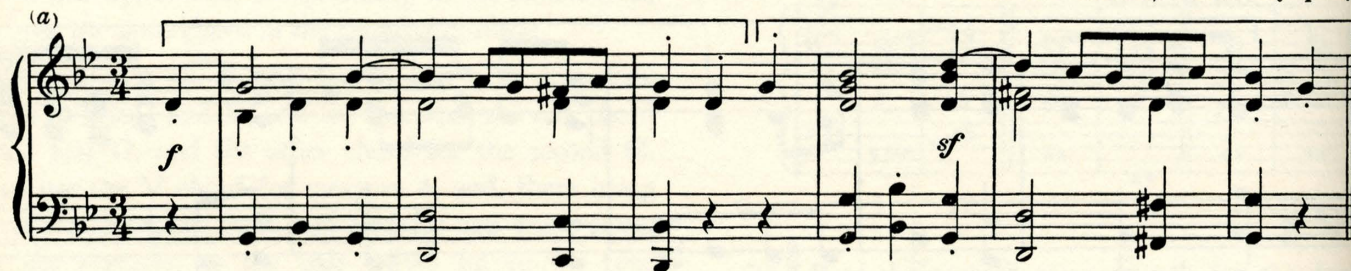
followed by a section of two measures; while in the Schubert extract this construction is reversed.

Instead of adding an extra measure to a phrase, composers sometimes eliminate a measure, thus making a three-measure phrase. This is a prevailing characteristic

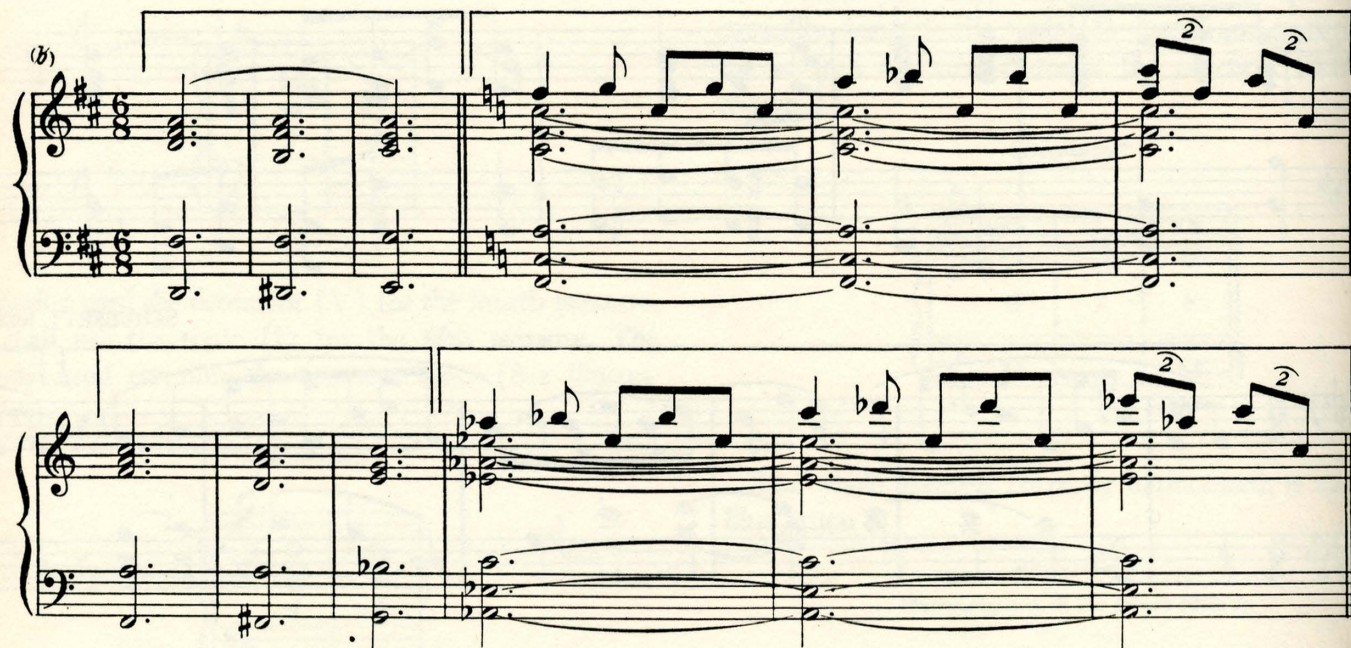
of both Scotch and Hungarian music. Mozart used the form in the minuet of his G minor Symphony, as shown in Illustration 10 (a); and an example from Stillman Kelley's great dramatic oratorio, *Pilgrim's Progress*—a modern classical work—is found in Illustration 10 (b).

Illustration 10  
Three-Measure Phrases

MOZART: Minuet, G minor Symphony



STILLMAN - KELLEY: *Pilgrim's Progress*



It has now been shown that regularity of phrase and period lengths is not as the laws of the Medes and Persians—invariable. We must, nevertheless, realize that music tends to move in symmetrical groups, and that when a composer chooses to vary this symmetrical

arrangement, he does it to gain certain effects. After the basic principle has been established, a principle which makes for symmetry and balance, variety of treatment and adornment of detail may consistently follow, but only at the dictates of sound musical taste.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

**Test on Lesson 131**

**HARMONY**

1. What rule in harmony applies when the melody tone is repeated?

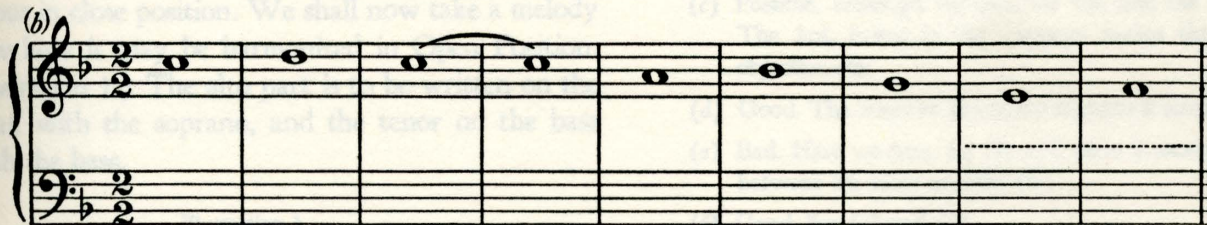
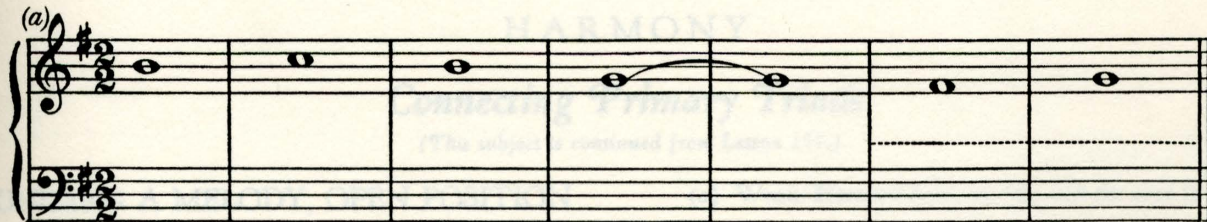
15 ..... Ans. ....

2. What is the rule when two different consecutive tones are found in a melody, both belonging to the same chord?

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

3. Harmonize the following melodies in close position. Indicate the chords used, the melody tones, the common tones, and the cadences.

50 ..... Ans. ....



**APPRECIATION OF MUSIC**

4. What lengths other than four measures do phrases sometimes have? Mention examples.

20 ..... Ans. ....

100 ..... TOTAL.

Pupil's Name .....

Pupil's Address .....

Pupil's Registration No. ....

Teacher's Name .....



# Sherwood Music School Courses

VIOLIN



LESSON 132

GRADE—GRADUATE A

Subjects of this Lesson: HARMONY · ELEMENTS OF CONDUCTING

## HARMONY

### *Connecting Primary Triads*

(This subject is continued from Lesson 131.)

#### HARMONIZING A MELODY, OPEN POSITION

Up to this time, our harmony exercises have been worked out in close position. We shall now take a melody and show how it may be harmonized in Open Position. (See Illustration 1.) The alto part is to be written on the treble staff with the soprano, and the tenor on the bass staff, with the bass.

Illustration 1

A Given Melody to Be Harmonized



In Illustration 2 are shown several possible arrangements of the first chord. Play each one and listen carefully to the effect, noting the comments which follow.

Illustration 2

Arrangements of Chord to Harmonize C

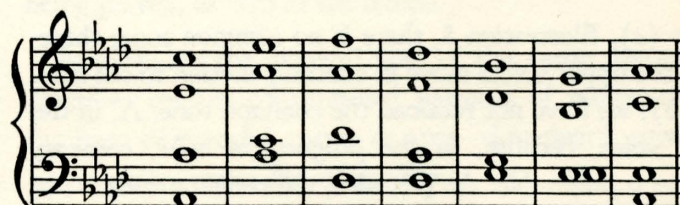


- (a) Weak. Here we have no 5th, and the root is trebled.
- (b) Not bad, but the 5th is not, in general, the best tone to double.
- (c) Possible, although we have no 5th, and the 3rd is doubled. The 3rd, being in the soprano, makes this doubling less objectionable.
- (d) Good. The doubled 3rd in the soprano is allowed.
- (e) Bad. Here we have no 5th and there is more than an octave between the tenor and the alto.
- (f) Good. See (c) and (d).
- (g) Bad. The interval between the tenor and the alto is too great.
- (h) Good. Here we have a typical arrangement—the root is doubled, the 3rd and 5th are present, and the upper voices are less than an octave apart.

Illustration 3 shows the completed exercise. The last two chords are in close position, which may also be used, whenever more convenient.

Illustration 3

Harmonization of the Given Melody





## The Use of Secondary Triads

### HARMONIZING A BASS, CLOSE POSITION

Heretofore, we have used only the primary triads (I, IV, V) in harmonizing our melodies.

The minor triads on the supertonic, mediant and submediant of the major scale are called **Secondary Triads**.

The secondary triads connect in the same way and are subject to the same rules as the primary triads. (See Lessons 42, 123 and 125, HARMONY.) We shall begin their use in the harmonization of the given bass in Illustration 4.

Illustration 4

A Given Bass to Be Harmonized





Retaining the common tone in the same voice need no longer be considered a necessity, though often good. In the progression III-VI (measures 4-5) the common tone is not retained; the rule is here disregarded in order that we may use contrary motion and so obtain a better melody. (See Illustration 7.)

Had we used the progression IV-I in measure 2, the first chord of measure 3 would require to be some other than I—possibly V.

Illustration 7

Harmonization of the Given Melody



## ELEMENTS OF CONDUCTING

### *Baton Technic*

(This subject is resumed in Lesson 134.)

#### THE BATON

The conductor's baton should be a slender piece of wood, sixteen or more inches in length. For ease in handling, it should be light in weight. In order that it may attract the least attention to itself on the part of the concert audience, it is better also that the baton be the natural, unfinished color of pine wood.

#### HOW TO GRASP THE BATON

Ordinarily the end of the baton is held lightly by the thumb and the tips of the first and second fingers of the right hand.

For very vigorous beating of time, however, a firmer grip may sometimes be necessary, engaging more than the thumb and the first two fingers.

#### HOW TO WIELD THE BATON

For freedom of motion, the right elbow should usually be kept at some distance from the body.

The motions made in wielding the baton should be easy and graceful, except that in dramatic climaxes they may become more forceful and vigorous.

The secret of ease and grace in wielding the baton, depends largely upon moving the hand from the wrist joint, with comparatively little motion on the part of the forearm from the elbow. By experiment you will find that if you hold your forearm perfectly quiet you can still make the tip of the baton move from the wrist joint through an arc of two feet or more, by hand action only.

This is not intended to suggest that the forearm should not be moved; it is intended merely to point out how much of the work can be done easily by the hand moving from the wrist joint, with the forearm yielding and moving only as much as may be natural. It is true, however, that in very rapid tempos only hand action from the wrist may be employed.

By means of the baton, the conductor indicates for the guidance of the orchestra, the metrical flow of the music being played, as well as the tempo.

In outlining the metrical flow of the music, the baton describes certain conventional patterns of movement in the form of graceful curves or arcs—downward, upward, horizontally, vertically, diagonally.



If we think of each movement in a certain direction as representing one beat, we may wonder at what precise point the pulse is supposed to begin.

The answer to this is: the pulse is supposed to begin at the instant when the baton reaches the end of the motion in progress, or just a little before this motion is completed.

For example, if a conductor moves the baton downward, as he always does for the first pulse of each measure, the first pulse is supposed to begin when the baton reaches the limit of the downward stroke, or just a little before. The time which elapses before the stroke approaches its downward limit, may be thought of as the "reaction time" during which the players perceive the motion and respond to it.

In the course of any motion in any direction, the baton gathers some speed and momentum, and it is when this is at a maximum that the players most naturally feel the beginning of the pulse.

Although the beat of the baton is a regulating mechanism for the players, we must not overlook the important fact that what really enables the orchestra to obtain co-ordination and ensemble is thinking and feeling the music with the conductor.

The baton is the conductor's means for communicating to the orchestra his sense of how the music should be interpreted. Psychological elements enter into the wielding of the baton which defy analysis and baffle description, and which go far beyond the matter of beating time and indicating tempo.

To recognize these elements we may say simply that by means of the baton the conductor dramatizes the interpretation for the orchestra, and the orchestra responds to this dramatization.

## HOW TO BEAT DUPLÉ MEASURE

In taking up the study of beating the different kinds of measure, let us recognize again the fact that although the movements of the baton describe certain general patterns which are used by all conductors, it is probable that no two conductors ever outline these patterns in exactly the same way. Perhaps it is even true that no conductor ever

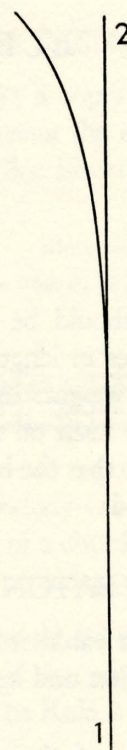
describes exactly the same pattern for any two measures owing to the infinite number of arcs and curves possible.

We shall indicate, however, by means of diagrams, the direction of each beat for each kind of measure.

Illustration 8 shows a diagram for beating duplé measure—a composition, for example, having a  $\frac{2}{4}$  or a  $\frac{3}{4}$  time signature.

Illustration 8

A Diagram Showing How to Beat Duplé Measure



This diagram is too simple to require much explanation—it indicates a downward stroke for the first beat and an upward stroke for the second beat. The beginning of the first musical beat is supposed to occur as the baton approaches the end of the downward stroke; and the beginning of the second beat occurs as the baton approaches the limit of the return stroke in the upward direction.



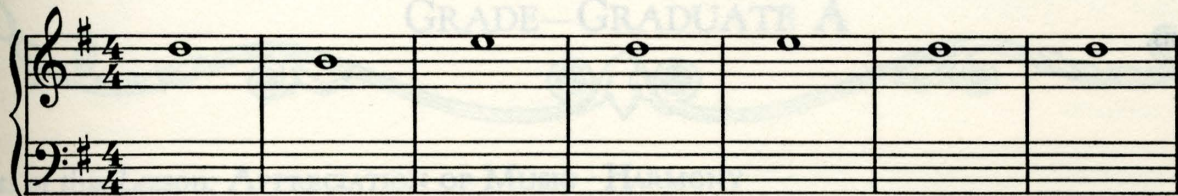
SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

**Test on Lesson 132**

**HARMONY**

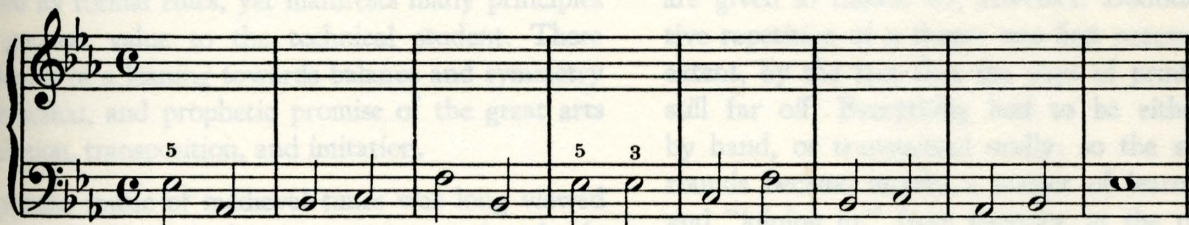
1. Harmonize the following melody with primary triads in open position. Mark the chords and the melody tones.

30 ..... Ans.



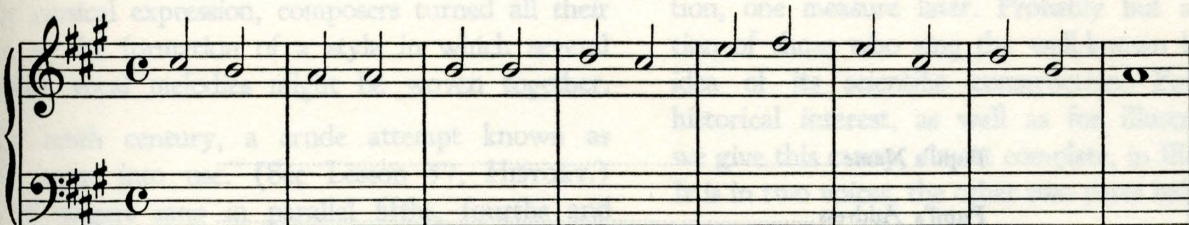
2. Harmonize the following bass in close position, using primary and secondary triads, and marking them with large and small Roman numerals, respectively.

30 ..... Ans.



3. Harmonize the following melody in open position, using both primary and secondary triads. Mark the chords.

30 ..... Ans.





Marks  
Possible  
Marks  
Obtained

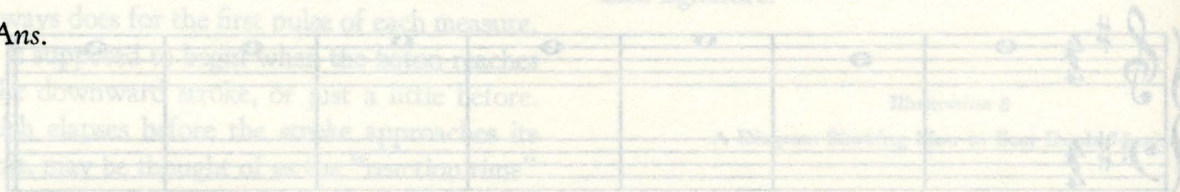
## ELEMENTS OF CONDUCTING

4. What does the conductor indicate by means of the baton?

5 ..... Ans. ....

5. Draw a diagram to show how to beat duple measure.

5 ..... Ans. ....



100 ..... TOTAL.



Pupil's Name .....

Pupil's Address .....

Pupil's Registration No. ....

Teacher's Name .....



# Sherwood Music School Courses

VIOLIN



LESSON 133

GRADE—GRADUATE A

Subjects of this Lesson: APPRECIATION OF MUSIC · HARMONY

## APPRECIATION OF MUSIC

### *Polyphony*

In our recent study of folk music (see Lesson 124, APPRECIATION OF MUSIC), we have observed that this spontaneous musical expression, while apparently not dominated by formal rules, yet manifests many principles of the greatest value to the technical student. There are evidences of a leaning towards balance and symmetry of construction, and prophetic promise of the great arts of modulation, transposition, and imitation.

The secular music of medieval times was long viewed askance by the learned church musicians, who slowly evolved the basic principles of polyphony. Folk-songs and folk dances were considered lowly and vulgar. Moreover, music with but a single melody seemed unsuitable for groups of voices. Therefore, ecclesiastic musicians sought to evolve many-voiced music, in which various parts might be individualized.

As the human voice was the most valuable instrument for musical expression, composers turned all their attention to the formation of a style in which several independent vocal melodies might be woven together.

In the tenth century, a crude attempt known as *Organum* came into use. (See Lesson 57, HISTORY.) Groups of singers sang in parallel fifths, fourths and octaves. Then, later on, another experiment was made—that of the systematic repetition of a form of canon

called a Round. (See Lesson 61, HISTORY.) A very early example of the Round is the six-part song, "Sumer is icumen in," the opening measures of which are given in Lesson 68, HISTORY. Doubtless such imitative repetition of a theme was first necessitated, to some extent, by the fact that the days of printed music were still far off. Everything had to be either written out by hand, or transmitted orally; so the singing of these rounds became merely a matter of learning the theme, and "joining in," from memory, at the proper moment.

### CANON

This systematic, imitative repetition developed into other varieties of the canon, and into the fugue. An early example of a canon, still found in the church hymn books, and quite familiar, is a tune by Tallis, in which the tenor follows the soprano in strict canonic imitation, one measure later. Probably but a small proportion of those who sing the well-known hymn have any idea of its scientific construction. For the sake of historical interest, as well as for illustrative purposes, we give this canon, almost complete, in Illustration 1 (a). It is in two voices, the other two parts being free.

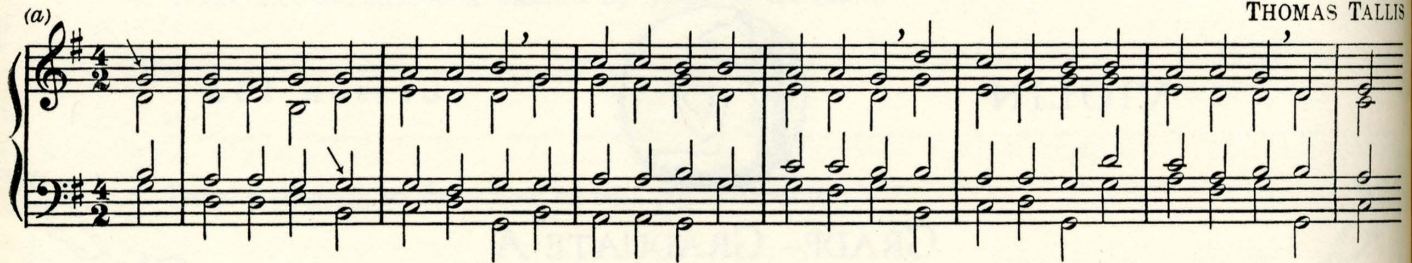
As an example of the classic strict canon, without any free parts, Illustration 1 (b) presents a canon in



Illustration 1

(a) A Hymn-Tune With Two Parts in Canon

THOMAS TALLIS



(b) A Three-Part Canon

MOZART



three voices, with the leading voice imitated by the others at the unison and at the octave below, respectively. Although the strict canon is in comparatively infrequent use among modern composers, canonic imitation is well-nigh indispensable in large compositions, and the pages

of modern symphonic literature are filled with innumerable examples. Such composers as Franck, D'Indy and Brahms make abundant use of canonic imitation. Illustration 2 shows a passage from the Franck Symphony in D minor.

Illustration 2

Passages of Canonic Imitation

CESAR FRANCK: Symphony in D



In organ literature, also, instances of canonic imitation abound, the organ's wide range of tonal and dynamic contrasts being well suited to this style of composition. Guilmant's Canon in B $\flat$  and Schumann's Canon in B minor, Op. 56, are excellent examples.

In popular vocal literature, examples of canon are

not lacking; as, for instance, Alice Mary Smith's setting for soprano and baritone, of Charles Kingsley's poem "Oh! That We Two Were Maying!"

The polyphonic works of Bach and his contemporary writers, received various names, such as Prelude, Fugue, Canon, Invention, Toccata and Fantasia. Bach



has bequeathed to the world a rich legacy in the two sets of "Inventions," in two and three parts respectively. As the title signifies, they show "inventive" genius, a characteristic motive being developed by means of the polyphonic devices of imitation, transposition, sequence, etc.

## THE FUGUE

Polyphonic skill reached its highest attainment in the Fugue. In this style of composition the main theme is announced by one voice, and the other voices appear in succession according to a definite plan, with certain established principles of key relationship. The passages separating groups of entries of the subjects are called Episodes, and in these the composer often shows his greatest skill.

There is a prevailing idea that a fugue is labored and dry. This is because polyphonic composition of any kind involves more of an intellectual than a purely sensuous enjoyment, and demands technical education.

The fugue has many illustrious examples in works written for the piano, organ, orchestra, or mixed chorus, where the theme, in its various entries, may be rendered especially conspicuous. Very familiar are the Bach organ fugues in G minor, D major, and A minor. All the oratorios of Handel contain fine fugues. The chorus "And by His Stripes" (*The Messiah*) is founded on the theme of one of Bach's fugues. Smetana's dashing overture to the opera *The Bartered Bride*, the Prelude to Puccini's opera *Madame Butterfly*, Mozart's overture to *The Magic Flute*, and the last movement of Mozart's *Jupiter Symphony*, are but a few of the numerous examples of the incorporation of fugal writing into compositions of large calibre.

Some illustrations will now be given of the use of polyphonic devices in both classic and modern literature.

## INVERSION

The Inversion, or turning upside down, of the theme, means its progression by contrary motion, each progression in the imitation being of the same interval but in the opposite direction. It is used by Brahms as follows (see Illustration 3):

Illustration 3  
Inversion of Themes

(a) THEME BRAHMS: Requiem

INVERSION

(b) THEME BRAHMS: Symphony No. 2

INVERSION

## DIMINUTION AND AUGMENTATION

Diminution and Augmentation are frequently employed in modern music. Brahms achieves very happy results by the use of diminution in the *Allegretto* of his Second Symphony. In this case, the rhythm is changed from triple to duple measure. (See Illustration 4.)

Illustration 4  
Diminution of Theme

THEME BRAHMS: Symphony No. 2

DIMINUTION

In the familiar overture to *Tannhäuser*, by Richard Wagner, is found a notable example of the use of augmentation. In the finale, the well-known opening theme is given out by the brass instruments in notes twice or three times as long as in the original theme. (See Illustration 5.)



Illustration 5

Augmentation of Theme

WAGNER: Tannhäuser Overture



Other contrapuntal devices are used by modern composers, especially in thematic development, and will be

noticed from time to time, in the Studies and Compositions of this Course.

## HARMONY

### *The Use of Bases or Melodies With Notes of Various Lengths*

#### HARMONIZING A BASS, CLOSE POSITION

Heretofore, in our harmonizations, we have used only notes of equal time-value. We shall now introduce half and quarter notes in the same measure. We shall begin by taking a bass, and adding the three upper voices, or parts. (See Illustration 6.)

Illustration 6

A Given Bass to Be Harmonized



The material we have available for harmonizing, up to the present, consists of the primary and secondary triads. As each bass tone represents the root of a chord,

the only problem is in connecting the upper voices to the best advantage.

Remember that—

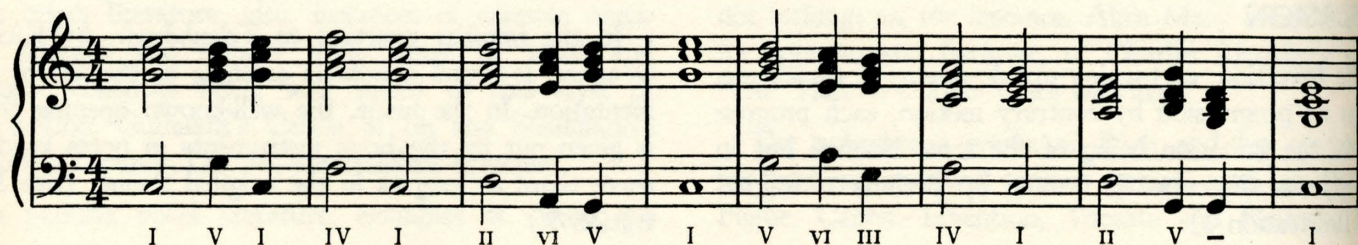
1. Contrary motion between outside parts is generally better than similar motion.
2. The rule for retaining tones in common should be carried out when no advantage is gained by doing otherwise.
3. The top tones of the chords are to form a melody in the finished exercise.

We begin the exercise with the third of the tonic chord in the soprano. The lower E would lead the voices too low in the subsequent chords; therefore we take the upper E.

The completed exercise is shown in Illustration 7.

Illustration 7

Harmonization of the Given Bass





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

**Test on Lesson 133**

APPRECIATION OF MUSIC

1. By whom were the basic principles of polyphony evolved?

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

2. What intervals were used in parallel progression in the writing of Organum?

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

3. Name two standard forms of composition that developed from the systematic, imitative repetition of a theme.

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

4. Mention some other names given to the polyphonic works of Bach and his contemporaries.

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

5. How is the main theme treated in the fugue?

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

6. Describe Inversion as applied to a melody.

10 ..... Ans. ....

7. Explain Diminution and Augmentation respectively.

10 ..... Ans. (a) Diminution: ....

(b) Augmentation: ....



Marks  
Possible  
Marks  
Obtained

# HARMONY

8. What must be remembered, in connecting the upper voices, with regard to

- 10 ..... (a) contrary motion between outside parts? Ans. ....
- (b) the top tones of the chords? Ans. ....

9. Harmonize the following basses in close position. Mark the melody tones and the chords.

30 ..... Ans.

(a)

(b)

100 ..... TOTAL.

Pupil's Name .....

Pupil's Address .....

Pupil's Registration No. ....

Teacher's Name .....



# Sherwood Music School Courses

VIOLIN



LESSON 134

GRADE—GRADUATE A

Subjects of this Lesson: HARMONY · ELEMENTS OF CONDUCTING

## HARMONY

### *Harmonizing a Melody, Using Primary and Secondary Triads*

We shall now harmonize a melody in the soprano, using the primary and secondary triads and tones of unequal time-value. In this melody we shall indicate the chords to be used. (See Illustration 1.)

Illustration 1  
A Given Melody to Be Harmonized



In harmonizing the soprano with the chords as indicated in Illustration 1, we find that the first tone, G, is repeated in the melody, but the harmony changes with the second tone. This is in accordance with the rule given in Lesson 131, HARMONY: *When a melody tone repeats, change the chord.*

In the fifth measure, the melody changes from E to C and back again, and here the harmony is retained throughout the measure, according to the other rule given in the same Lesson.

Now look at the completed harmonization in Illustration 2.

The third of the chord is doubled at (a), which is permissible when it occurs at the distance of an octave in the soprano and alto. In this case it also prevents a skip of a fourth in the alto, which would not be good, as the soprano makes a skip at this point.

The skips in the soprano, alto and tenor, between beats 3 and 4 in the same measure, are perfectly satisfactory, because there the harmony does not change.

Illustration 2  
Harmonization of the Given Melody





## Triad Connections

In harmonizing a melody, we consider each tone of the melody, first as the fundamental (or root), then as the third, and then as the fifth of a chord; and then decide which of the three chords, containing this particular tone, will connect most satisfactorily with the chords that precede and follow it.

For instance, take the tone, B, in the key of C.

This tone may be the root of the leading-tone triad



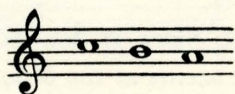
but, as we are not yet using this chord, we need not consider it here.

Taking B as the third of the chord, we find it belongs to the triad on the dominant.



We find that it can also be the fifth of the triad on the mediant.

So, if we have the tones C, B, A, in our melody, thus:



and the first tone is harmonized by I, we can follow this chord by V, thus:



or by iii, thus:



But since I-V is generally preferable to I-iii, we choose the former (I-V).

The last tone, A, may be the root, third or fifth of the vi, IV or ii triads, respectively.

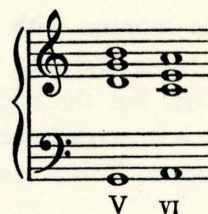
As V has been used for the preceding tone, IV is quite impossible here, owing to the resulting parallel octaves and fifths:



V-ii is possible:



but V-vi is the best:



The harmonization of the three given tones, C, B, A, would then be as follows:



A careful study of the chord progressions in the pre



ceding Lessons, with regard to the succession of harmonies, will be of great help in harmonizing melodies.

## ROOT PROGRESSIONS

The following examples show the most frequently used progressions.

(a) Progressions Upward a Fourth (or Downward a Fifth)



We do not show the progressions, IV to vii°, or vii° to iii, as we are not now using the chord on the seventh degree. Moreover, the progression upwards from IV to vii°, would give an augmented fourth, which is not good. The downward progression (IV to vii°) is a diminished fifth, and this progression is possible.

(b) Progressions Upward a Fifth (or Downward a Fourth)



(c) Progressions From I to II (or the Reverse) and V to VI (or the Reverse)



Connections of I and ii are not as good as those of V and vi. Some other root progressions of a second are used, and the progression IV to V is generally good. (See Lessons 125 and 134, HARMONY.)

Connections between iii and either ii or IV are less satisfactory, and by omitting them at present, we avoid danger of incorrect progressions of parallel octaves and fifths.

(d) The Progression I to vi



We shall now harmonize a given melody, choosing our chords on the above principles as we proceed. (See Illustration 3.)

Illustration 3

A Given Melody to Be Harmonized





Illustration 4  
Harmonization of the Given Melody



A peculiarity of the harmonization in Illustration 4, is the fact that with the exception of the chord at (a), it is entirely in close position. Observe that at (b), the leading-tone, E, drops to C, the fifth of the tonic chord, instead of progressing up to the tonic, F.

It has been stated that the natural resolution of the leading-tone is upwards to the tonic. This rule should be observed when the note is in the uppermost (soprano) voice, and when the chord of which the leading-tone is

a part is V, with the following chord I. In the present case, the progression to the fifth of the tonic chord was preferred, in order to make the final chord complete, and otherwise, the fundamental would have been trebled and the fifth omitted.

Progression downward of the leading-tone is always allowed when it is in a middle voice (alto or tenor). In the cadence, this enables us to add the fifth to the final chord, thereby making it more satisfactory.

## ELEMENTS OF CONDUCTING

### Baton Technic

(This subject is continued from Lesson 132, and is resumed in Lesson 135.)

#### HOW TO BEAT QUADRUPLE MEASURE

In Illustration 5, you will find a diagram of the pattern most commonly followed in beating quadruple measure—compositions having  $\frac{4}{4}$  or  $\frac{4}{8}$  time signatures. (See Illustration 5.)

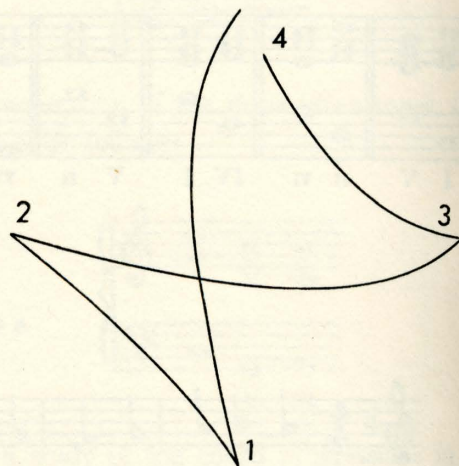
The first beat is indicated, as always, by a downward stroke. The baton then moves diagonally upward to the left for the second beat; horizontally to the right for the third beat; and again diagonally upward to the left for the fourth beat. This brings the baton back approximately to the point from which it started, in preparation for the first beat of the succeeding measure.

In beating quadruple measure in rapid tempo, it is possible to use only two strokes to the measure, one downward and one upward.

This is equivalent to the pattern for beating duple

measure, as shown in Illustration 8, of Lesson 132, but with two beats to each stroke.

Illustration 5  
A Diagram Showing the Pattern Most Commonly Followed in Beating Quadruple Measure





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

**Test on Lesson 134**

**HARMONY**

1. Harmonize the following melodies in four parts, open position, using the chords indicated.

30 ..... Ans.

(a) 

I - IV II V - - I VI - - II V - I - IV V I

(b) 

I - V VI IV II V I IV II V I III VI II V I

2. In harmonizing a melody, why do we consider each tone of the melody first as the root, then as the third, then as the fifth of a chord?

10 ..... Ans. ....

3. Name six available root progressions.

10 ..... Ans. 1. ....

2. ....

3. ....

4. ....

5. ....

6. ....

4. What is said in the Lesson about connections of I and II?

10 ..... Ans. ....



Marks  
Possible  
Marks  
Obtained

HARMONY—Continued

5. Harmonize the following melodies in four parts, open position. Mark the chords used.

30 ..... Ans.

(a)

(b)

ELEMENTS OF CONDUCTING

6. Draw from memory a diagram showing how to beat quadruple measure in moderate tempo.

10 ..... Ans.

100 ..... TOTAL.

Pupil's Name .....

Pupil's Address .....

Pupil's Registration No. ....

Teacher's Name .....



# Sherwood Music School Courses

VIOLIN



LESSON 135

GRADE—GRADUATE A

Subjects of this Lesson: APPRECIATION OF MUSIC · ELEMENTS OF CONDUCTING

## APPRECIATION OF MUSIC

### *Recognition of Themes*

"The ear is the sole avenue of approach to the musical sense," remarks Saint-Saëns, the great French composer. It is possible, however, to be equipped with the apparatus for hearing and yet receive no impression in the inner being, beyond that which rhythm and beautiful sounds produce upon even the lower orders of creation. It is evident that true appreciation of a musical composition can result only when the intellectual processes and the emotions of the composer are recreated in the mind of the listener.

Familiarity with a composition goes far towards bringing about this result. The mind, co-operating with the hearing, not only grasps the idea of the composer, but also observes the way in which he expresses his ideas in an orderly and logical manner, and how he proceeds to adorn, expand, and elaborate these ideas.

It may be well to refresh the memory as to the significance of the words "figure," "motive," and "theme."

Naturally, the smallest unit in musical composition is the single tone. Several successive tones, conveying a definite idea in miniature, constitute a figure. A series of figures often are combined to make a motive, which, however, may contain but a single figure. (See Lesson 17, FORM AND ANALYSIS.) Several motives make a phrase, and two or more phrases constitute a period.

In short, we may say that the tone corresponds to a letter of the alphabet; the melodic figure, to a word; a series of figures, to a small group of words, forming in both cases the phrase; several phrases (the period), to a complete sentence. The period in music is, in fact, also called a "sentence," as we have learned; and periods may expand into larger divisions of a composition, just as sentences expand into paragraphs; etc.

The opening musical sentence of Beethoven's Sonata, Op. 10, No. 2, illustrates the figure, motive, and phrase in excellent fashion. (See Illustration 1.)

Illustration 1  
Period With Subdivisions Indicated



BEETHOVEN: Sonata, Op.10, No.2



The smallest groups, marked (a), constitute figures; these are combined, where marked (b), to form motives, and the larger groups, marked (c), are phrases. The two phrases do not, in this case, complete the period, which has (exceptionally) a third phrase.

Single figures are sometimes, but not always, motives. This word implies a brief musical idea of marked importance and *independence* in both character and use. Although any of the figures, marked (a) in Illustration 1, might be used singly as a motive, the combination of two, as marked (b), appears to form the motive, or characteristic feature of this movement.

It is by no means the habit of every composer to thus divide his opening period into such regular patterns; and, furthermore, it is sometimes a difficult matter to define the figures in a musical period. This extract from one of Beethoven's well-known sonatas is quoted because it furnishes simultaneous examples of several of the divisions alluded to. Beethoven had extraordinary genius in the creation and treatment of musical figures. The skill shown in the manner of handling such ideas is often the main point of difference between the work of one composer and that of another.

We are now ready to continue the subject of thematic

development, some phases of which were touched upon in our discussion of polyphony. (See Lesson 133, APPRECIATION OF MUSIC.)

Besides augmentation, diminution and inversion, we may find shifted or altered rhythm, modulation, transposition, tonality changes, etc. Since monotony is the arch enemy of all the arts (as well as of life, for that matter), musicians devoted their energies towards varying their modes of expression, without losing sight of the central thought.

### THE GROUND BASS OR BASSO OSTINATO

A method by which a theme is strongly impressed on the mind is the use of the Ground Bass or Basso Ostinato. This is a theme constantly in evidence, the accompanying music being more or less varied, and giving this style of composition some connection with the Variation form. (See Lesson 137, APPRECIATION OF MUSIC.)

Although normally in the bass, in accordance with its name, the ground bass theme may be shifted to an upper voice for variety.

The following excerpt from the *Finale* of Brahms' First Symphony, shows interesting treatment of a ground bass, here consisting of the constant repetition of a single motive. (See Illustration 2.)

Illustration 2  
Use of a Ground Bass

BRAHMS: Symphony No. 1



After six more measures, the motive changes to other scale degrees, and appears in the upper parts, sometimes with the rhythmical variation of syncopation. A later extract from the work is shown in Illustration 3.

In measure 1 of the latter illustration, it is in the highest part; and in measure 2, it is in the tenor register. Both of these appearances are in syncopated rhythm, and in the key of D.



Illustration 3  
Ground Bass Theme in Upper Voices



Further illustrations of short ground bass motives may be found in the *Allegretto grazioso*, and in the *Finale* of Brahms' Second Symphony; in the close of the first movement of Beethoven's Ninth Symphony; in the first movement of Tchaikovsky's Fourth Symphony; and in Wagner's *Parsifal*, where the March of the Knights of the Holy Grail is, to a large extent, founded on the motive connected with the "Bells of Montsalvat" in the same work. (See Illustration 4.)

A more extended ground bass occurs in the trio of the scherzo from Beethoven's great Ninth Symphony,

Illustration 4  
Motive of "The Bells of Montsalvat"



although here, being in a higher register, it makes a kind of "alto ostinato." (See Illustration 5.) In the third four-measure section of the passage quoted, the moving counterpoint in quarter notes is inverted into the bass, below the ostinato.

Illustration 5  
Ostinato Theme, Not in the Bass





## THE PASSACAGLIA

The Passacaglia is a particular form of composition constructed on a ground bass. Although originally a dance of Spanish origin, in the seventeenth and eighteenth centuries composers used it to exhibit contrapuntal skill in pieces for harpsichord and organ. It is usually in the minor key and in three-four measure, and the persistent theme is occasionally brought into the upper parts. One of the greatest of all passacaglias is one for the organ

by Bach, the theme of which was partly quoted in Lesson 126, APPRECIATION OF MUSIC, as an example of rhythm. The variations, with their contrapuntal treatment of the theme, build up a wonderful composition.

Another style of composition built on a ground bass is the Chaconne. This is a Variation Form, and is briefly discussed in Lesson 137, APPRECIATION OF MUSIC, together with other Variation forms.

## ELEMENTS OF CONDUCTING

### *Baton Technic*

(This subject is continued from Lesson 134, and is resumed in Lesson 142.)

#### PRIMARY AND SECONDARY ACCENTS

A general principle observed in conducting is that a down-beat or downward stroke is always used to indicate the first beat of the measure, with its primary accent.

We may readily see why this should be so when we reflect that the downward stroke rapidly gains momentum, and is thus more forceful and vigorous than a stroke in any other direction, as would be appropriate for indicating a primary accent.

The strokes of the baton which mark secondary accents, are naturally less vigorous than the down-beat, which marks the primary accent; but they are swifter and more forceful than the strokes which indicate the weaker pulses within the measure.

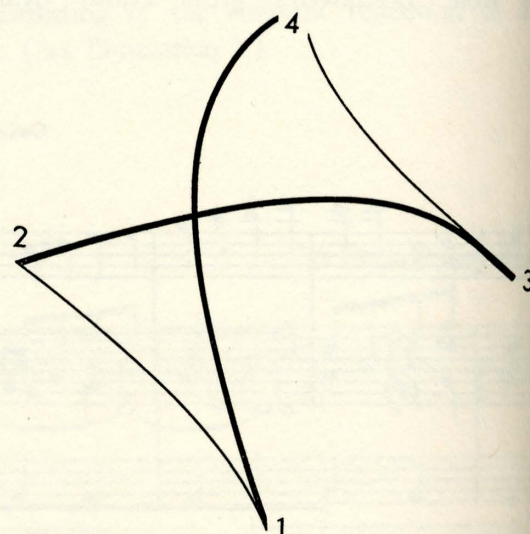
For the study of this principle, a diagram for beating quadruple measure is reproduced again in Illustration 6. Here the primary and secondary accents are indicated by the heavy lines. (See Illustration 6.)

The secondary accent comes on the third beat and is indicated by a horizontal movement.

This is swifter than the diagonal upward beats for the second and fourth beats, and carries the tip of the baton a greater distance through the air.

Illustration 6

A Diagram Showing the Strong and the Weak Beats in Quadruple Measure



Any beat in an upward direction, is considered a weak beat, and the last beat of any kind of measure receives an up-beat.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

**Test on Lesson 135**

APPRECIATION OF MUSIC

Marks  
Possible  
Marks  
Obtained

1. What is essential to the true appreciation of a musical composition?

16 ..... Ans. ....

2. Name an important point of difference between the work of one composer and that of another.

16 ..... Ans. ....

3. Give two other methods used in developing themes, besides augmentation, diminution, and inversion.

16 ..... Ans. ....

4. What name is given to a constantly repeated theme in the bass while the accompanying music is more or less varied?

16 ..... Ans. ....

5. Name a particular form of composition constructed on such a bass.

16 ..... Ans. ....

ELEMENTS OF CONDUCTING

6. State a general principle of baton technic which is observed with reference to the first beat of any measure.

10 ..... Ans. ....

7. State a general principle of baton technic which is observed with reference to the last beat of any measure.

10 ..... Ans. ....

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Registration No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 136

GRADE—GRADUATE A

Subjects of this Lesson: HARMONY · HOW TO TEACH THE VIOLIN

HARMONY

## *The Use of Triads in Minor*

(This subject is resumed in Lesson 137.)

In your exercises in minor keys, you will frequently find accidentals placed over or under bass notes.

An accidental (#, b, etc.) over or under a bass note, means that the third above that note is to be raised or lowered.

At (a), Illustration 1, the third above E is raised to G#. This is the dominant triad in A minor, and its third is the seventh of the scale which, in minor, always requires an accidental raising sign.

A number with a stroke through it indicates the raising of that degree a half-step. Thus, the 5 so marked in Illustration 1 at (b), signifies that the fifth above the bass note is to be raised; if natural, it is to be sharpened; if flat, it is to be made natural.

A sharp before the figure would also indicate its raising, and a flat its lowering, a half-step. These are shown at (c) and (d) in Illustration 1.

Illustration 1



## V-VI PROGRESSION

Between the sixth and seventh degrees of the (harmonic) minor scale, there are three half-steps, or an augmented second. In A minor, this interval occurs between F and G#.

As the skip of an augmented second must be avoided in four-part writing (see Lesson 129, HARMONY), care should be taken in connecting the triad on V with the triad on VI, and vice versa. We cannot employ parallel motion, as that would give us consecutive octaves and fifths. (See Illustration 2.)

Illustration 2

Faulty Connection of V and VI



If we make all the upper voices move in contrary motion to the bass, we shall have one voice moving an augmented second.



In Illustration 3, the alto moves an augmented second, from G# to F.

Illustration 3



To avoid the faulty progression of an augmented second, in connecting V and VI, let the third of V (which is always the leading-tone of the scale) progress upward, and double the third of VI. (See Illustration 4.)

Illustration 4



At (a) and (c), Illustration 4, the third of the VI chord is doubled at the unison; at (b), it is doubled at the octave.

## VI-V PROGRESSION

The same care that was exercised in progressing from V to VI in a minor key, must be taken when we make the reverse progression, from VI to V. If we employ parallel motion, we shall have the prohibited consecutives shown in Illustration 5 at (a); and if all the upper voices move in contrary motion to the bass, one voice will have the prohibited augmented second progression, as at (b) in the soprano.

Illustration 5

Faulty Progressions for VI-V



To progress correctly from VI to V, when the root of VI is doubled, we may move one voice and double the third of the VI chord before proceeding to the V chord. It will then readily progress downward to the third of the V triad, as in the three examples at (a), (b), and (c) of Illustration 6. Or we can avoid dividing the beat into two parts by doubling the third of VI in the first place, as at (d).

Illustration 6

Correct Progressions for VI-V



At (a), Illustration 6, the third is doubled at the octave; at (b) and (c), it is doubled at the unison. At (d) it is doubled at the octave when the chord first occurs, instead of on the half beat.



## HOW TO TEACH THE VIOLIN

### *How to Teach the Use of the Vibrato*

As explained in Lesson 67, **TECHNIC**, the vibrato is used in violin playing to impart an emotional quality to the tone.

When and where and how it is used are matters of artistic taste. Nothing in our system of musical notation affords much guidance to the student on these points. Consequently, it is necessary that the teacher intelligently supervise, criticise and expatiate upon them, until the student gives evidence in his playing of having formed sound judgment and good taste as to the use of the vibrato.

The observance of several facts will assist in directing the pupil toward the mastery of the technical motions of the vibrato:

1. Each motion carries over from the forearm and wrist into the hand, and thence into the finger tips. Pressure of the finger tips on the strings must be firm, and the cycle of the rocking motion should be absolutely even in its recurrence. Very slow practice of

the vibrato motions is necessary, at first, to produce the desired evenness.

2. Because of the length of the levers involved, only a slight initial motion of the forearm and wrist is necessary if the student has a long hand with long fingers.
3. Similarly, if the student has a short hand and short fingers, the initial motion must be greater.
4. A slight pressure of the thumb on the lower part of the neck of the violin will be found helpful in relaxing the rest of the left hand.

You will find that some students acquire an effective vibrato easily, quickly and naturally. Others require a much longer period for its development. In the case of pupils who cannot master it quickly, the slow practice of the motions of the vibrato should be continued until the speed can be gradually increased without any loss of evenness.

### *How to Teach the Playing of Harmonics*

(Have the pupil review Lessons 73, 76, 83, 85, 87 and 88, **TECHNIC**.)

In accordance with previous instructions, you must impress upon your pupils the importance of placing the *ball* of the finger tip *firmly* upon the string in regular stopping.

It is equally important in teaching the playing of harmonics, that you emphasize placing the *flat* of the finger tip *lightly* upon the string.

Upon experimentation, the pupil will no doubt be surprised to note the difference in results when the flat of the finger tip is used to touch the string for harmonics. The very act of using the flat of the finger tip helps to insure the lightness of touch which is essential to good harmonics, for the finger is required to straighten and extend itself somewhat; hence it is not in a position to

exert pressure as it would be if it were curved.

This principle is to be observed, of course, only with the finger which actually produces the harmonic. In the case of an artificial harmonic, the auxiliary finger should stop the string firmly with the normal technic, and with the usual curved position.

You will observe that, after playing a harmonic, pupils frequently attempt to slide the finger along the string to the correct place for the next tone. For the sake of clean intonation, insist that the finger always be lifted after producing a harmonic.

The harmonic tone will not cease sounding immediately after the withdrawal of the finger, and its brief continuation will allow time to lift the finger and place it correctly for the next tone.



## How to Teach Trills

(Have the pupil review Lesson 62, *TECHNIC*.)

Even a student whose left hand may have been stiffened by heavy labor, will find no difficulty in placing and re-moving his fingers fast enough for trills.

Consequently, your concern in teaching trills to your pupils should not be with their speed. The two points with which you should be concerned are:

1. Firmness in stopping the string each time it is put down to the fingerboard. If the pressure is too light, the trill is bound to produce an unsatisfactory, weak, fluttering effect instead of sounding forth clearly.

2. Accurate timing, so that the trill is even, and fits correctly into the metrical movement of the music. Upon this depends half the charm of any trill; and no matter how well a trill may be executed within itself, its effect is spoiled unless it joins smoothly to the musical context which precedes and follows it.

Slow and conscientious practice will enable your pupils to master these points. There is no need to worry about speed, for it is the natural impulse of the student to try to play trills too fast at first.

## How to Teach Fingered Octaves

Scales in fingered octaves often present considerable difficulties to students with small hands, because of the stretching required.

These difficulties can be minimized to some extent by the proper procedure in distributing the stretching functions.

Ordinarily, the student places his first finger, then stretches the third finger for the octave above. So far, so good; but now he will commonly place the second

finger for the lower tone of the next octave, and stretch the fourth finger for the upper tone.

For greater ease, the process should be reversed, and the fourth finger should be placed first, the second finger then stretching back toward the first. When this is done, it is found that the stretch is concentrated in the middle of the hand, between the second and third fingers, and is therefore easier and more comfortable. All the essential movements will be facilitated, and the intonation will be more satisfactory.

## How to Teach Rhythmic Precision

The development of rhythmic precision in the playing of your pupils, will require a constant insistence on your part that they study the rhythmic indications of the notation and put them accurately into effect.

As soon as a pupil understands the principal divisions of duple, triple, and compound measure, as explained in the early Lessons of this Course, he may be taught to study subdivisions of time within each pulse. Show him that just as each measure is made up of beats, so is each beat made up of fractional beats; and adjustments of time within each beat should be just as accurate as the time adjustments of each beat within the measure.

Once he senses the added charm which rhythmic precision gives to his playing, he will gradually begin to take the initiative in making such precision characteristic of all his interpretations.

The exercises in Rhythmic Dictation in the *EAR TRAINING* division of this Course should be used over and over again as an aid in developing the rhythmic sense; and you will find it easy to devise others when desired. In order that the pupil's attention may not be distracted by technical requirements, it is generally best to carry out such exercises away from the instrument, simply tapping out the rhythms on a table.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

**Test on Lesson 136**

**HARMONY**

1. What does an accidental placed over or under a bass note indicate?

5 ..... Ans. ....

2. What does a number with a stroke through it indicate?

5 ..... Ans. ....

3. What does a sharp or a flat before a number indicate?

5 ..... Ans. ....

4. Why cannot parallel motion be employed in connecting the triad on V with the triad on VI, or vice versa?

5 ..... Ans. ....

5. What faulty progression results if we make all the upper voices move in contrary motion with the bass?

5 ..... Ans. ....

6. How may this faulty progression be avoided?

5 ..... Ans. ....

7. Write out, in the keys of D minor and F# minor, the progression of V to VI in three positions, with the third, fifth and octave of V, respectively, in the soprano.

20 ..... Ans. ....

8. Explain both ways of avoiding a faulty progression in connecting the triad on VI with the triad on V, in the minor scale.

5 ..... Ans. ....

Write out the progression of VI to V in the three positions, dividing the beat, and in one position with the third of VI doubled, in the key of E minor.

20 ..... Ans. ....



Marks  
Possible

Marks  
Obtained

## HOW TO TEACH THE VIOLIN

10. Suppose you have one student with a long hand and long fingers and another student with a short hand and short fingers, what difference would you make in the instruction given to such students on the use of the vibrato?

5 ..... Ans. ....

11. How can a slight pressure of the left hand thumb on the neck of the violin, be helpful to the student mastering the vibrato?

5 ..... Ans. ....

12. What fundamental difference is there between the left hand finger technic for regular stopping, and the technic required for playing harmonics?

5 ..... Ans. ....

13. With what points should a teacher be most concerned in teaching a pupil how to perform trills?

5 ..... Ans. ....

14. Describe the procedure which students should be trained to follow in connection with the left hand technic of playing fingered octaves.

5 ..... Ans. ....

100 ..... TOTAL.

Pupil's Name .....

Pupil's Address .....

Pupil's Registration No. ....

Teacher's Name .....



# Sherwood Music School Courses

VIOLIN



LESSON 137

GRADE—GRADUATE A

Subjects of this Lesson: APPRECIATION OF MUSIC · HARMONY

## APPRECIATION OF MUSIC

### *Variation Forms*

#### THE CHACONNE

The Chaconne was originally a popular dance of Spanish origin. It is of grave and dignified character, in triple measure, usually beginning on the first beat, and is usually eight measures in length. The chaconne resembles the passacaglia (see Lesson 135, APPRECIATION OF Music), but the latter is slower, and usually begins on the third beat of the measure.

The chaconne may be considered the first of the Variation forms, whereas the passacaglia is not classed among these, but is a work of special polyphonic treatment. The famous Chaconne movement of Bach's Sonata No. 4, in D minor, presents an excellent example of the chaconne. Illustration 1 gives the theme of the work, and the beginnings of Variations 1, 3 and 5.

Illustration 1  
Theme and Variations

BACH: Chaconne from Sonata No. 4 in D Minor

THEME

VAR. 1

*etc.*



Illustration 1—Continued



The Finale of Brahms' Fourth Symphony is in the chaconne form, although frequently called a passacaglia.

The theme is eight measures in length. (See Illustration 2.)

Illustration 2  
Theme for Variations



Other interesting examples of the chaconne form, are Brahms' "Intermezzo," Op. 119, No. 2, for piano; and Raff's "Chaconne" in A minor, Op. 150, for two pianos.

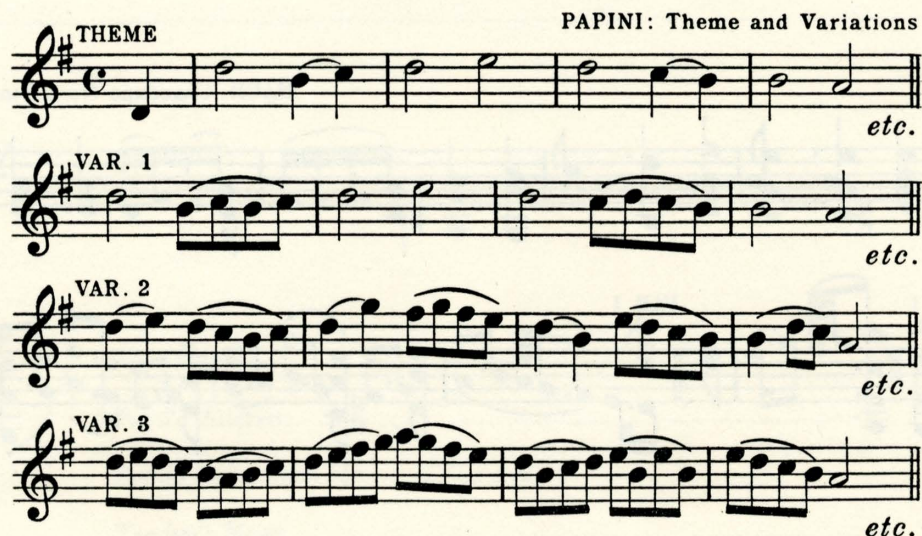
melody and harmony, but it must be simple enough to afford opportunity for elaboration in the variations. These are usually disconnected; that is, each one is separate and complete in itself. The pattern adopted for a variation prevails throughout that variation.

### THE SMALL VARIATION FORM

The theme in the Small Variation Form may be sixteen measures in length, or twice as long as that of the chaconne. Its chief characteristic is distinctiveness of

Papini's "Theme and Variations" has been chosen as a good example of the form. The beginnings of the theme and of Variations 1, 2 and 3 are shown in Illustration 3.

Illustration 3  
The Small Variation Form





A few examples of the small variation form are cited for the benefit of those who may have copies available.

The Andante of Beethoven's Fifth Symphony is a beautiful example of this variation form; as are Brahms' masterly "Variations on a Theme by Handel," and "Variations on a Theme by Paganini."

Other examples which would richly repay study, are the Finale to Beethoven's Third Symphony ("Eroica") which is a series of free variations on a double theme; and Tchaikovsky's "Theme and Variations," Op. 19, No. 6.

### THE LARGE VARIATION FORM

The theme in the Large Variation Form is usually of considerable length. The variations may be in the nature of elaborations, retaining only a remote resemblance to the theme. Repetitions, expansions and transformations are freely employed. The variations increase in complexity, the first being in simpler style; they abound in transitions, have introductions, interludes, alterations of key, tempo and rhythm—in short, they are transformations with "unrestricted exercise of the imagination."

Schumann, in his Op. 13, substituted the title "Etude"

for "Variations," because some of the variations were so little related to the theme.

Chopin's "Variations," Op. 12, for piano; Brahms' Op. 9, called the "Schumann Variations"; Grieg's "Ballade, Op. 24," for piano; César Franck's "Symphonic Variations" for piano and orchestra, are all excellent examples of this form.

A very interesting modern composition in variation form is that known as the "Enigma Variations" for orchestra, by Edward Elgar. (See Lesson 53, FORM AND ANALYSIS.) These are musical portraits of his friends, and to each variation is attached the initials of one of them. They are fourteen in number, and often the connection between the variation and the theme is "of the slightest texture," as the composer himself said.

Illustration 4 gives part of the theme, which is seventeen measures in length, including the final chord.

Elgar has varied this theme to suggest such qualities as seriousness, light-heartedness, amused self-satisfaction, charm, sternness, austerity, playfulness, boldness, timidity, naiveté, elusiveness, ardor, etc.; and these are the characteristics evidently associated in his mind with the various persons indicated.

Illustration 4  
Theme Used in a Large Variation Form

EDWARD ELGAR: Enigma Variations

The musical score for the theme of Edward Elgar's Enigma Variations is presented in two systems. The first system, labeled 'THEME', begins with a piano (p) dynamic and the instruction 'espress. e sostenuto'. It features a melody in the right hand and a supporting bass line in the left hand. The second system continues the theme, marked with 'cresc.' (crescendo) and 'dim.' (diminuendo) dynamics. The score is written in 4/4 time and includes various musical notations such as notes, rests, and slurs.



## *The Use of Triads in Minor*

## *The Use of Triads in Minor*

(This subject is continued from Lesson 136.)

## II°-V PROGRESSIONS

In Lesson 132, HARMONY, you were told that contrary motion was generally preferable when connecting the chords II and V.

When making this connection in minor keys, contrary motion is always necessary. Were we to hold the common tone, we should have the progression of an augmented second in one of the voices, as shown in Illustration 5 (a), from F to G#.

Leading the upper three voices in contrary motion to the bass, as at (b), is the correct progression of  $\Pi^{\circ}$  to V.

### THE AUGMENTED TRIAD, III+

### The augmented triad on the mediant

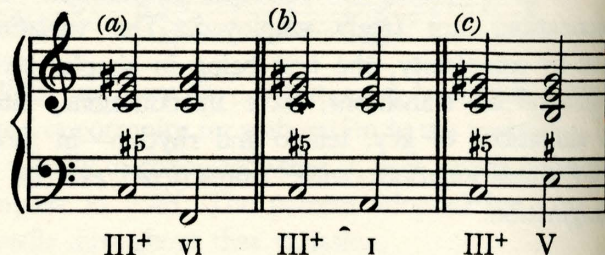


must be carefully resolved. The augmented fifth has a natural tendency to progress upwards, to the third of the VI triad, as at (a), Illustration 6, or to the fundamental of the tonic triad I, as at (b), or it may remain, and become the third of the V triad, as at (c). This is less good, as the augmented fifth demands *progression*.

### Faulty and Correct Progressions for II°-V



### Resolution of the Augmented Triad



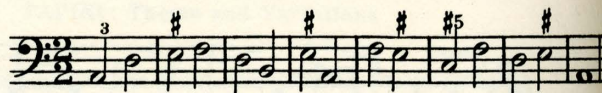
The use of inverted triads is taken up in Lesson 139.

## Harmonizing a Bass in Minor

We shall now take a minor bass and harmonize it in four parts. (See Illustrations 7 and 8.)

Study the harmonization in Illustration 8, and note the doubled third in VI at (a) and (c) in the two ways described in Lesson 136, HARMONY; the contrary motion

### A Given Minor Bass to be Harmonized



in the outer voices from  $\Pi^{\circ}$  to V at (b); and the resolution of  $\text{III}^+$  to VI at (d).

### Harmonization of the Given Minor Bass





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

**Test on Lesson 137**

APPRECIATION OF MUSIC

1. In what respect does the passacaglia differ from the chaconne?

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

2. Which is called the first of the variation forms?

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

3. Name some characteristics of the chaconne.

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

4. In what salient features does the small variation form differ from the chaconne?

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

5. Describe the large variation form.

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

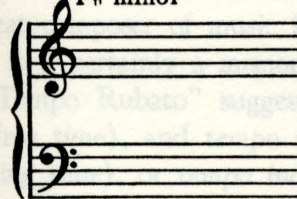
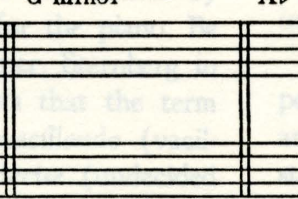
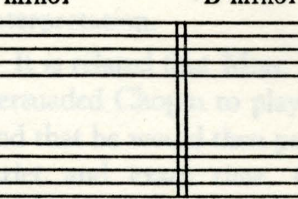
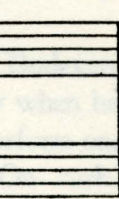
HARMONY

6. In connecting  $\text{II}^\circ$  to V in minor keys, what motion is always necessary?

5 ..... Ans. ....

7. Write the correct progression for  $\text{II}^\circ$  to V in the minor keys of  $F^\sharp$ , G,  $A^\flat$  and B. Add proper signatures.

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

$F^\sharp$ minor	G minor	$A^\flat$ minor	B minor
			
$\text{II}^\circ$ V	$\text{II}^\circ$ V	$\text{II}^\circ$ V	$\text{II}^\circ$ V

8. What three resolutions may be given the augmented fifth in the triad on the mediant?

10 ..... Ans. ....



[illegible]

### HARMONY—Continued

9. Show these three resolutions in each of the minor keys, C and C#. Indicate the different progressions by marking the chords used. Add key signatures.

15 ..... Ans.

The image shows two musical staves. The first staff is for C minor, with a treble clef and a key signature of one flat (Bb). The second staff is for C# minor, with a treble clef and a key signature of two sharps (F# and C#). Both staves are empty, showing only the five-line structure.

10. Harmonize the following minor basses in four parts, open position. Indicate the chords by the use of proper Roman numerals.

15 ..... Ans.

[illegible]

100 ----- TOTAL.

Pupil's Name .....

Pupil's Address.....

Pupil's Registration No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 138

GRADE—GRADUATE A

Subjects of this Lesson: INTERPRETATION · HARMONY

## INTERPRETATION

### *Tempo Rubato*

It was intimated in the early instruction on the subject of INTERPRETATION that while it is most necessary to acquire the ability to play in flawlessly strict time, a sense of rhythm involves a deeper consciousness of the swing of the music. (See Lessons 15 and 34, INTERPRETATION.) There is something which transcends strict metronomic precision, and no music is ever really expressive of emotion until the movement of sound-masses is free and untrammelled. We thus come to consider the nature of Tempo Rubato—a term which has led to considerable misapprehension, misinterpretation and controversy.

The term *tempo rubato* (literally, robbed or stolen time) is, by some writers, said to have been coined by Chopin, the great composer of music for the piano. Be that as it may, it is certainly a misnomer. Sternberg in his essay on "Tempo Rubato" suggests that the term *tempo libero* (free time), and *tempo vacillando* (vacillating or wavering time), or *tempo indecise* (undecided time), would have been more appropriate and better understood; but the term *tempo rubato* has not as yet been superseded. Many pedagogs, interpreting the term literally, insist that whenever a phrase, or a part of a phrase, is shortened as to time duration, it is necessary to add, at the first opportunity, to another, in order that

the time "stolen" in one place may be repaid in another. Paderewski, however, in his excellent essay (Appendix to Henry T. Finck's "Success in Music and How It Is Won"), while duly acknowledging the high moral motive of this theory, confesses that his ethics "do not reach such a high level."

The essence of tempo rubato, then, consists of a certain disregard of the indicated time-value of the text, for the sake of higher demands of musical expression.

Since the melodic element in music is largely expressive of the emotional intent of the composer, it follows that wherever lyricism is required, tempo rubato is most appropriate. In works of modern composers generally, tempo rubato represents the very life blood of musical interpretation.

It is related that Mme. Dudevant (George Sand) often persuaded Chopin to play when he was not in the mood, and that he would then perform one of his compositions in strict and exact time. On such occasions the guests would soon perceive that he was presenting the body without the soul.

But it must not, for one moment, be thought that the works of other masters are to be played without tempo rubato, although the words themselves may not be used; for tempo rubato is older than the Classical School.



Girolomo Frescobaldi (1583-1644) is said to have made frequent use of it. In some of Bach's works, the traditional

renderings very decidedly indicate it, as may be seen, for example, in Illustration 1.

Illustration 1  
Tempo Rubato From Bach

BACH: Concerto in E Major for Violin and Piano



Simply and briefly, tempo rubato implies a free and natural movement of sound units, inspired by instinctive emotional impulses.

which point, most conclusively, to the employment of tempo rubato. (See Illustration 2.)

In Haydn and Mozart, many passages bear indications

The works of Beethoven, likewise, require a copious but judicious use of rubato. Illustration 3 is a passage from the Concerto, Op. 61.

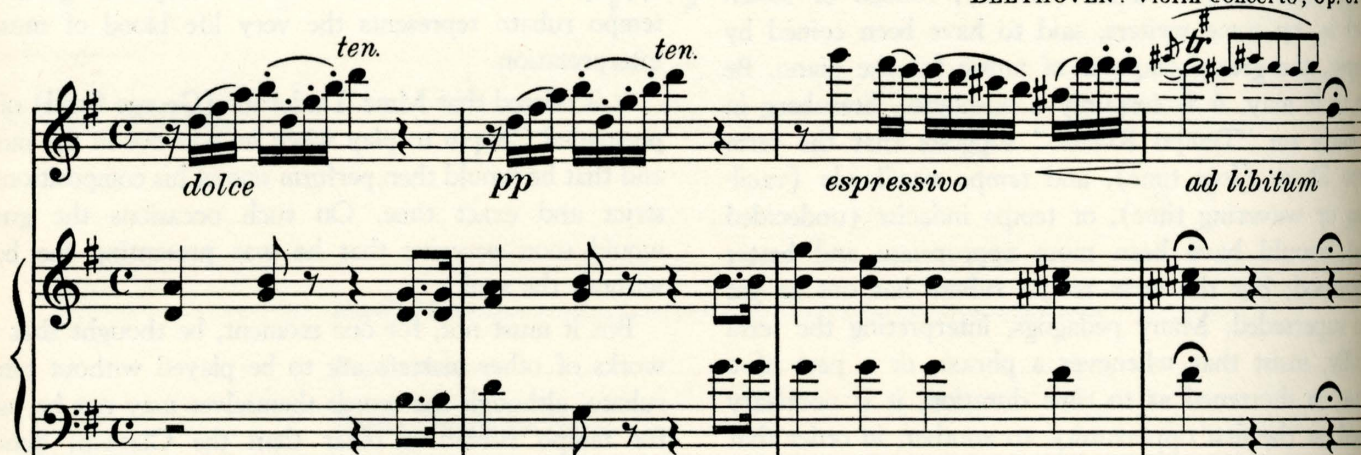
Illustration 2  
A Mozart Excerpt Demanding Tempo Rubato

MOZART: Concerto, D Major



Illustration 3  
Tempo Rubato as Used by Beethoven in a Concerto

BEETHOVEN: Violin Concerto, Op. 61





More often than not, the compositions of Wieniawski and Vieuxtemps depend upon rubato as an essential part of their being. The following excerpt from Wieniawski's

Concerto No. 2, in D minor, is typical of many instances, in which constant deviations from strict tempo are necessary to give a legitimate musical (tempo rubato) presentation.

Illustration 4  
Tempo Rubato from Wieniawski



Strict adherence, then, to indicated note values and metric accents alone, produces rhythmic rigidity and mechanical execution; and these are antagonistic to true emotional expressiveness.

Playing with mathematical exactness may be likened to the mechanical ticking of a clock. Tempo rubato, on the other hand, may be likened to the pulse-beat of a healthy individual who is sensitive, imaginative, and susceptible to emotional stress. The heart does not beat with clock-work regularity, for regularity and emotion are mutually exclusive concepts. The more regular the heart-beat, the less emotional the individual. Yet the heart does beat *rhythmically*, none the less; and when the emotional nature is subject to considerable exaltation or depression, the rise and fall of the emotions produce a rhythmic variation evidenced by the pulse. This it is the office of tempo rubato to reproduce, when the nature of the music demands it.

The term *espressivo* is practically synonymous with tempo rubato, for no music can be truly expressive without freedom of movement. In this connection, it may be well to bear in mind that there is a vast difference between freedom of movement and what may be termed "license of movement." While there are no positive rules concerning freedom of movement, still it is obvious that it implies rational, logical deviations; hence, any angularities, or extreme distortions, cannot possibly be interpreted as expressing the idea of rubato.

There are, of course, other more definite indications in every musical text, which directly affect the indicated time-values, and which are safe guides in the production of rubato. Such terms as *ritardando* and *accelerando* imply lengthening or shortening of textual note values. They are departures from strict metrics and, hence, are elements of tempo rubato.

While, as already stated, tempo rubato is applicable to all types and schools of musical composition, it is evident that music in which the lyric element predominates requires a greater use of tempo rubato than that in which the rhythmic element is exploited.

Most compositions of romantic tendency (including most modern compositions), call for decidedly colorful treatment.

## CONCLUDING REMARKS ON TEMPO RUBATO

While the essence and fundamental nature of rubato may be readily analyzed and discussed, there can be no set rule as to the exact required amount of fluctuation, vacillation, retardation, or acceleration of the movement, for these are all matters of individual perception, intuition and taste. There are not, and cannot be, any set rules for the expression of taste. Like style, taste is the individual himself, and everything that pertains to his personality and identity. The whole matter may be summed up under the admonition applied to general



conduct, "Let your conscience be your guide," only in this case it is your artistic conscience. Now, since conscience is probably an acquisition, to a great extent, possibly an imposition of our environment, so artistic conscience (the feeling for propriety, taste and style) is also a matter of education and training.

The following points should be observed, in playing tempo rubato:

1. Study well ALL the indications of the text.
2. Strive mentally to realize and *idealize* them.
3. Listen attentively to the playing of great interpreters and emulate their example.
4. Since everything in a composition cannot be precisely indicated in symbols, strive to grasp the *spirit of the music*, and your rubato will become a free and unfettered expression.

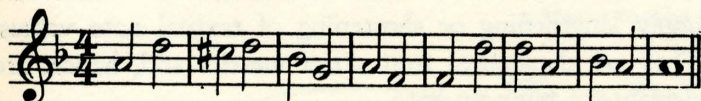
## HARMONY

### *Harmonizing a Melody in Minor*

Our next work will be to harmonize a soprano melody in a minor key. (See Illustration 5.) We shall use open position, and employ all the triads except  $\text{vii}^\circ$ .

Illustration 5

A Given Melody to be Harmonized



Care must be exercised in using the augmented triad on the III degree ( $\text{III}^+$ ), both as to its introduction and resolution. (See Lesson 137, HARMONY.)

It is possible to use this triad at any place where one of its tones occurs in the melody, provided that the tone does not progress in a way that would prevent the proper resolution. Hence, it is possible to use it in six places in the melody of Illustration 5. (We may regard it as impossible for the first and last tones.)

At (a), Illustration 6, we have the progression V-VI, with the third in the VI chord doubled at the octave. At (b), we find the augmented triad.

Observe that the augmented fifth ( $\text{C}\sharp$  above F) is approached and left by conjunct motion; that is, by degrees.

At (c) the bass moves up an octave to lend variety to the part.

At (d) we find a perfect fifth progressing into an augmented fifth. This is allowed, as is also the reverse; that is, an augmented fifth to a perfect fifth.

The use of  $\text{III}^+$  in only one of the six possible places is sufficient for good harmonic effect. It shows, also, that any harmonization of a given melody is always only illustrative. Others can be made, perhaps equally as good. The further possibilities in the use of  $\text{III}^+$  only represent further possibilities with regard to any of the chords.

Illustration 6

Harmonization of the Given Melody





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

**Test on Lesson 138**

INTERPRETATION

1. What is the literal meaning of tempo rubato?

10 ..... Ans. ....

2. Of what does tempo rubato consist?

20 ..... Ans. ....

3. Why is the term *espressivo* practically synonymous with tempo rubato?

10 ..... Ans. ....

4. What is to be avoided in playing tempo rubato?

10 ..... Ans. ....

5. Why can there be no set rule as to the exact required amount of fluctuation, vacillation, retardation, or acceleration of the movement?

10 ..... Ans. ....

6. Since everything in a composition cannot be precisely indicated, what must the player strive to grasp?

10 ..... Ans. ....



Marks  
Possible  
Marks  
Obtained

## HARMONY

7. Harmonize the following minor melodies in four parts, open position, using both primary and secondary triads. Mark the chords used.

30 ..... Ans.

(a)

(b)

100 ..... TOTAL.

Pupil's Name .....

Pupil's Address .....

Pupil's Registration No. ....

Teacher's Name .....



# Sherwood Music School Courses

VIOLIN



LESSON 139

GRADE—GRADUATE A

Subjects of this Lesson: APPRECIATION OF MUSIC · HARMONY

## APPRECIATION OF MUSIC

### *Classical and Romantic Music*

Let us now take a brief survey of the general development and vital characteristics of Classical and Romantic Music, from the standpoint of the listener. Some of the facts stated have already been touched upon in the HISTORY section of earlier Grades.

#### CLASSICAL MUSIC

Classical Music is a term very vaguely used and quite frequently misunderstood. There are many people who care for music only as it appears in the guise of an attractive rhythm or pleasant tune accompanied by simple harmony. To these people, "classical music" stands for all that is dry, empty and meaningless. It is but fair to state that such an attitude towards classical music is due to a lack of knowledge, and is held only by those who have failed to realize that there are many beauties in music beyond mere catchiness of tune, or rhythmical obviousness.

It is undoubtedly the aim of art to express and arouse feelings. Painters put on the canvas scenes which have aroused a definite emotion in themselves, and to which they wish others to respond. The poet or novelist uses words suggesting ideas. The musician reaches the feelings through the medium of tone.

As a foundation for his pictures, the painter must see that his drawing is correct, the perspective and balance

true, and that there is unity. The writer must be sure that the words which he employs convey ideas and are correctly and artistically arranged into phrases, sentences and paragraphs.

The musician, in like manner, must be careful of his selection of musical sounds. He must exercise judgment in the formation of these sounds into melodies; he must exercise skill in combining his ideas into phrases and periods. All this arrangement, balance and proportion in the arts of the painter, poet, novelist and musician, we call Form.

Form is the architecture of music. Schlegel, the great German philosopher, has said, "Architecture is frozen music."

For many years, workers in the realm of musical expression sought to establish some basis of form, which should provide a worthy medium for the conveyance of emotion. At first the emotional content was forced into the background; later, it outgrew the restricted form, and the structure seemed to lose in proportion and balance. Then it became necessary to expand and loosen the form to accommodate the enlarged emotional content.

Classical Music may be defined as music in which beauty of form is the outstanding characteristic, emotional content being of secondary importance. Do not, however, for one moment conclude that there is little or



no feeling in a composition which is classic in form. There is undoubtedly emotion, but it is the kind which encircles and surrounds the unity, symmetry, fine balance and logical arrangement of the musical ideas contained therein; it is a lofty and satisfying emotion, partly derived from the beauty of the form itself. We might refer to it as an esthetic and intellectual emotion.

This concentration of thought and labor upon the manner in which music should be fabricated, naturally resulted in a product whose architecture—or form—assumed chief importance, and in which emotion was far from spontaneous. Certain fixed rules were gradually established, and models and formulae, so to speak, were laid down, according to which the classical composer should fashion his music. Or, to use another figure of speech, the classical composer poured all his musical ideas into moulds which had been fixed upon as complete and satisfying to the intellect. Beauty of form, then, and simplicity of emotional content, were the sum and substance of the classicist's creed.

From all this, it will be gathered that a knowledge and thorough appreciation of the beauties of form are quite essential to the real enjoyment of what we call classical music.

There is another sense in which we use the word classical, and which has considerable importance. Compositions that have held their place in the admiration of the public for a long period of time, and which have come to be accepted as established works of art, are often called "classics." This term, with the same meaning, prevails in the realm of literature. But in music, we more often use the word classical to apply especially to works in certain forms which were adopted and freely used by the great masters of the seventeenth and eighteenth centuries.

Classical Music (See Lessons 72, 77 and 78, HISTORY) includes all music of the old polyphonic school, which reached its culmination in the music of Bach, and in the sonatas of Haydn, Mozart, and their contemporaries. Beethoven used classic forms freely. Indeed, the sonata form was "the transparent veil through which Beethoven seems to have looked at all music." Yet, in his later years, he altered and expanded existing forms to accommodate

the necessities of his emotional expression. Strongly influenced by the trend of the times in which he lived and worked—the struggles for literary, political and religious freedom—he found the strict conventionalities of pure classic form inadequate. He ushered in greater freedom of musical utterance. His emotions were too complex, too disquieting, too disturbing, to find ample outlet in the formal, somewhat austere, impersonal and lofty style, fixed by the older classical masters.

This new era, inaugurated by Beethoven, was known as the Romantic Period. (See Lesson 81, HISTORY.)

## ROMANTIC MUSIC

Romantic Music may be defined as music which seeks, first and foremost, to express vivid and complex emotional experiences in forms that are more elastic and less formal than those adopted by the classical composers.

In a degree, Romantic Music might be said to be the exact opposite of Classical Music. In classical music, form is of primary importance, and emotion secondary; while in romantic music, emotion is first in importance, and form secondary.

Romantic music found its origin in the political, literary and individual struggles for independence and freedom which marked the eighteenth century, and in the literature which grew out of these struggles. France was seeking to find political liberty through revolution. German poets and writers were striving to liberate German literary art from the shackles of conventionality, and from the stiff formalities of classicism. Freedom of utterance was in the air, and the young writers of the period were not slow to take advantage of the spirit of the times. They sought subjects in medieval romances, legends and superstitions; they delved into the fantastic and supernatural; they portrayed vivid emotions, violent passions, tense situations, and weirdly fantastic images. Desire and longing took the place of placid satisfaction; mystic suggestion displaced clearness and definiteness; powerful and sharply defined emotions supplanted simple, vague moods. Those young literary romanticists laid all possible stress and emphasis upon a vivid presentation of natural and vigorous feelings, and attached little importance to established, conventional canons of art.



Soon the term, romantic, was introduced into the domain of music, also. Composers found inspiration in medieval legends and romances, and in the contemplation of the ever-varying moods of nature.

Dwelling thus in the realms of imagination, the Romantic composers found themselves breaking down some of the hard-and-fast rules of the old classical composers. They remolded the old forms into more elastic vehicles of expression. Severe outlines gave way to indistinctness. Formal rules succumbed to greater latitude. Imagination and emotion were given freer rein, and form became the servant instead of the master.

The Romantic Period in music really began with Beethoven, although he stands also as the shining light of the Second Classical Period. (See Lesson 78, HISTORY.) Beethoven was strongly influenced by the intellectual and political movements of the time. While dependent, to some extent, as were all the composers of his day, upon the support and interest of royal patrons, he rebelled against it, and refused to bow with servility to royal exactions. Napoleon, as a liberator of France, fascinated and inspired him; Napoleon, proclaimed Emperor, disgusted and enraged him.

While Beethoven outwardly conformed to the classical school, using the sonata form as his principal form of expression, he endowed it with great freedom of emotional content. He voices, in his immortal compositions, struggle, conquest, unrest, yearning for better things, and dissatisfaction with imperfections, prevailing wrongs and injustice.

Beethoven and his famous contemporaries, Weber and Schubert, prepared the way for such men as Schumann, Chopin, Mendelssohn and Liszt, the prominent representatives of the Romantic Period.

The tendency to make music enter into the inner and outer life of man, took a strong hold upon the minds of the early Romanticists, such as Schubert, Schumann, Spohr, Weber and Mendelssohn. They found their motives and inspirations, not in classical forms, but in real life. They made more plastic the laws of classicism and invaded the realms of poetry and painting for sources of further inspiration.

It will be interesting to inspect more closely the musical language of the Romanticists. A single major

chord, for instance, may suggest repose and calm; the major mode may suggest cheerfulness; the minor mode, melancholy, pensiveness or grief. An increase in tone and speed suggests haste, agitation, exhilaration, aspiration; a decrease in speed and tone, depression, calm, inaction.

Rhythmical accents add character and decisiveness to a composition; their absence suggests indecision and vagueness. A certain use of dissonance suggests struggle and discord; a certain use of consonance suggests repose and calm.

The stimulus for the Romantic composer is invariably something concrete—a poem, a picture or a story. Schubert's imagination was tremendously stimulated by the reading of a poem. The world is familiar with the rapidity with which he poured out his great number of songs. Schumann said of him, "Schubert could set a placard to music."

Mendelssohn wrote in the orthodox classical forms, to be sure, but his music is romantic in quality. His fancy was constantly stimulated by outside influences. For example, the visit to the Hebrides resulted in the beautiful *Hebrides*, or *Fingal's Cave*, overture, familiar to all concert-goers.

A pretty story is quoted in Grove's "Dictionary of Music and Musicians," illustrating the fine poetic fancy which so often found expression in Mendelssohn's music. While on a visit to the home of a friend, near Holywell, England, he observed, with pleasure, a pretty creeping plant covered with little trumpet-like flowers. He sat down to the piano, and played the music which he said the fairies might play on those tiny trumpets. When he wrote out the piece, naming it *Capriccio in E minor*, he drew a little branch of the trumpet-flower along the margin of the manuscript. An *Andante* and *Allegro* were suggested to his lively fancy by the sight of a bunch of carnations and roses, and he remarked that the delicate arpeggio passages in this composition were a reminder of the sweet scent of the flowers.

Spohr and Weber early yielded to the fascination of literary romanticism. Medieval legends, supernatural beings, the charms of nature, invaded their minds and took complete possession of their imaginations.

Schumann expressed in his music journal his ideas on



the subject of Romanticism. He maintained in his literary writings, and proved in all his compositions, that music should have no laws except those of reason and beauty. The romantic literature of Hoffman and Jean Paul Richter, exerted a profound influence upon his sensitive and sentimentally inclined mind.

To sum up the work of the masters of the Romantic School, we may say that they rescued music from sinking into a dry and formal science; they made the form freer and more elastic; they developed the tone-color possibilities of the various orchestral instruments, and added much to Music's emotional language.

## HARMONY

### *The Use of Inverted Triads*

(This subject is resumed in Lesson 143.)

(Review Lessons 45 and 46, HARMONY.)

#### FIGURED BASS

A Figured Bass (also called Thoroughbass) is a bass under (or over) which there are arabic numerals, indicating the chords, and inversions of the same, that are to be used.

#### HARMONIZING A FIGURED BASS

In the following exercise, we find the chord of the sixth used frequently. (See Illustration 1.) The six-four chord occurs at the cadence, where it is particularly effective. It may be used immediately before the dominant chord in any form of cadence containing the dominant, thus forming another extension of the cadential formula. (See Lesson 55, HARMONY.)

Illustration 1

A Given Figured Bass to be Harmonized

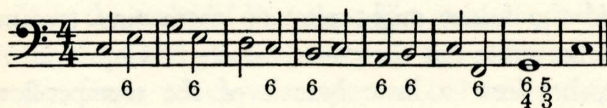


Illustration 2

Harmonization of the Given Figured Bass





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

**Test on Lesson 139**

**APPRECIATION OF MUSIC**

Marks  
Possible  
Marks  
Obtained

1. How may classical music be defined?

12 ..... Ans. ....

2. What knowledge is essential to the enjoyment of what we call classical music?

6 ..... Ans. ....

3. How may romantic music be defined?

12 ..... Ans. ....

4. With what composer did the romantic period in music really begin?

6 ..... Ans. ....

5. In what way did Beethoven's treatment of the sonata form differ from that of his predecessors?

6 ..... Ans. ....

6. Name four prominent representatives of the romantic period, the way for whom was prepared by Beethoven, and his contemporaries, Weber and Schubert.

12 ..... Ans. ....

7. In what does the Romantic composer find his stimulus?

6 ..... Ans. ....



Marks  
Possible  
Marks  
Obtained

## HARMONY

8. What chord is particularly effective at the cadence?

5 ..... Ans. ....

9. Why must the third (or occasionally the fifth) be doubled when using the  $\text{vii}^\circ$  chord?

5 ..... Ans. ....

10. Harmonize the following figured basses, in open position. Mark the chords, with the proper Roman numerals.

30 ..... Ans.

(a)

(b)



# Sherwood Music School Courses

VIOLIN



LESSON 140

GRADE—GRADUATE A

## Grade Review

Inasmuch as the mastery of the Grades Graduate A and B leads to a Teacher's Certificate, special instruction is given in this and in the following Grade on *How to Teach the Violin*, to prepare the student for the work which he may do as a teacher after earning his Teacher's Certificate. Other subjects taken up in these Grades have the purpose of broadening his musicianship and extending his knowledge of technical procedure.

The sections on *Technic* pertaining to "Tempered Intonation" and to "Tone Power" are brief, but the student will find them far-reaching in their application.

Similarly, the instructions on "Tempo Rubato" as given under the head of *Interpretation*, have broad implications, and deal with a phase of interpretation which is vital in the artistry of all musicians.

*Harmony* is re-studied, but from the creative standpoint. Previous studies in this subject undertook to develop the ability to recognize, classify and analyze the harmonic elements in music. The instructions in this Grade begin to use and to put together harmonic materials in accordance with rules which, through centuries, have grown out of the gradual refinement of musical taste.

The training given in this Grade in the *Elements of Conducting* may be useful to the student in any of several ways: in actual work as a conductor, in playing under the direction of a conductor, or in appreciating the art of the conductor.

*Appreciation of Music* is unquestionably one of the most vital subjects in a musical education. The different styles and forms of composition are presented (in sample extracts), and explained, with the object of arousing increased appreciation, and imparting, at the same time, additional technical instruction. The *Appreciation Lessons* should be reviewed and studied further in connection with each composition. The "Fundamental Principles," enumerated in Lesson 121, are applicable in general to all music, at all times, and so must be re-studied again and again.

The Affiliated Teacher should direct each student to review any subjects in this Grade that may be especially necessary in his particular case. The Chart which follows will be found useful in conducting this Grade Review.



# GRADE GRADUATE A

	121	122	123	124	125	126	127	128	129
Appreciation of Music	Fundamental Principles (Rhythm, Melody, Harmony, Accent and Dissonance, Themes, Unity, Contrast)			The Folk-Song (Its Tonality and Structure)		Rhythmic Patterns (Correspondence to Meter, Characteristic Rhythms)		The Suite and the Rondo (Their Evolution)	
Interpretation									
How to Teach the Violin		How to Teach Correct Habits of Posture	How to Teach the Fundamentals of Bowing		How to Teach the Fundamentals of Bowing, (String Crossings, Elbow Position, Division of the Bow, Staccato and Spiccato)		How to Teach Correct Intonation (Chords, Higher Positions)		
Elements of Conducting							Introduction		How to Seat an Orchestra
Technic	Tempered Intonation				Tone Power				
Harmony		Four-Part Writing (Range of Voices, Doubling Chord Tones, Close and Open Position)	Connecting Primary Triads (Having Tone in Common)		Connecting Primary Triads (Consecutive Fifths and Octaves, Triads Having No Tones in Common)		Connecting Primary Triads (Harmonizing a Bass, Close Position)		Connecting Primary Triads (Covered Fifths and Octaves) — The Melody Tone Indicator — Melodic Progression



## REFERENCE CHART

### GIVING A SYNOPSIS OF THE SUBJECTS IN LESSONS 121 TO 139 INCLUSIVE

[illegible]



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE—GRADUATE A

*Grade Test Accompanying Lesson 140*

APPRECIATION OF MUSIC

1. (L. 121) How does music, in its principal function, resemble painting and sculpture?

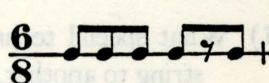
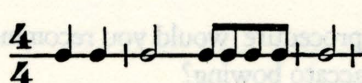
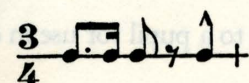
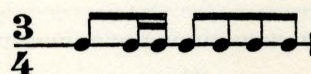
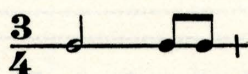
3 ..... Ans. ....

2. (L. 124) In what class of compositions do we find the elements of poetry and melody in natural agreement?

3 ..... Ans. ....

3. (L. 126) Name the kinds of composition typified by the following rhythmic patterns:

3 ..... Ans.



4. (L. 128) In what particular manner do the modern suites differ from those of earlier date?

3 ..... Ans. ....

5. (L. 135) How may the elements of the music language be compared with those of the written or spoken language?

3 ..... Ans. ....

.....

.....

6. (L. 139) What term is commonly applied to that style of music in which the outstanding characteristic is

3 ..... (a) form? Ans. ....

(b) emotional expression? Ans. ....

INTERPRETATION

7. (L. 138) In what style of composition is tempo rubato particularly appropriate?

3 ..... Ans. ....



Marks  
Possible  
3

Marks  
Obtained

## HOW TO TEACH THE VIOLIN

8. (L. 122) What technical benefit is gained from keeping the left elbow under the body of the violin?

3 ..... Ans. ....

9. (L. 123) How can beginning pupils be taught to check the common tendency to let the bow depart from the correct right angle relationship to the strings, as it moves across them?

3 ..... Ans. ....

10. (L. 123) In teaching the fundamentals of bowing, is it best to direct the pupil to fix his attention upon the bow or upon the playing members which draw the bow? (Give a reason for your answer.)

3 ..... Ans. ....

11. (L. 125) What special technical procedure would you recommend to a pupil for use in crossing from one string to another, in staccato bowing?

3 ..... Ans. ....

12. (L. 127) State a rule which you would direct pupils to follow in placing their fingers on the fingerboard for chords.

3 ..... Ans. ....

13. (L. 136) State briefly four important facts, the observance of which is helpful in teaching the vibrato.

3 ..... Ans. ....

14. (L. 136) Name two points which should be emphasized in teaching trills.

3 ..... Ans. ....



## HOW TO TEACH THE VIOLIN—Continued

15. (L. 136) What instructions would you give a pupil to help him in the playing of fingered octaves?

3 ..... Ans. ....

.....

.....

## ELEMENTS OF CONDUCTING

16. (L. 132) In connection with any stroke of the baton, at what time is the beat supposed to begin?

3 ..... Ans. ....

17. (L. 134) Draw a diagram to show how to beat quadruple measure in rapid tempo. Number the beats.

3 ..... Ans. ....

18. (L. 135) In what direction should the baton always move for a primary accent?

3 ..... Ans. ....

## TECHNIC

19. (L. 121) What is meant by the phrase, "tempered intonation", and how is the tempering of intonation accomplished on the violin?

3 ..... Ans. ....

.....

20. (L. 125) What undesirable results may come from the habit of applying excessive force in playing the violin?

3 ..... Ans. ....

.....



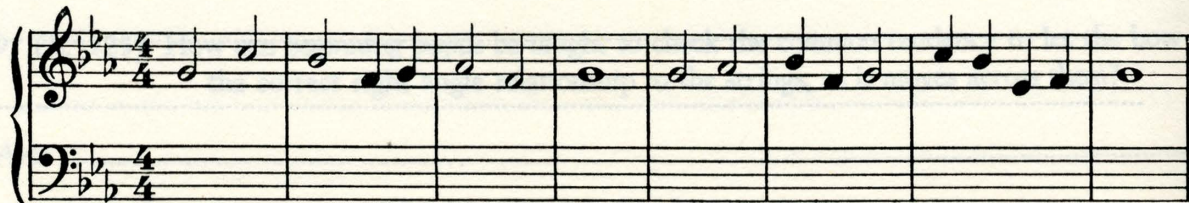
Marks  
Possible

Marks  
Obtained

## HARMONY

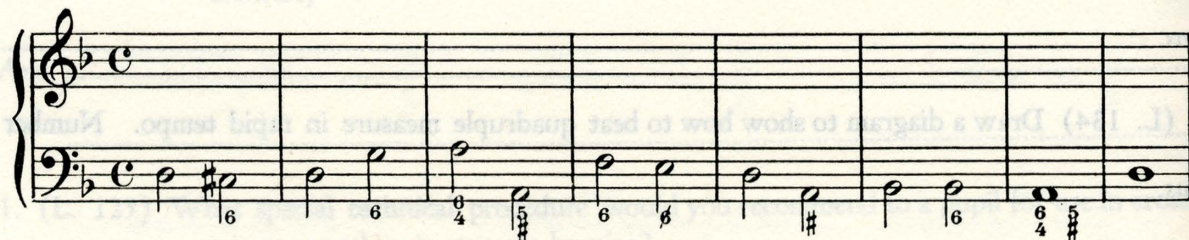
21. (L. 134) Harmonize the following melody in four parts, using only the root positions of primary and secondary triads. Mark the chords.

20 ..... Ans.



22. (L. 139) Harmonize the following figured bass in four parts. Mark the chords.

20 ..... 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 Graduate A, with the following result:

Exercises, average grade.....

Studies, average grade.....

Pieces, average grade.....

General Average.....

.....per cent of the Pieces have been memorized.

(The minimum should be 50 per cent)

Date

Teacher's Signature

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

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

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

Pupil's Name.....

Pupil's Address.....

Pupil's Registration 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  
Registration Number  
(Please fill in)

Teacher's Name.....

Street Address.....

City and State.....