


1946

Violin Course: Grade 8, Lessons and Tests

Sherwood Music School

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Sherwood Music School Courses

VIOLIN



LESSON 141

GRADE—GRADUATE B

Subject of this Lesson: APPRECIATION OF MUSIC

APPRECIATION OF MUSIC

The Symphony

(This subject is resumed in Lesson 142.)

The crowning achievement of the Classical Period was the invention of the sonata form. Although this term refers specifically to the form of the first movement only, of sonatas, symphonies, concertos, etc., it applies in a more general way to the constructive design of the entire cyclical work. (See Lesson 69, FORM AND ANALYSIS.) A symphony, therefore, may be thought of as a sonata for orchestra.

The exploitation of two themes, in related tonalities, differentiates the sonata form from the many varieties of composition having only one theme, or, on the other hand, several themes, but each practically independent of the others.

Another characteristic of the sonata form is that division of the movement known as the Development section. The composer there has the opportunity of exercising to the full his ingenuity in developing the latent possibilities of his themes. All his knowledge of the devices used in polyphonic music may be utilized for the attainment of variety and freedom of treatment.

The sonata form has been called the "Gothic Cathedral of Music." It predominates, with modifications, in all

the larger works of the classic, romantic, and more modern composers.

As we are about to take up the study of the symphony, we repeat here the outline of the first movement form, already given in Lesson 69, FORM AND ANALYSIS, referred to above:

I. Exposition.

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

II. Development

III. Recapitulation

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

IV. Coda

SYMPHONY No. 5—BEETHOVEN

The famous and ever-popular Fifth Symphony of Beethoven, in C minor, will now be analyzed, from the standpoint of the appreciative listener.

Primarily, this work interests the student because of the conciseness and perfection of its form. Then, also, what lies "between the lines"—the emotional content—is of universal appeal. Like the majority of symphonies, this one has four movements.

First Movement

The first movement is a wonderful example of unity, variety and symmetry. In the opening two measures appears a motive which forms the basic element of the whole first theme; indeed, its rhythmic and melodic pattern permeates the whole movement.

After the brief but commanding Introduction of five measures, announcing and repeating this motive (see

Illustration 1

Celebrated Motive of the First Theme



Illustration 1), the strings bring forward the principal theme, *piano*. This is sixteen measures in length, and closes in the dominant key, as shown in Illustration 2:

Illustration 2

Principal Theme of the First Movement

BEETHOVEN: Symphony, No. 5



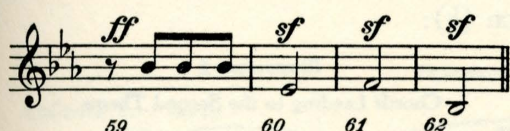
In the first twenty-one measures quoted in these two illustrations, the restless opening motive appears thirteen times, transposed, or slightly altered, but, after the sixth measure, always in rapid and unbroken tempo.

The three succeeding measures introduce the unison passage of the third and fourth measures of the Introduction, at another pitch, thus:



The tied notes and the hold serve to temporarily arrest the onrushing theme, which is at once resumed, and continues for some thirty-three measures. The modulations are swiftly introduced, and the theme appears in different registers, being finally brought up abruptly through a series of diminished chords, to the chord of the dominant. In measure 59, the horns lustily give out the beginning of the second theme, the first four notes of which follow the rhythmic pattern of the basic motive. (See Illustration 3.)

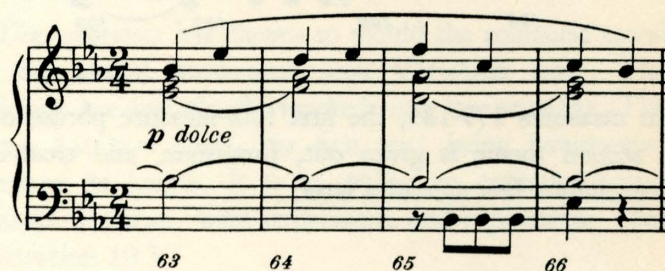
Illustration 3
Beginning of the Second Theme



This is immediately followed by another four-measure phrase. The second theme is in the key of E \flat , the

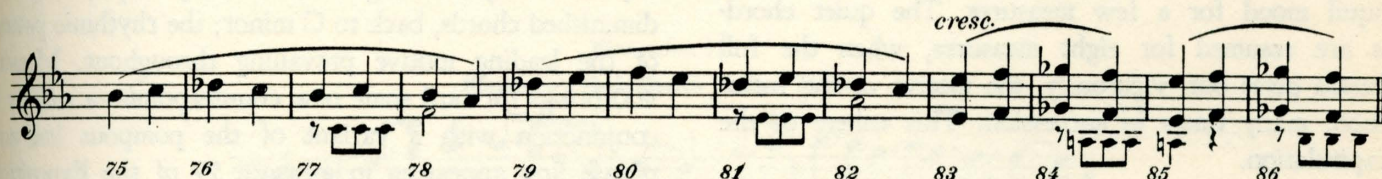
relative major of C minor, and its second phrase is lyric in character. (See Illustration 4.)

Illustration 4
Continuation of the Second Theme



The gentle mood of this second phrase holds but momentary sway, however, for the restless rhythm of the first theme breaks in at measure 65, in the bass. The four-measure phrase is then repeated, with the bass again interrupting in the same manner. In the modulatory passage following the third statement of this

Illustration 5
A Modulatory Passage Derived from the Second Theme



melody, a four-measure phrase (see Illustration 5, measures 75-78), supported by changing harmonies, forms

the subject material leading into the codetta of the Exposition.

Illustration 6
Conclusion of the Exposition



The basses constantly interpolate the rhythmic pattern of the first theme, as indicated in the illustration. At the close of the flowing codetta, this same figure is given out by the full orchestra, and the rhythm of the first theme concludes the Exposition. (See Illustration 6.)

The Development runs through one hundred and twenty-two measures. Impetuosity prevails in this whole section. Some interesting passages are worthy of quotation. Notice the empty fifths (measures 127-128) in the opening phrase:



In measures 179-183, the first four-measure phrase of the second theme is given out, *fortissimo*, and treated sequentially a few measures later:



In measure 196, the half-note phrase begins a series of modulations, with a gradual decrease of power. The passage is somewhat antiphonal in character, soft chords in the upper register answering those in the lower. In measure 228, the full orchestra breaks violently into this tranquil mood for a few measures. The quiet chord-calls are resumed for eight measures, when the full orchestra gives out, vigorously, the motive of the Introduction, many times in succession. This ushers in the Recapitulation.

The Recapitulation seems to be under full headway, when, emerging from a *forte* staccato chord, uttered by the entire orchestra, the oboe interpolates a plaintive

measure. (See Illustration 7.) Walter Spalding, the theorist and writer on musical topics, calls the passage "a flower growing out of the debris of the avalanche."

Illustration 7

An *ad libitum* Solo Passage for the Oboe



The Recapitulation brings forward the second theme, in the key of C major, which is reached by diminished chords, as in the Exposition. (See Illustration 8.) The transition (a) may, with profit, be compared to that of the Exposition (b):

Illustration 8

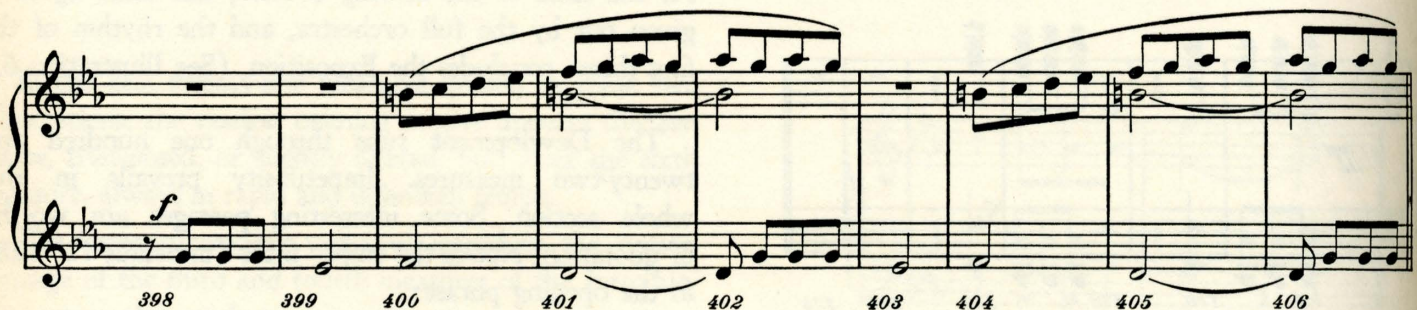
Chords Leading to the Second Theme



The Coda begins in measure 374, working from the key of C major through F minor, D \flat major, and, with diminished chords, back to C minor; the rhythmic pattern of the leading motive prevailing throughout. Measure 400 brings forward some new counterpoint—a melody in conjunction with a variant of the pompous half-note phrase first appearing in measure 59 of the Exposition. (See Illustration 3.) The close relationship of the second theme to the first becomes very apparent here (see Illustration 9), where the skip between the eighth notes

Illustration 9

The Introduction of New Melody Against the Chief Motives



and the first half note is reduced from a fifth to a third. In fact, the first four notes are, in this form, identical with the opening motive of the first theme; but the continuation to the second and third half notes identifies the passage with the second theme.

The device of diminution is employed in the succeeding measures, thus:



In measures 478-482 there is a *fortissimo* repetition of the Introduction, in chord formation. This is followed

by the first four measures of the first theme, *pianissimo* and repeated; after which, up to the close of the movement, the chords of the dominant and tonic vigorously and crisply alternate.

Second Movement

The composer has chosen to mould the romantic mood of the second movement into Variation form. The divisions are not clearly marked and are irregular. The theme has two parts, the first part being twenty-two measures in length. It is in reality an extended eight-measure sentence, with expansions and repetitions. (See Illustration 10.)

Illustration 10
Opening Theme of the Second Movement



Beethoven's habit of jotting down his themes in a note-book, and altering and polishing them until they

satisfied him, is here well exemplified. The original theme, according to Daniel Gregory Mason, is as follows:

Illustration 11
Beethoven's Early Sketch of First Theme



By comparing this early sketch with Illustration 10, it will be seen that Beethoven retained the chief characteristics of the melody, but improved its presentation.

The theme closes with a short sentence in A \flat , *dolce* and *piano*, which is repeated nine measures later, *forte*, and in the key of C. (See Illustration 12.)

Illustration 12
An Important Episode Theme



After ten measures of charming modulatory material, the solo clarinet sustains an E \flat through several measures, while the first variation is given out by the 'cellos and violas, which instruments voiced the initial statement of the theme. A measure of the first variation is quoted to show the change in the arrangement of time-values. (See Illustration 13.)

Illustration 13
A Variation of the Opening Theme



The second part of the theme (see Illustration 12), now reappears in A \flat , with a thirty-second note accompaniment; and the repetition in C (measure 147), takes on a martial and grandiose character.

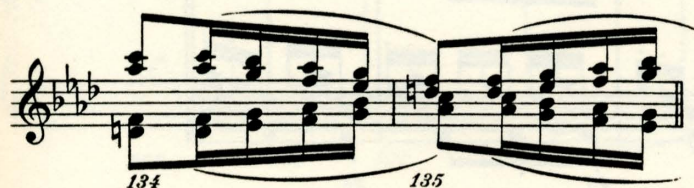
The succeeding variation of the main theme is in thirty-second notes. (See Illustration 14.)

Illustration 14
A Later Variation of the Opening Theme



This covers eight measures. It is then practically repeated in a higher register, and thereafter in unison by all the lower strings, while the brasses give out *fortissimo* chords in sixteenth notes.

In the interlude, beginning in measure 123, the dominant seventh chord is sounded eight times, *pianissimo*, and without melody, creating an atmosphere of suspense. Then delicate fragments of the main theme are woven into the fabric, and wind back and forth in contrary and parallel motion, thus:



In measures 160-168 we find a favorite device of Beethoven—the repetition of a figure in notes of decreasing time-value, thus:



From this emerges a charming version of the theme in the tonic minor:



At the beginning of the Coda (measure 206), the movement is accelerated, creating an almost playful mood. (See Illustration 15.) There is, nevertheless, a pensive character underlying all this apparent humor.

Illustration 15
Beginning of the Coda



The movement closes happily. The concluding cadence of the opening theme, presented in Illustration 10, is used as the conclusion of the movement, *fortissimo*. After the interpolation of two soft chords, it is repeated, again with all the power of the orchestra.

The third and fourth movements of this symphony are analyzed in Lesson 142, APPRECIATION OF MUSIC.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 141

APPRECIATION OF MUSIC

1. Compare the symphony with the sonata.

14 Ans.

2. What is an essential feature of the form of the symphony?

14 Ans.

3. Mention another marked characteristic of its form.

14 Ans.

4. As Beethoven is considered a connecting link between the classical and the romantic periods, how does his Fifth Symphony represent

30 (a) the classical period? Ans.

(b) the romantic period? Ans.

5. Where is the basic motive of the entire first theme of the first movement in this symphony to be found?

14 Ans.

Marks
Possible
Marks
Obtained

APPRECIATION OF MUSIC—Continued

6. In what form is the romantic mood of the second movement expressed?

14 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Registration No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 142

GRADE—GRADUATE B

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

APPRECIATION OF MUSIC

The Symphony

(This subject is continued from Lesson 141.)

SYMPHONY No. 5—BEETHOVEN

(Continued from Lesson 141.)

Third Movement (Scherzo)

The third movement of Beethoven's Fifth Symphony is a Scherzo. This is in the ternary form, having the pattern A B A. (See Lesson 37, FORM AND ANALYSIS.) The Scherzo leads without pause into the Finale, which is in sonata form.

The opening sentence of the Scherzo is eight measures in length, being composed of two four-measure phrases, the first in the lower register, and the second in the higher. The tonality is again C minor, that of the first movement. (See Illustration 1.)

Illustration 1

Introductory Theme of the Scherzo

BEETHOVEN: Symphony, No. 5



This mysterious theme, given out by the 'cellos and basses, is restated, and several measures added, closing

on the chord of the dominant. It serves to give the atmosphere for the movement, and after the Introduction of eighteen measures, the main theme sets in, with the same rhythmic idea as the main theme of the first movement—that of three repeated notes preceding an accented and held note. (See Illustration 2.)

Illustration 2

Main Theme of the Scherzo



This theme is carried through some modulations and expansions until measure 52, when the Introduction reappears in the key of B minor. In measure 71, a *forte* is attained, and some counterpoint is added to the main theme. (See Illustration 3.)

Illustration 3

Main Theme With Added Melody



3
4

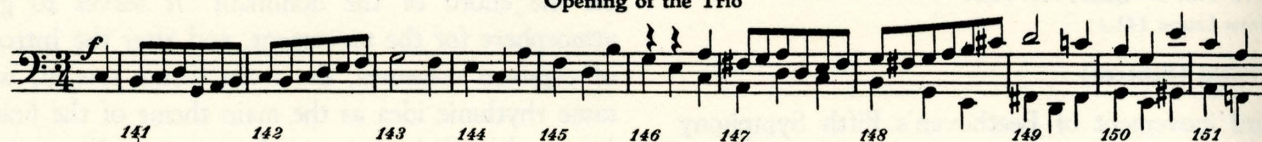
115 116 117

The Trio opens with a rapid passage for the double basses and 'cellos, written in fugato style, and resembling the exposition of a four-voiced fugue. (See Illustration 4.) Beethoven, by the way, was not inclined to the writing

In the second portion of the Trio, Beethoven's sense of orchestral humor displays itself in amusing fashion. The 'cellos and double basses begin the repetition of the passage above referred to, but are apparently unsuccessful; a second attempt is made with the same abrupt results; the third effort is successful, and this portion of the Trio proceeds joyfully until a satisfactory resting point is apparently attained. The humorous efforts of the heavy strings to get under headway, appealed so to Beethoven's fancy that he repeats the passage. Berlioz compared it to the gambol of a delighted elephant. (See Illustration 3 of Lesson 144, APPRECIATION OF MUSIC.)

In measure 237 the Recapitulation begins, and we have again the eight-measure Introduction, at once

Illustration 4



Fourth Movement (Finale)

Three trombones, a double-bassoon, and a piccolo now reinforce the instrumental body, and the whole orchestra bursts out in an exultant cry of triumph, as though victory were won over an impending catastrophe. In the first twenty-five measures, several ideas are presented in addition to the main theme. Illustration 5 shows, at (a) the main theme, and at (b), (c) and (d), subsidiary ideas.

Illustration 5

(a)

1 2 3 4 5 6 7 8

(b)

13 14

(c)

26 27 28

(d)

35 36 37 38

The second theme, four measures long, is in the key of G, and the rhythmic pattern of the triplet is introduced. (See Illustration 6.)

Illustration 6

Second Theme of the Fourth Movement



The Exposition is brought to a close by a very interesting codetta, the chief material of which is shown in Illustration 7. Observe the three repeated notes:

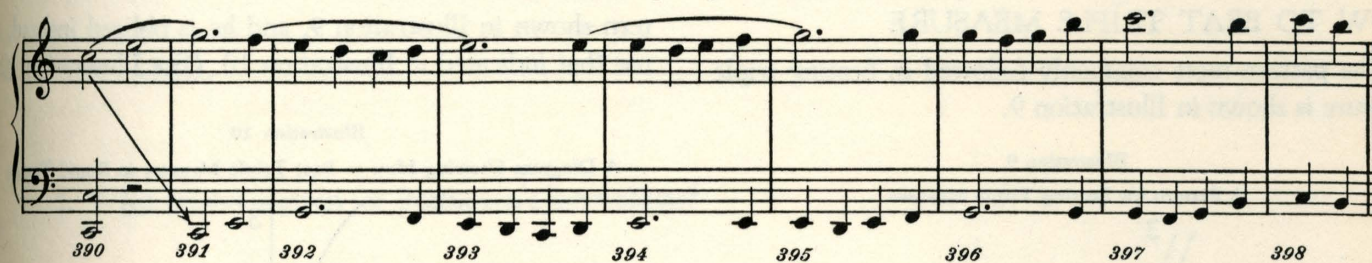
Illustration 7

New Theme in the Codetta



Illustration 8

Canonic Treatment of the Opening Theme, Fourth Movement



The closing measures, from measure 404 to the end, consist largely of oft-repeated chords of the tonic and the dominant, *fortissimo*—a rather empty peroration, and a manner of writing which, to a large extent, has disappeared in the works of later composers.

* * *

In concluding the analysis of this most popular of all Beethoven's nine symphonies, it may be valuable to summarize some of the salient points in which the composer advanced far beyond the work of his predecessors.

In the matter of selecting tonalities for the first and second themes of works written in sonata form, Beetho-

The Development brings forward the second theme in the key of A. Then follow a series of repetitions, transpositions and inversions of the triplet figure. This goes on gaily until measure 153, where the tempo and measure change, and, after a number of repeated, isolated, G's on the first beats of six successive measures, the somber movement of the Scherzo (see Illustration 2) holds sway for forty-seven measures, until the Recapitulation sets in with the exultant utterance of the entire orchestra.

Much of the material of the Exposition is repeated with some modifications, the second theme appearing in the key of C, the tonic (measure 253).

The Coda is an extended one, running from measure 317 to the end of the symphony. The material of the codetta of the Exposition (see Illustration 6), changed to a *presto* movement, claims much of the attention of the composer (measure 362). Then, toward the end of the movement, there is a canonic treatment of the opening theme as follows (see Illustration 8):

ven departs from traditional rules, which restricted the composer to the choice of the tonic and the dominant—an inheritance, no doubt, from Bach in his fugal writing—or of relative minors and majors. Also, tradition or custom usually provided for the use of the key of the subdominant for the second movement of a sonata. Grove, in his *Dictionary of Music and Musicians*, calls attention to the fact that in eighty-one works in sonata form, Beethoven makes the transition for the second movement only nineteen times to the subdominant, and thirty times to the submediant.

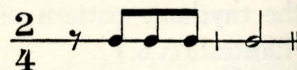
Moreover, his episodes were not mere padding, or as Wagner said of the passages connecting the themes in

the works of Haydn and Mozart, "like the rattling of dishes at a royal feast."

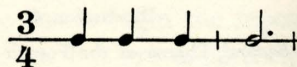
Often his codas are almost independent movements, and in the recapitulations new subsidiary ideas appear frequently. Beethoven introduced these innovations in no arbitrary spirit, but because the previously made rules prevented him from saying something which his thoughts and emotions impelled him to say. However, he always retained the triune symmetry of Exposition, Digression (in development), and Recapitulation, which is but an expansion of the old three-part form of the folk song, or dance, A B A.

The introduction in the middle of the Finale, of the prevailing theme of the Scherzo, is a fine example of the relationship which Beethoven sought to bring about between the different movements of a symphony. The rhythmic pattern of the various movements should be noted.

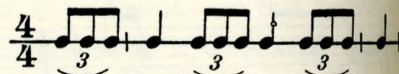
We find in the first movement this pattern—



in the Scherzo—



in the Finale—



In the Scherzo, Beethoven presents the humorous possibilities of the fugal style of writing.

Displaced accents, syncopations, rhythmic vitality, massiveness of the harmonies, the contrapuntal independence of voices, abrupt changes and dissonances, recognition of the tone-color of the various orchestral instruments, are all marked characteristics of Beethoven's symphonic utterances.

ELEMENTS OF CONDUCTING

Baton Technic

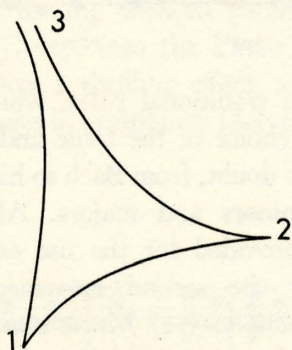
(This subject is continued from Lesson 135, and is resumed in Lesson 148.)

HOW TO BEAT TRIPLE MEASURE

The pattern most commonly followed in beating triple measure is shown in Illustration 9.

Illustration 9

A Pattern for Beating Triple Measure



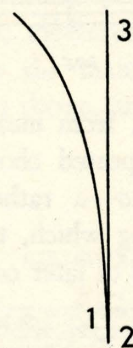
In your study of this pattern, note the application of the principles explained in Lesson 134, including the use of the down-beat for the primary accent and upward diagonal beats for the second and third pulses.

If the tempo of the composition in triple measure is very rapid, it does not permit the conductor to follow the pat-

tern shown in Illustration 9, and he is obliged instead, to use that indicated in Illustration 10. (See Illustration 10.)

Illustration 10

A Diagram Showing How to Beat Triple Measure in Rapid Tempo



After reaching the limit of the downward stroke on the first beat, the baton either hesitates just long enough to take up the time of the second beat, then is lifted again quickly on the third beat; or is kept in motion in such way that three beats are covered in the two strokes, downward and upward.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 142

APPRECIATION OF MUSIC

1. What musical forms did Beethoven choose for the third and fourth movements of his Fifth Symphony?

10 Ans.

2. What rhythmic idea is used in the Scherzo that was also used in the main theme of the first movement?

10 Ans.

3. What additional instruments are used to reinforce the orchestration of the fourth movement?

10 Ans.

4. Mention a rule connected with sonata form that Beethoven disregarded.

10 Ans.

5. What reason is given for Beethoven's innovations?

10 Ans.

6. Name three or more marked characteristics of Beethoven's symphonic utterances.

10 Ans.

Marks
Possible
Marks
Obtained

ELEMENTS OF CONDUCTING

7. Draw from memory a diagram showing how to beat triple measure in moderate tempo.

20 Ans.

8. Draw from memory a diagram showing how to beat triple measure in rapid tempo.

ELEMENTS OF CONDUCTING

Baton Technic

HOW TO BEAT TRIPLE MEASURE

20 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Registration No.....

Teacher's Name.....

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LESSON 143

GRADE—GRADUATE B

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

HARMONY

The Use of Inverted Triads

(This subject is continued from Lesson 139, and is resumed in Lesson 145.)

When a melody in the soprano is given, the choice of chords is usually left to the student. The repetition of a root position chord, in its first inversion, as at (a), Illustration 1, gives melodiousness to the bass, and prevents harmonic monotony. Besides this, it sometimes makes possible a progression to a chord which could not have been approached from the root position, as at (b).

The manner of indicating the key, in connection with the chord symbols, is shown in Illustration 1. The capital C represents C major. A small letter would indicate a minor key.

Illustration 1

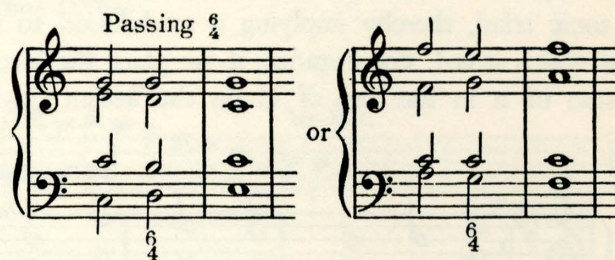
First Inversion, Improving Chord Connection



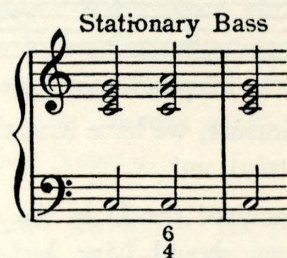
THE RESTRICTED USE OF SECOND INVERSIONS

The second inversion of a triad is to be used only under one of the following conditions:

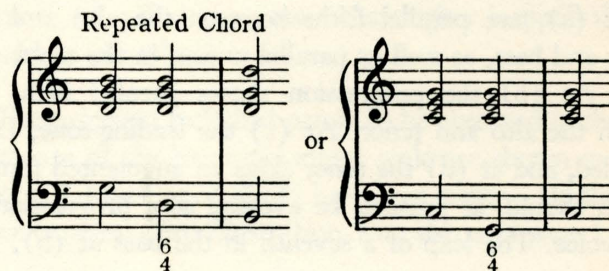
1. When the bass passes by step between tones above and below:



2. When the $\frac{6}{4}$ is preceded and followed by other chords on the same bass tone:



3. When the $\frac{6}{4}$ is preceded and followed by other positions of the same chord:



4. As cadential $\frac{6}{4}$, already mentioned in Lesson 139, HARMONY. Here, the tonic chord, in its second inversion, is followed by the dominant (V or V_7) on a weaker accent. At the concluding cadence, this, in turn, is followed by the final chord. The progression from the tonic $\frac{6}{4}$ to the dominant triad, forms a Half Cadence. (See Lesson 57, HARMONY.) Both uses of the cadential six-four are shown below.

Cadential $\frac{6}{4}$

Perfect Authentic Cadence

6 4 5 3

or

Half Cadence

6 4 5 3

It must be noted that the cadential $\frac{6}{4}$ is *accented*, and it is so familiar in this position that the second inversion of any major or minor triad on the accent, suggests itself as a tonic triad, thereby implying a modulation to the key of which it is I. For instance, if we place the second inversion of II in the key of C on the accent, it im-

mediately gives the impression of the key of D minor, and is naturally followed by other chords in that key. (See Illustration 2.)

Illustration 2
New Key Induced by $\frac{6}{4}$ Chord

We shall now harmonize a soprano melody, using both fundamental and inverted triads. (See Illustration 3.)

Illustration 3
A Given Melody to be Harmonized

Illustration 4 is the harmonization of this melody, using triads, with their first and second inversions.

Illustration 4
Harmonization of the Given Melody

In the second measure, we have used the first inversion of the diminished triad, VII° .

If we had harmonized the D in the soprano with V instead of VII° , we should have had faulty consecutives, or some other incorrect progression, as shown in Illustration 5.

At (a), are parallel fifths between the alto and the tenor and bass, as well as parallel unison in the tenor and bass. At (b) the progression shows parallel fifths between the alto and tenor. At (c) the leading-tone, D, is doubled, and at (d) the tenor skips an augmented fourth, which should, at present, be avoided as a progression in any voice. The leap of a seventh in the bass at (b), (c)

and (d) is also a questionable progression. (See Lesson 129, HARMONY.)

Illustration 5
Incorrect Progressions

The use of VII° (first inversion of the diminished triad) for the fourth chord, avoids all these difficulties. III would be possible, but rather unsatisfactory after IV.

How to Teach Scales and Broken Chords

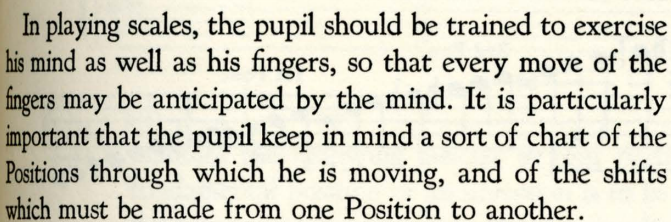
In this way no tones need be slighted; the intonation of each tone can be judged carefully and each shift can be made painstakingly. No good can come from a scale performance which consists of a hasty, scrambling rush from bottom to top and back again.

be allowed to rest on the strings, until technical procedure requires them to be lifted.

Ease of fingering and accuracy of intonation will be promoted by using the open strings when possible in ascending, but using the fourth finger, instead, in descending.

The procedures recommended above as to shifting and fingering are shown below in an illustration which is based upon the G major scale through three octaves. (See Illustration 6.)

Illustration 6



Students commonly show a greater tendency to play the third and the leading-tone of the major scale too flat rather than too sharp, and, consequently, it is usually safe to urge them to think these tones a little sharp.

After your pupils are able to play scales satisfactorily with long strokes of the bow, and with one note to each stroke, direct them to play them in slurs of four notes each, without any effort to establish a definite rhythmic pattern. This automatically presents new situations with regard to shifting and bowing, contact with which is very helpful.

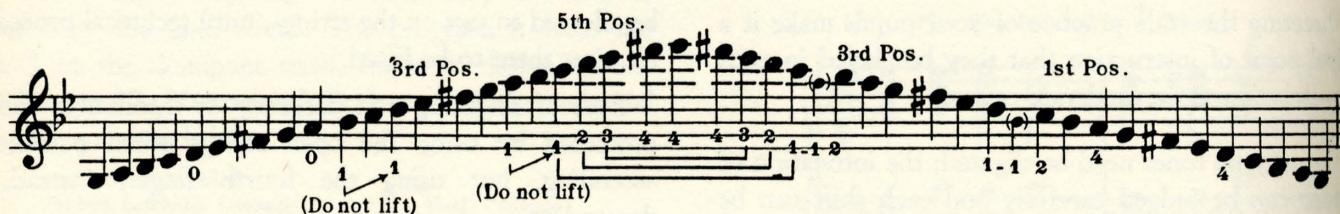
After using slurs of four notes, direct your pupils to use slurs with three, five, six and seven notes, respectively, when still more new situations will present themselves, so that from their scale practice your pupils will realize maximum technical progress.

From a technical standpoint, the playing of the harmonic minor scale is not essentially different from the playing of the major scale, but it is well to explain to your pupils that it is a common fault to play the third above the keynote, in each octave, somewhat higher in pitch than it should be played.

The principal technical points to be observed in the performance of the harmonic minor scale are shown in Illustration 7, based upon the G harmonic minor scale through three octaves. (See Illustration 7 on the next page.)

Illustration 7

Showing Principal Technical Points to be Observed in Performance of the G Harmonic Minor Scale Through Three Octaves



The playing of the melodic minor scale is different from the playing of the major and the harmonic minor scales, because the scale does not follow the same pattern in its descending form as in its ascending form. (See Lesson 30, GENERAL THEORY.)

In recognition of this fact, when the left hand reaches the highest Position in the playing of a melodic minor scale, the second and third fingers should not be kept on the strings, but should be lifted.

In this way they will be best prepared for the stopping of the tones which are altered in the descending form of the scale. The first finger, however, may as well remain in place, because its tone does not change, and the fact that it is held in place helps to keep the hand correctly in the Position.

The application of these points and other procedures previously explained, is shown in Illustration 8, based upon the G melodic minor scale through three octaves. (See Illustration 8.)

Illustration 8

Showing Technical Points Involved in the Performance of the G Melodic Minor Scale Through Three Octaves



As with the harmonic minor scale, care should be taken to keep the pitch of the third tone as low as it should be. Your beginning pupils may take up scales singly; but advanced students will find it profitable to practice them in cycles each day, following the circle of fifths. (See Lesson 42, HARMONY.)

In the practice of major and minor triads, dominant and diminished seventh chords, and other broken chord forms, your pupils should again use the device of starting with

only one note to each stroke of the bow; then later slur four, three, five, six and seven notes to each stroke, as in scale practice, so that shifts may be made in conjunction with the use of all the different parts of the bow.

The practice of either scales or broken chords should be started slowly, so that the accuracy of the intonation of each interval may be carefully judged, and so that each shift may be made smoothly, with special attention to the movement of the left hand thumb.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 143

HARMONY

1. What is gained by the repetition of a root position chord, in its first inversion?

5 Ans.

2. Name four uses of second inversions.

10 Ans. 1.

2.

3.

4.

3. Illustrate these four uses, below, in the key of A minor. Figure the $\frac{6}{4}$ chords.

20 Ans.

Four empty musical staves, each labeled with a number 1 through 4, for harmonic exercises. Each staff consists of a treble and bass clef joined by a brace.

4. Harmonize the following melody in four parts, open position, using the chords indicated. Whether the fundamental position or an inversion is to be used is left to the student. Indicate the inversions by adding the proper arabic numerals to the chord indicators.

20 Ans.

A musical score for a melody in A minor (three sharps: F#, C#, G#). The melody is written on a single staff with a treble clef and a common time signature (C). Below the staff are eight measures, each containing a chord indicator: I, V, I, -, V, -, IV, I, VII°, I, IV, -, I, V, I. The melody notes are: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half).

Marks
Possible
Marks
Obtained

HOW TO TEACH THE VIOLIN

5. What should be a principal point of instruction with regard to the scale practice of your pupils?

15 Ans.

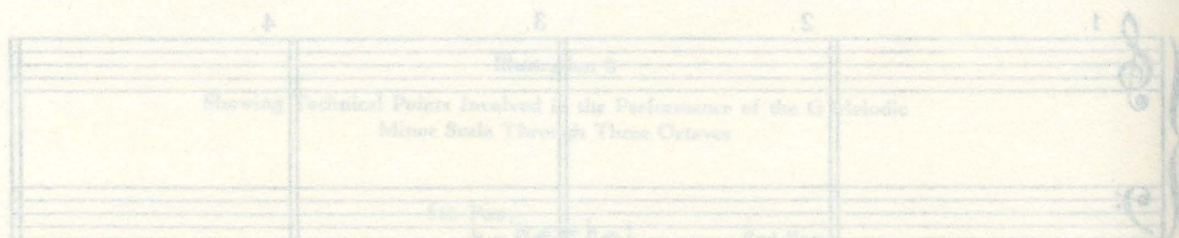
6. What tones of the major scale are pupils likely to play too flat?

15 Ans.

7. What directions would you give to a pupil concerning the second and third fingers when in the highest Position, in playing a melodic minor scale?

15 Ans.

100 TOTAL.



Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

VIOLIN



LESSON 144

GRADE—GRADUATE B

Subject of this Lesson: APPRECIATION OF MUSIC

APPRECIATION OF MUSIC

The Tone-Color of the Orchestral Instruments

In the Lessons on the Instruments of the Orchestra (see Lessons 109-110, HISTORY), the instruments of the various sections—string, woodwind, brass and percussion—were described and illustrated. The use of these instruments by the great composers of orchestral literature, is a subject for unlimited observation and study.

The Violin is the leading instrument of the orchestra. It may be used in orchestral compositions for brilliant technical display, or to express deep emotion. Interesting and varied effects may be made by the use of the tremolo, harmonics, the mute, pizzicato, and col' legno.

A particularly notable use of artificial harmonics is shown in Wagner's *Prelude to Lohengrin*, in the opening measures of which, four solo violins play complete chords in these ethereal tones. (See Illustration 1.)

The Viola has a somewhat reedy tone, and is especially fitted for expressing brooding melancholy, or dreamy sadness; although in the early classical symphonies we find it used merely to strengthen the lower harmonies, and without individuality. Berlioz, in his symphony, *Harold in Italy*, makes the somber quality of the viola express admirably the mental state of Byron's gloomy hero.

Illustration 1

Violins Playing in Harmonics

WAGNER: *Prelude to Lohengrin*



The Violoncello might be said to stand in the same relation to the violin as the baritone voice does to the soprano. Its peculiarly rich, full tone, especially that of its *chanterelle*, or A string, makes it an excellent solo instrument. How unforgettable is the lovely second theme of the first movement of Schubert's *Unfinished Symphony* "sung" by the 'cellos against a throbbing accompaniment of the violas and clarinets! (See Illustration 2.)

Illustration 2

Melody Played by 'Cellos

Allegro moderato
Cellos

SCHUBERT: *Unfinished Symphony*



The **Double-Bass** came into its own in the time of Beethoven. In the older scores, it was chiefly used to furnish the foundation, or fundamental tone, of the orchestra. Beethoven, in the last movement of the Fourth Symphony, causes the double-basses to play a passage as rapid and intricate as a violin figure. In the Scherzo of the Fifth Symphony and in the last movement of the Eighth Symphony, he uses them in a somewhat humorous manner (see Illustration 3); and in his "Pastoral" Symphony, they suggest the rumblings of thunder.

Before the time of Beethoven, Gluck, in his opera, *Orpheus*, had used sliding effects on the double-basses

to imitate the barking of the three-headed dog, Cerberus. Berlioz, in his *Fantastic Symphony*, employs the double-basses in a four-part pizzicato harmony to suggest a march to execution.

In general, we may describe the tone-color of the instrument as dignified and ponderous. But if used in bold skips or explosively, it may become comical and grotesque.

The **Harp**, from Scriptural times, has always been associated with celestial harmonies. Schumann and Berlioz, in their settings of *Faust*, have followed this commonly accepted idea of the tone-color of the harp.

Illustration 3
Double-Basses Used with Humorous Effect



Wagner, however, characteristically introduced a larger and richer treatment for the instrument. In his *Rhinegold*, there are six separate harp parts, interlacing in different arpeggios, representing the rainbow bridge over which the gods cross to their heaven, Valhalla.

The glissando is of very frequent use on the harp, as it is effective, and easy of execution. See Illustration 4, in which the waved line indicates the continued slide over all the intermediate strings.

Illustration 4
Harp Glissando



Saint-Saëns, in his tone-poem, *Danse Macabre*, uses the harp, instead of a bell, to strike the hour of midnight. Berlioz utilizes ten harps in his *Damnation of Faust*.

Guitars, Mandolins and Zithers are rarely found in the orchestra, although the guitar is used by Weber in his opera, *Oberon*; by Rossini, in *The Barber of Seville*, and by Mozart in his *Don Giovanni*.

The **Piano** has been used as a purely orchestral instrument by Berlioz and Saint-Saëns, and other, later, writers.

The **Flute** is the most agile instrument in the orchestra, executing, with great facility, all kinds of diatonic and chromatic passages, arpeggios and skips.

The tone-color of the flute, in its lower register, is rather somber and weak; in the higher registers, brilliant and often piercing. Mendelssohn used the flute with incomparable felicity. In the filmy scherzo of his *Midsummer Night's Dream* (see Illustration 5), the flute plays a rapid figure; beginning in its "woody" lower register (a), it gradually climbs up into bright regions (b).

Illustration 5
The Flute in Different Registers



The Piccolo is simply a little flute. It is about half the size of the flute, and therefore plays in the higher octave. Its tone-color is of a wild, feverish brilliancy. It may well be called the "imp" of the orchestra. It is used to depict bacchanalian revelry, drinking songs, the infernal regions, storm scenes, etc.

Beethoven employs the piccolo in painting the storm in his "Pastoral" Symphony; and in his overture to *Egmont*

it appears to give out shrill cries of triumph. Weber uses it in a drinking song in *Der Freischütz*. Meyerbeer, in the first act of his opera, *Les Huguenots*, pictures, by means of this instrument, the shrieks of the wounded.

The piccolo often merely adds a higher octave to the flute part, but may have an individual melodic line, as in the passage from the Finale of Beethoven's Fifth Symphony shown in Illustration 6.

Illustration 6

The Piccolo in an Obligato Part

BEETHOVEN: Symphony No. 5



The Oboe has a tone-color which is thin, nasal and penetrating. It can picture pathos or poignant grief; on the other hand, its kinship to the droning of the bagpipe causes it to be effective in picturing rustic merriment, or naïve simplicity. In the lower register, it is somewhat gruff and hoarse; in the middle register, it is smooth and effective; and, in the upper register, piercing and strident. Illustration 7 of Lesson 141, APPRECIATION OF MUSIC, shows a short cadenza-like passage from Beethoven's Fifth Symphony. The plaintive accents of the oboe in this passage attract instant attention.

Handel, Bach and Schumann were extraordinarily fond of the oboe. Berlioz, in his *Fantastic Symphony*, uses it to depict the simplicity of a shepherdess; Beethoven uses it in the Scherzo of his "Pastoral" Symphony to suggest rustic merriment; in the Funeral March of the "Eroica" Symphony, he employs it effectively to picture grief.

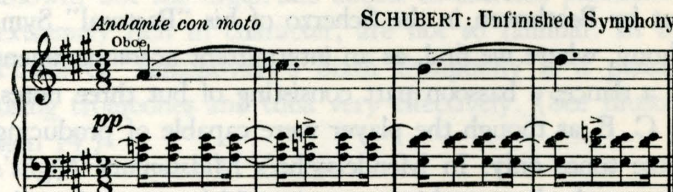
A remarkably imaginative treatment of the oboe is found in the slow movement of Schubert's *Unfinished Symphony*. The accompaniment is provided by gently pulsing chords in the strings. (See Illustration 7.)

The English Horn, as already mentioned in Lesson 109, HISTORY, is not a horn at all, but a large-sized oboe. Its

Illustration 7

The Oboe in a Characteristic Cantilena

SCHUBERT: Unfinished Symphony



tone-color is brooding and melancholy, something like that of the viola. It sounds best in the middle and lower registers. The tones of the upper register may be better produced by the oboe.

Dvořák's use of the English Horn, in the Largo of his "New World" Symphony (see Illustration 8) is a conspicuous example of the plaintive character of the instru-

Illustration 8

A Melody for English Horn

DVOŘÁK: Largo



ment. Its use in the Allegretto of the D minor Symphony by César Franck is particularly ingratiating. (See Illustration 4, Lesson 152, APPRECIATION OF MUSIC.)

The Bassoon can be exceedingly grave and earnest, or very grotesque and comical. It is so often used in the latter fashion, that it has been called the clown of the orchestra. Haydn first used it in this way.

Berlioz wrote a duet for bassoons in his *Fantastic Symphony*, to describe the footsteps of the crowd as they accompany the tumbril to the guillotine. He calls for seven bassoons in his *Damnation of Faust*. An instance of the instrument's solemn gravity of tone, with a certain emotional intensity, may be seen in Illustration 9, from Tchaikovsky's Sixth Symphony:

Illustration 9

The Bassoon in a Serious and Earnest Aspect



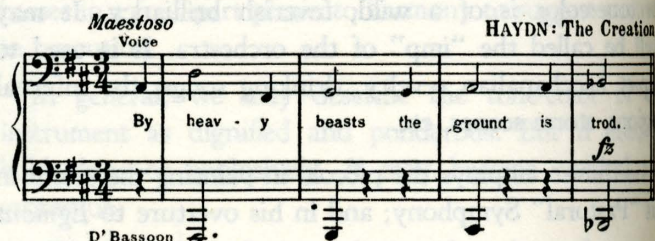
The humorous qualities of the bassoons are brought out by Beethoven in the Scherzo of his "Pastoral" Symphony, where we find, as an intermittent accompaniment to a dance, a bassoon part consisting of but three notes, F, C, F, as though the player were capable of producing these tones only. In Mendelssohn's *Midsummer Night's Dream*, the bassoon bursts out in wild braying when the enchanted weaver, Bottom, is transformed into an ass.

The construction of the bassoon makes the middle register dull and lifeless. Meyerbeer utilizes this dull tone-color, in the opera, *Robert the Devil*, in depicting the scene "The Resurrection of the Nuns." The passage may be referred to in Illustration 1, of Lesson 89, HISTORY.

The Double Bassoon, with a very much longer tube than the bassoon, has a deep, grave and powerful tone. Haydn used it in his *Creation*, to accompany the words "by heavy beasts the ground is trod." (See Illustration 10.) Beethoven introduced it in the grave-digging scene, in his single opera, *Fidelio*. He uses it also in the Fifth and Ninth Symphonies. Most modern composers employ it to add weight and solidity to the basses of their scores.

Illustration 10

The Double Bassoon Used Descriptively



The Clarinet is comparatively modern in its orchestral use, although it was invented in 1690, by Johann Christoph Denner, of Nuremburg. It was much improved by a Viennese musician named Stadler (1748-1833).

Handel and Bach did not fully realize the instrument's possibilities. Mozart was the first to use it in the symphony orchestra, and added effective clarinet passages to Handel's *Messiah*. Beethoven makes it represent the call of the yellow-hammer in the second movement of the "Pastoral" Symphony.

The wide usefulness of the clarinet was fully understood by Weber and Mendelssohn. Its deepest register is called the *chalumeau*, and it has a peculiar, grave, even ominous, character. Mendelssohn, in his "Scotch" Symphony, employs this register of the clarinet in picturing the lonely and gloomy character of the Scottish Highlands.

Tchaikovsky opens his Fifth Symphony with a mournful theme allotted to two clarinets in unison, in the *chalumeau* register referred to above, accompanied by the low strings. (See Illustration 11.)

Illustration 11

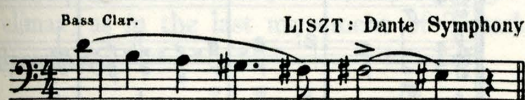
Clarinets in Their Lowest Register



The Bass Clarinet has a very solemn and sonorous tone, similar to the *chalumeau* of the other clarinets.

Liszt employed it effectively in his "Dante" Symphony for an unaccompanied monologue. (See Illustration 12.)

Illustration 12
The Bass Clarinet in a Solo Passage



The French Horn is the most important of the brass instruments. In the full-sized orchestra, four French Horns are generally used, making complete harmony possible by means of the horns alone.

The horns are often compared to the damper pedal of the piano, due to their use in blending the harmonies of the various sections of the orchestra. Their tone-color is mellow and romantic, and they have an almost unlimited variety of uses. Horns may sustain harmonies, form an unaccompanied quartet or trio, double other instruments, or provide effective solos. In Illustration 13, some interesting passages for horns are shown. That at (a) shows them used in chords; while in (b) the horn is used for solo purposes:

Illustration 13
Uses of the French Horn



The muted tones of the horn are very sinister and striking in effect. Wagner and Strauss, as well as practically all of the modern composers for orchestra, have made frequent use of these "stopped" tones.

The Trumpet was a favorite instrument of both Bach and Handel. A conspicuous use of it is found in the

bass aria, "The Trumpet Shall Sound," in Handel's *Messiah*.

Wagner employed the trumpet with great skill, and showed its possibilities in modern orchestration. Fine examples of fanfares (flourishes) occur in the pages of *Tannhäuser* and *Lohengrin*.

The Cornet is inferior to the trumpet in tone-color, but frequently takes its place in small orchestras. Franck uses both trumpets and cornets. The flexibility of the cornet makes the playing of florid passages easy, and it has been used for such passages by Halévy, in his opera, *The Jewess*, and by Meyerbeer, in *The Huguenots*.

The Trombone is a very important instrument, the tone of which Mozart fully appreciated, as is shown by his commanding use of it in his *Requiem*, written in 1791.

The three trombones and tuba, forming what may be called, for convenience, the trombone choir, constitute the most powerfully sonorous group of the entire orchestra, capable of dominating everything else.

The bombastic qualities of the trombones are well known; but the organ-like effects in extreme *pianissimo*, extremely rich in character, are not so familiar. In the Finale of Tchaikovsky's Sixth Symphony is a passage using trombones and tuba very effectively. (See Illustration 14.)

Illustration 14
The Trombone Choir, *Pianissimo*



Berlioz made extravagant use of the instrument, calling for sixteen tenor trombones in the portrayal of the "Day of Judgment" in his *Requiem*, in one place introducing their rarely-used pedal, or fundamental, tones.

The Bass Tuba in its deepest register is brutal and ponderous in character. Wagner uses four tubas to picture the relentless character of Hunding, in *The Valkyrie*.

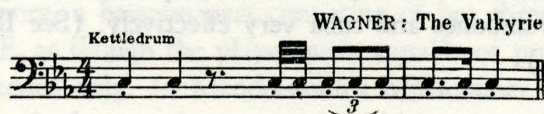
The tuba is the natural bass of the trombone family, and is so used in the foregoing passage shown in Illustration 14.

The **Kettledrum**, formerly an humble instrument, was given prominence by Beethoven, who employed it conspicuously in several of his symphonies, notably in the great Ninth Symphony.

Berlioz, in his *Requiem*, uses fifteen kettledrums in the "Day of Judgment" section—an extraordinary increase from the usual two, or three. In Haydn's "Surprise" Symphony, a sudden, explosive stroke of the kettledrum startles the audience, which has been previously lulled to a reposeful state of mind.

Wagner pictured suspense and anxiety by causing kettledrums to give out soft tones in an irregular rhythm, the rest of the orchestra remaining silent. Such passages occur in *Lohengrin* at the death of Telramund, and in *The Twilight of the Gods* at the stabbing of Siegfried. In *The Valkyrie*, the rhythm of the Hunding motive is announced by one kettledrum almost unaccompanied, as shown in Illustration 15:

Illustration 15
The Kettledrum Carrying a Motive in Rhythm



Bells are often used by orchestral composers. Verdi uses a funeral bell in the "Miserere" in *Il Trovatore*, and Wagner uses one in the Grail scene in *Parsifal*.

Glockenspiel, Tambourine, Castanets, Snare Drums, Bass Drum, etc., are frequently used in the orchestra for special effects, and are easily recognizable when heard. The tinkling tones of the glockenspiel give a peculiar quality to the tonal web of the slumber scene at the close of Wagner's *The Valkyrie*. Tambourine and castanets naturally suggest Gipsy or Spanish music. The bass drum is used by composers of today to assist in producing an overwhelming tidal wave of tone.

The **Celesta**, a Glockenspiel equipped with a keyboard, produces a very picturesque sound effect. Tchaikovsky used it in the famous *Nutcracker Suite*.

Illustration 16
The Full Orchestral Score

BEETHOVEN: Symphony No. 5

Allegro

The **Xylophone** is introduced by Saint-Saëns in his *Danse Macabre*, to suggest the rattling of the bones of the skeletons in a gruesome dance.

The **Triangle** commonly produces mere rhythmic effects, but Schumann utilizes it, in his B \flat Symphony, to picture tinkling sheep bells upon the plain.

The **Cymbals** are used by Wagner to picture feverish gaiety in the "Venus" scenes of *Tannhäuser*; and to accentuate great *sforzandi*; as, for example, in the Prelude to *Lohengrin*.

The Gong, or Tam-Tam, is an instrument of Chinese origin. In its fortissimo, it is successfully used to portray any cataclysm or great catastrophe. It is thus used by Berlioz, to portray the plunge of Faust with Mephistopheles into the infernal pit. Its soft effects may herald anything weird or supernatural, or a great emotional climax, as in the last movement of Tchaikovsky's Sixth Symphony.

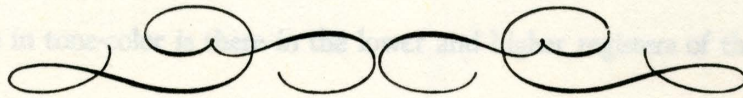
* * *

Enough has been stated in this Lesson, to show how great are the possibilities of tone-color within the grasp of the orchestral composer. An infinite variety of effects may be produced; and by skillful use of this wonderful palette of colors, composers may paint musical canvases of limitless variety. In the modern orchestra, we have truly reached an enormous development of the ancient Chinese theory that the eight sound-giving

bodies are skin, stone, metal, wood, bamboo, silk, gourd and clay.

Illustration 16 is a short extract from a full score (German, *Partitur*), showing how the instruments are used all together in the orchestra. It is taken from Beethoven's Symphony No. 5, which was analyzed in Lessons 141-142, APPRECIATION OF MUSIC, and is the opening of the fourth movement. More of the theme may be seen in Illustration 5 (a) of Lesson 142.

Although in a passage such as this, there is a certain tone quality, resulting from the blending of all the instruments, it is when they are used a few at a time, that color, as explained in this Lesson, is best in evidence. Most of the illustrations given, therefore, have been of passages in which the instrument under discussion is distinctly prominent.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 144

APPRECIATION OF MUSIC

1. Name three or more uses of the violin for special orchestral effects.

14 Ans.

2. Which stringed instrument, in addition to the violin, is frequently assigned an obbligato part?

12 Ans.

3. What was the function of the double-bass in the older scores?

12 Ans.

4. In what work does Wagner use six separate harp parts?

12 Ans.

5. What difference in tone-color is there in the lower and higher registers of the flute?

14 Ans.

6. In what way does the tone-color of the English horn resemble that of the viola?

12 Ans.

7. Which instrument is frequently called the clown of the orchestra, and why?

12 Ans.

Marks
Possible

Marks
Obtained

APPRECIATION OF MUSIC—Continued

8. What composer was the first to use the clarinet in the symphony orchestra?

12 Ans.

100 TOTAL.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

VIOLIN



LESSON 145

GRADE—GRADUATE B

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

HARMONY

The Use of Inverted Triads

(This subject is continued from Lesson 143.)

HARMONIZING A MELODY IN MINOR

We shall now harmonize a melody (see Illustration 1) in a minor key.

Illustration 1

A Given Melody in Minor to be Harmonized

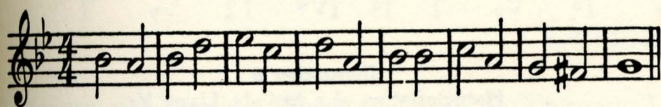


Illustration 2 needs no special explanation. The upward progression of all the voices at (a) is justified, because each voice is moving to another tone of the same chord. As the bass moves an octave, the chord is

still in fundamental position. Observe that from (b) to the end of the harmonization, close position is employed.

Illustration 2

Harmonization of the Given Melody



The Use of the Dominant Seventh Chord

(Review Lesson 79, HARMONY.)

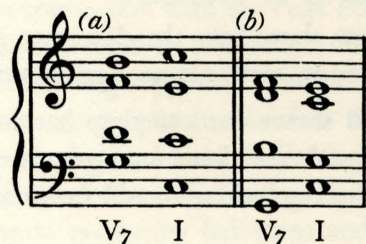
REGULAR RESOLUTION

We shall now take up study of the use of the dominant seventh chord in harmonizations, and give particular attention to the ways in which the tones of this chord may be resolved.

The regular resolution of the dominant seventh chord is to the tonic triad, a fourth above (or a fifth below), as shown in two positions in Illustration 3.

Illustration 3

Resolution of the Dominant Seventh Chord



In the regular, or natural, resolution of the dominant seventh chord, the

Seventh resolves downwards one degree to the third of the tonic triad; the

Third, if it is in the soprano (or highest) voice, progresses upwards one degree to the tonic (fundamental of I), as at (a) above; if in an inner voice, it is sometimes allowed to fall, to complete the tonic chord, as at (b) of Illustration 1; the

Root progresses upwards a fourth (or downwards a fifth) to the root of the tonic triad; the

Fifth can progress upwards or downwards a degree,

though it is usually preferable to move downwards to the root of I.

Only the fifth may be omitted, and only the root may be doubled.

Illustration 4 is a given bass to be harmonized in four parts, using the dominant seventh chord; and Illustration 5 shows the harmonization complete.

Illustration 4

A Given Bass to be Harmonized



Illustration 5

Harmonization of the Given Bass, Using the Dominant Seventh Chord



At (a), the soprano moves to C, in carrying out the melodic progression desired. On account of the resolution of the seventh in the alto, this doubles the third of the chord. Such doubling between soprano and alto is allowed, as illustrated in Lesson 132, HARMONY. It is best when, as here, the octave is taken in contrary motion from a sixth.

The fifth is omitted and the fundamental doubled, in the V_7 chord, at (b), which allows the final chord to be complete, at the resolution.

HARMONIZING A MELODY

We shall now show how the dominant seventh chord may be employed in harmonizing a given melody.

Illustration 6 shows the complete harmonization of a given melody, with the dominant seventh chord used in four places. The resolutions should be closely studied in each case.

Illustration 6

Harmonization of a Melody, Using V_7



HARMONIZING A FIGURED BASS

We shall now further apply the inversions of the dominant seventh chord in the harmonization of a figured bass. (See Illustration 7.)

As used hitherto, dashes indicate continuation or repetition of the chord on the previous beat. In measure 4 of Illustration 7, therefore, the D chord continues on the fourth beat, and the C in the bass is added to it.

Illustration 7

A Given Figured Bass to be Harmonized



The same thing is true of the Third and Fourth Positions. The hand is simply brought farther along the fingerboard toward the body of the instrument, and procedures followed in the First Position are applied in becoming familiar with the new Positions.

SHIFTING

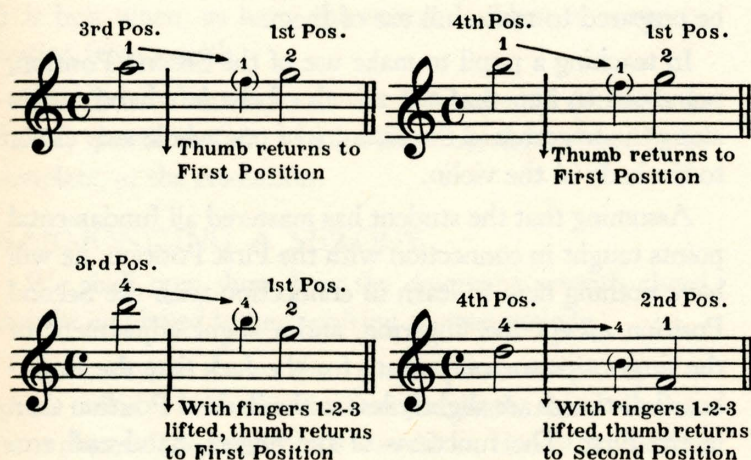
In making a shift from one Position to another, the student should be cautioned not to make the shift too soon, thereby shortening the last note played in the first of the two Positions involved. Pupils frequently make this error.

When the pupil has mastered the first five Positions, special attention should be given to the relations of the Positions, one to another, and to the ways in which shifting can be utilized to provide the greatest facility in fingering. (See Lesson 59, *TECHNIC*.)

In making a downward shift which goes beyond an adjacent Position, the thumb should anticipate, or prepare, the way for the shift. This should be done, for example, in shifting from the Third Position to the First Position, or from the Fourth Position to the Second Position, or from the Fourth Position to the First Position. An instant before the whole hand is shifted, the thumb should reach backward on the fingerboard to the correct point for the new Position. The finger last used in the higher Position slides downward on the string when the shift is made. (See Illustration 9.)

Illustration 9

Examples Showing How the Thumb Should Prepare the Way for a Downward Shift



In dealing with points like the one just discussed, you can make clearer to the student why the thumb and index finger must not pinch the neck of the violin, and why the thumb must always be sufficiently relaxed to make shifting easy.

Point out to the student that when he shifts to the Fifth Position from a lower Position, the thumb should be lowered in preparation for the shift, so that it may easily come into place for the Fifth Position, as explained in Lesson 45, *TECHNIC*.

Be on guard against the tendency of your pupils to apply needless extra pressure to the bow when making a shift with the left hand. This fault seems to arise naturally out of physiological correlations between the left and right hands—it is a sort of sympathetic response of one hand to a motion made by the other.

THE USE OF THE HIGHEST POSITIONS

When all Positions up to and including the Seventh Position have been mastered, difficulties as to learning new fingerings virtually come to an end for the student, because of the similarity of fingerings in the still higher Positions, to those of the First, Second, and Third Positions.

When your pupil plays in the higher Positions on the E string, direct him to let his thumb drop a little lower on the neck of the violin, and to lift his left elbow somewhat, so that the position of the fingers may be the same as in lower Positions. It is particularly necessary that the first finger have the same position, and be able to stop the string firmly.

In the higher Positions, the strings are farther apart than in the lower Positions, and this leads to the danger (particularly great on the A, D, and G strings) that your pupil's intonation may be too low, because of the greater expansion required of the fingers. Advise your pupil to compensate for this as if he were trying to play his tones a little sharp.

Teach your pupil to increase the angle between the upper arm and the forearm when playing in the highest Positions. Otherwise, the physical demands of these Positions will set up undue tension in the muscles of the upper arm; this in turn will tighten the elbow and make the thumb tense, so that downward shifts will be greatly impeded, the preparatory movements of the thumb being particularly difficult.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 145

HARMONY

1. Harmonize the following melody in four parts, open position. Mark the chords and indicate the inversions used.

24 Ans.



2. In the regular resolution of the dominant seventh chord, what is the progression of

6 (a) the seventh? Ans.

(b) the third? Ans.

(c) the root? Ans.

(d) the fifth? Ans.

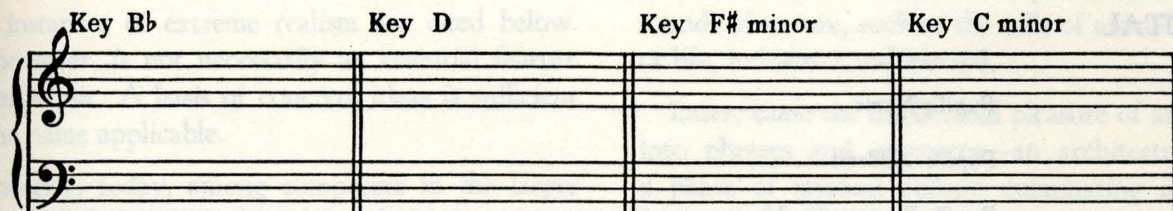
3. What tone only may be

6 (a) omitted? Ans.

(b) doubled? Ans.

4. Write the V_7 chord, open position, with resolution, in the major keys of $B\flat$ and D, and the minor keys of $F\sharp$ and C. Use accidentals instead of key signatures.

6 Ans.



HARMONY—Continued

Marks
Possible
Marks
Obtained

5. Harmonize the following melody in four parts, open position. Use the V_7 chord, as indicated, and mark the other chords.

24 Ans.

6. Harmonize the following bass in four parts, open position. (All harmony work in future exercises is to be written in open position unless otherwise stated.) Mark the chords.

24 Ans.

HOW TO TEACH THE VIOLIN

7. How would you explain the function of the thumb in making a downward shift?

5 Ans.

8. What special procedure would you recommend to the pupil with regard to the left hand thumb and the left elbow when he is playing in the higher Positions on the E string?

5 Ans.

100 TOTAL.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

VIOLIN



LESSON 146

GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC · HARMONY

APPRECIATION OF MUSIC

Program Music

(This subject is resumed in Lesson 147.)

All instrumental music is divided into two general classes:

(1) Absolute Music; (2) Music with a poetic basis.

Absolute Music is that which is not connected by means of a title, motto, text or description with definite mental conceptions, whether pictorial, historical, or fanciful; but depends for its value and effect solely on its tonal material, form and procedure.

Music with a poetic basis may again be subdivided into Romantic Music and Program Music. The former is, to a large extent, concerned with the projection of general emotions or impulses; while Program Music depicts the emotions connected with certain definite conditions or events. That is, it follows an underlying program. It may go further, and attempt to simulate the natural sounds connected with the events depicted, in which case it becomes realistic and imitative.

A few instances of extreme realism are cited below. Realism, however, is not necessarily an essential feature of Program Music. A basis of concrete ideas is sufficient to make the name applicable.

The tendency, today, among composers in the larger forms, is distinctly toward this class of music, with a

greater or less admixture of realism. Program Music naturally becomes impressionistic, and is descriptive and pictorial in so far as it employs realism.

Berlioz, the great French romanticist of the nineteenth century, is frequently designated as the founder of program music. This is not altogether the case, for research proves that long before the classic era, the pictorial possibilities of tone had found use by composers. The earlier efforts to paint musical pictures by the most primitive means, and to tell a story in tones with the very limited and crude musical language then available, seem feeble and merely amusing to our ears, accustomed as we are, to the complexity of structure and the wealth of tone-color found in our present-day program music.

The purely sensuous effect of sound is earliest illustrated in the savage's delight in mere noise and rhythm. Next followed the desire to reproduce, in tone, certain sounds of nature, such as the calls of animals, the episodes of life, industrial and martial.

Later, came the intellectual pleasure of arranging music into phrases and sentences—an architectural task, and a phase of musical culture culminating in the finished forms of the classicists.

The romantic rejuvenation of the intellectual formulas of the classicists followed; and these finally led, again, into the more imitative art of Program Music.

It is interesting to recall some of the early attempts to suggest moods, events and pictures through the medium of musical sounds, realistically.

An Englishman living in the thirteenth century wrote a Fantasy on the weather. In a two-part canon, written in 1540, the cuckoo's call was used as a theme. A composer named Scandelli, who lived in Dresden in 1560, attempted to suggest the cackling of a hen. Johann Krieger (1652) wrote a four-part fugue as an imitation of cats.

Jannequin and Gombert, masters of the old Netherlands School, both wrote compositions with the title "Songs of the Birds." In one of these, the song of the nightingale is imitated. Jannequin also wrote a composition called "The Cries of Paris." (See Lesson 63, HISTORY.) Couperin attempted to depict an alarm-clock. Rameau, a great French contemporary of Bach, wrote pieces called, "The Hen," "The Three Hands," and "The Scolding Voice."

Purcell, one of England's greatest composers, attempts in his *King Arthur* to suggest, in a frost scene, the chattering of teeth. Kuhnau, a predecessor of Bach at the St. Thomas' School in Leipsic, wrote six Bible Sonatas, based on the stories of Gideon, David and Goliath, and others; and Haydn attempted to depict "Chaos" in the introduction of his oratorio, *The Creation*, although it seems now a very mild and orderly kind of chaos.

Indeed, there are innumerable examples of the attempts of various early composers to suggest and relate stories, or paint pictures, by means of tone.

In examining the technical details of pictorial or descriptive music, it appears that various composers have used similar patterns for Spinning Songs, Cradle Songs, Hunting Songs, etc.; not by reason of copying or borrowing ideas, but on account of the effects produced upon the sensibilities by certain groupings of rhythms, figures, passages, or tonalities.

Spinning Songs, for instance, seem to be always associated with chromatic passages, weaving about a certain central point of tone. (See Illustration 1.)

Illustration 1
Spinning Song



The study of these and other effects is interesting. For example, very high sounds give the suggestion of light, and examples of their use for this purpose are numerous. Wagner's Prelude to *Lohengrin*, suggesting the celestial, abounds in high, ethereal harmonies. Low sounds, on the contrary, suggest darkness, obscurity, mystery, intrigue.

THE LEITMOTIF

An ingenious invention of the program music writers, based partly upon these natural effects, but widely exceeding their scope, is the employment of a guiding theme, called a *Leitmotif*. (See Lesson 90, HISTORY.) It consists of figures or short phrases employed to indicate, or label, certain personages, situations, events, or

ideas, occurring in the course of a drama or a piece of program music. When these situations recur, either actually or by reference, the "motive" reappears, and at once suggests to the listener the particular person, event or idea desired by the composer.

The employment of these guiding motives undeniably gives unity and continuity of idea, and acts as a sort of index to the situation in a musical story. They are often modified, musically, to suggest changes or modifications of the ideas which they represent.

Berlioz, who, as before mentioned, is sometimes called the father of Program Music, is, at least, one of the earliest users of the *Leitmotif*; for, in his *Fantastic Symphony*, what he terms a "Fixed Idea" is used as a guiding motive. (See Illustration 2.)

Illustration 2

The "Fixed Idea"—a *Leitmotif*



To Berlioz, music was the medium for the conveyance of definite impressions and emotions. Every one of his instrumental works was principally occupied in telling a story, or painting a picture. In Part I of this truly

"fantastic" work, he recalls all his dreams and passions in their successive stages; in Part II, he sees his beloved at a ball; Part III describes a scene in the fields, where the calm of nature is disturbed by thoughts of her; in Part IV he dreams that he has killed her and is condemned to death—this being called "The March to the Scaffold." In Part V is portrayed the "Witches' Sabbath," in which the "Fixed Idea" motive, associated with his beloved, is transformed into a trivial, grotesque dance-tune.

While Berlioz, as before stated, emphasized the use of the guiding motive, earlier composers employed the idea in a lesser way. For example, there are suggestions of it in Bach's *Passion Music*, in Mozart's opera *Don Giovanni*, and in Mendelssohn's *Elijah*. Weber's use of it, in many of his works, is fairly conspicuous.

It is with the name of Wagner, however, that the use of guiding motives on a large scale is chiefly associated. In all but his earliest works, his music is a perfect web of *Leitmotif* themes, each one of which is definitely connected with a certain idea or person in the story. Some of these will be illustrated in the next Lesson, as well as other notable examples of the *Leitmotif* in orchestral literature.

HARMONY

The Use of the Secondary Seventh Chords

(This subject is resumed in Lesson 147.)

THE MAJOR KEY

RESOLUTIONS

The secondary, or, as they are occasionally called, collateral, sevenths (see Lesson 76, HARMONY) may resolve regularly, like the dominant seventh, to the fourth above, or fifth below. (See Illustration 3.)

Illustration 3

Regular Resolution of Secondary Sevenths



The seventh should be prepared as at (a), or enter by step, downward, as at (b) in Illustration 4.

A tone is "prepared," if it appears in the same voice in the preceding chord. This is the case with the sevenths of the three seventh chords in Illustration 4 at (a).

Illustration 4

Entry of Seventh of Chord



In this regular resolution of the secondary seventh chords:

The root ascends a fourth, or descends a fifth.

The third ascends one diatonic degree, or descends a third.

The fifth descends a diatonic degree, or sometimes ascends a diatonic degree.

The seventh descends a diatonic degree.

In the case of IV_7 , if the bass rises a fourth, it will be an augmented fourth, and the second chord will be the diminished triad on VII. A sequence would excuse such a progression, poor in itself by reason of the two facts mentioned. The IV_7 chord, however, may be used more effectively with one of the optional resolutions to be given later. (See Lesson 154, HARMONY.)

The leading-tone seventh chord, though resolving regularly to the tonic, as at (a) in Illustration 5, may also resolve as a secondary seventh to the fourth above, as at (b).

Illustration 5
Two Resolutions of VII_7



The sevenths of the dominant and the leading-tone seventh chords may enter unprepared and by skip. This is called free entry. (See Illustration 6.)

Illustration 6
Free Entry of Sevenths in V_7 and VII_7



The working out of the following bass illustrates the regular introduction and resolution of the secondary seventh chords.

Illustration 7
A Given Bass to be Harmonized



Observe the secondary seventh at (a), which will be harmonized as a passing tone. An 8 followed by a 7, with the same bass tone, as at (b), signifies that the first part of the chord is a triad, and that the second part is a chord of the seventh, the octave moving to the seventh. (See the harmonization in Illustration 8.)

Illustration 8
Harmonization of the Given Bass, Using Secondary Sevenths



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 146

APPRECIATION OF MUSIC

Marks
Possible
Marks
Obtained

1. What is absolute music?

10 Ans.

.....

2. Explain the distinction between Romantic music and Program music.

10 Ans.

.....

3. Why have different composers used similar musical patterns for Spinning Songs, Cradle Songs, Hunting Songs, etc.?

8 Ans.

4. What is a *Leitmotif*?

8 Ans.

.....

5. What composer, sometimes called the father of Program music, was one of the earliest users of the *Leitmotif*?

6 Ans.

6. With what composer's name is the use of guiding motives on a large scale chiefly associated?

8 Ans.

HARMONY

Marks
Possible
Marks
Obtained

7. What is the usual resolution of the secondary seventh chords?

5 Ans.

8. What rule governs the seventh?

5 Ans.

9. What is a prepared tone?

5 Ans.

10. Give in full the regular resolution of secondary seventh chords.

5 Ans.

11. Harmonize the following exercises in four parts. Mark the chords and inversions.

30 Ans.

(a)

(b)

VI₇ I₇ I⁶ II₇ III V₇

100 TOTAL.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

VIOLIN



LESSON 147

GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC · HARMONY

APPRECIATION OF MUSIC

Program Music

(This subject is continued from Lesson 146.)

THE LEITMOTIF (Continued from Lesson 146.)

In Lesson 146, APPRECIATION OF MUSIC, one of the chief characteristics of Program Music was introduced—the guiding theme, called a *Leitmotif*, which, throughout a composition, stands for and suggests to the mind of the listener some particular idea, emotion, personage, or image. It is a kind of label, designed to bring ever to the imagination the same picture at each recurrence of the theme.

Richard Wagner developed the use of this characterizing system to a very high degree. In his great tetralogy, or drama in four parts, *The Ring of the Nibelungs*, there are nearly ninety well-defined guiding motives, most of which preserve their form and texture throughout the work, while a few develop or change as the characters or ideas they represent develop or change.

Themes standing for related ideas will often have a musical relationship. Observe, in Illustration 1 (a), the motive of "Siegfried, the Fearless Child of the Forest," taken from *Siegfried*, the third division of the above tetralogy. The later appearing motive, "Siegfried the Man," shown at (b) in the same illustration, is obviously

a glorified development of the simpler theme at (a), which is merely the hunting call of the youthful hero.

Illustration 1

Related Siegfried Motives

WAGNER

"Siegfried, the Fearless Child of the Forest."



"Siegfried, the Man":



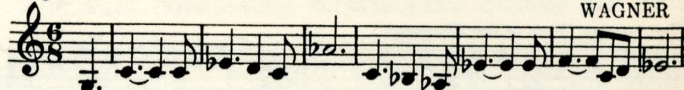
As an example of a motive which preserves its identity, practically without change, through the greater part of the tetralogy, that of "Siegfried, Guardian of the Sword," may be quoted (see Illustration 2):

Illustration 2

A Frequently Recurring Motive

WAGNER

"Siegfried, Guardian of the Sword"



This motive appears first in the third act of *The Valkyrie* (the second division of the tetralogy), when Brünnhilde foretells the birth of Siegfried; it reappears frequently both in *Siegfried* and in *The Twilight of the Gods*, as a highly important element.

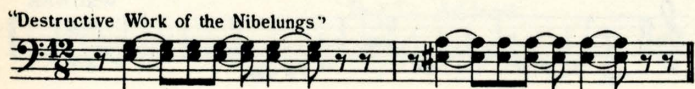
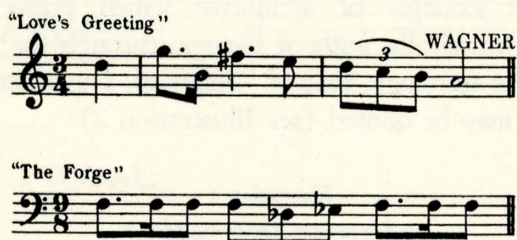
Another instance of motive development, similar to that in Illustration 1, is shown in Illustration 3 below. There, "The Ring" motive (in *The Rhinegold*, the first division of the tetralogy) shows an obvious kinship with the magnificent "Wallhalla" motive that occurs first in the same work, but plays its most important part in the final division, *The Twilight of the Gods*. (See Illustration 3.)

Illustration 3
Related Motives



Some other motives are, "Love's Greeting," a theme with a most expressive melodic lilt; the "Forge" motive, whose peculiar rhythm makes its identification unmistakable; and "The Destructive Work of the Nibelungs," consisting of practically nothing but an odd, syncopated, rhythmical figure, pulsating in the lower registers. (See Illustration 4.)

Illustration 4
Other Motives From "The Ring of the Nibelungs"



These quotations show the general purpose of Wagner, and the means he employed to carry out that purpose.

It is evident that a thorough study of the motives and their specific signification, is essential to a full appreciation and enjoyment of complex works of this nature.

Some of the purely orchestral tone-painting (see Lesson 146, APPRECIATION OF MUSIC) found in the pages of Wagner's music dramas, calls for special mention. Remarkable examples of orchestral picturization are: in the prelude to *The Rhinegold*, the ebb and flow of the waters of the Rhine; in the same opera, the thunderstorm invoked by Donner, and the rainbow bridge leading to the majestic Walhalla, the abode of the Gods; in *The Valkyrie*, the barbaric splendor of the Ride of the Valkyries, and the flickering flames of the Magic Fire Music; in the opening of the third act of *Tristan and Isolde*, the wonderful suggestion of the desolate mood and "pitiless expanse of empty sea."

Indeed, winds and waters, clouds and tempests, anger, love, hope, despair, and every mood and passion known to the human soul, speak through the medium of the tones marvelously manipulated by Wagner's master hand; and the influence exerted by his style and principles upon succeeding generations is well-nigh incalculable. Gilman, the historian, says: "It has tinged, when it has not dyed and saturated, every phase and form of creative music, from the opera to the sonata and the string quartet."

THE SYMPHONIC POEM

Liszt, an ardent admirer and supporter of Wagnerian principles, carried the same vivid presentation of musical ideas, by means of tone-painting and the *Leitmotif* system, into the realm of purely instrumental music. He it was who developed from these means the new form known thenceforth as the Symphonic Poem. His views upon the subject of descriptive music were identical with those of Berlioz, but his musical feeling was far more spontaneous and emotional.

The Symphonic Poem may be defined as an orchestral work in a single movement, in which a continuous series of ideas, or events, is illustrated.

The form depends entirely upon the poetic basis forming the program of the composition. It has little, if anything, in common with the conventional pattern of

the classic symphony. The themes change and are transformed instead of being developed, and there is complete freedom in key succession, tempo and style.

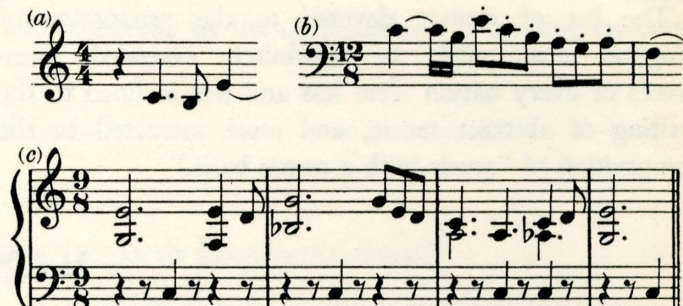
Liszt wrote twelve Symphonic Poems, such as *Les Préludes*, *Orpheo*, *Tasso*, *Mazeppa*, etc. *Les Préludes* is perhaps the most popular one of the twelve. It was inspired by a poem of Lamartine, suggesting that Life is a series of preludes to what we call Death.

The leading motive is variously transformed and woven into the structure, with endless changes of rhythm, harmony, and orchestration. In Illustration 5, the chief motive is shown at (a) and two metamorphoses of the same at (b) and (c). The spiritual transformation—change of feeling, emotional content—is very marked at (c).

Camille Saint-Saëns wrote a number of Symphonic Poems, such as *Phaëton*, *Danse Macabre*, *Le Rouet d'Omphale*, etc. *Phaëton*, according to Greek tradition, was

Illustration 5
Leading Motive of "Les préludes"

LISZT



an ambitious youth who prevailed upon his father, Helios, to allow him to guide the fire-breathing steeds of the shining sun-chariot through the sphere of heaven. The opening theme, depicting Phaëton's setting out upon his mad and fatal ride, and a secondary theme, are given in Illustration 6:

Illustration 6
Themes From "Phaeton"

SAINT - SAËNS



Richard Strauss has written a *Domestic Symphony*, which, though consisting of three movements as if to follow the classic symphony form, is frankly programmatic in character. In this amusing work, he reviews the events of a day in his home life, even to the crying of the

baby in its bathtub, the discussion as to the baby's future, etc.

The most outstanding contributions Strauss has made to music, however, are his monumental examples of the Symphonic Poem. Among these may be mentioned

Death and Transfiguration, Thus Spake Zarathustra, Till Eulenspiegel and Ein Heldenleben. Illustration 7 presents two themes, or motives, from the last-named work.

The list of writers devoted to the production of program music might be indefinitely extended. Composers of every nation seem less and less inclined to the writing of abstract music, and more attracted to the composition of "music with a poetic basis."

Illustration 7

Themes From "Ein Heldenleben"

R. STRAUSS, Op. 40



HARMONY

The Use of the Secondary Seventh Chords

(This subject is continued from Lesson 146, and is resumed in Lesson 148.)

THE MAJOR KEY (Continued from Lesson 146.)

INVERSIONS

The inverted seventh chords are subject to the same

conditions, as regards their introduction and resolution, as those in fundamental position. This is illustrated in the harmonization of the given bass in Illustration 8.

Illustration 8

A Given Bass to be Harmonized



In the harmonization of this given bass (see Illustration 9), observe the degree-wise entering seventh in the bass at (a). At (b) we have a progression from the fundamental position to the first inversion of the same chord; for this reason, the seventh in the inversion does not need

to be prepared. In order to obtain the upward progression of the soprano and tenor together, at the cadence, the dominant triad, instead of V_7 , is used. It is always effective to give melodious progressions to the other voices, besides the soprano, when the opportunity occurs.

Illustration 9

Harmonization of the Given Bass



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 147

APPRECIATION OF MUSIC

1. In what great work did Wagner preserve unity and continuity by the continued use of guiding motives?

12 Ans.

2. Who contributed a new form, the "Symphonic Poem," to purely instrumental music?

12 Ans.

3. How may the Symphonic Poem be defined?

12 Ans.

4. Name the composers of the following Symphonic Poems:

12 (a) *Les Préludes* Ans.

(c) *Ein Heldenleben* Ans.

(b) *Danse Macabre* Ans.

5. What seems to be the trend of modern composers of every nation?

12 Ans.

Marks
Possible
Marks
Obtained

HARMONY

6. Harmonize the following exercises. Mark all chords and inversions.

40 Ans.

(a)

Sherwood Music School Courses

VIOLIN



LESSON 148

GRADE—GRADUATE B

Subjects of this Lesson: HARMONY · ELEMENTS OF CONDUCTING

HARMONY

The Use of the Secondary Seventh Chords

(This subject is continued from Lesson 147, and is resumed in Lesson 149.)

THE MINOR KEY

If we build a seventh chord on each degree of the minor scale, taking, for example, the A minor scale, we shall have the following (see Illustration 1):

Illustration 1
Seventh Chords in Minor



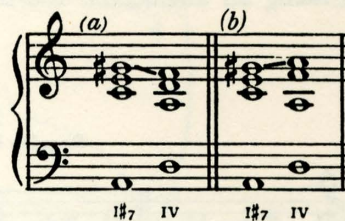
Observe that no two chords are alike as to their intervals. On the first degree, we have a minor triad and major seventh; on the second, a diminished triad and minor seventh; on the third, an augmented triad and major seventh; on the fourth, a minor triad and minor seventh; on the fifth, a major triad and minor seventh (the same as in the tonic major); on the sixth, a major triad and major seventh; and on the seventh, a diminished triad and diminished seventh—the diminished seventh chord.

RESOLUTIONS

The seventh chords of the minor key resolve, like those of the major, upwards a fourth (or downwards a fifth). Other resolutions are possible, but these resolutions for each chord will be shown first, in the following illustrations.

The seventh of the I_7 chord, the leading-tone, cannot descend, as it would progress an augmented second, as at (a) in Illustration 2. It must, therefore, rise one diatonic degree, as at (b).

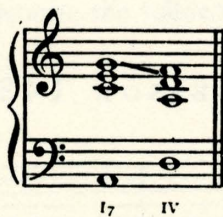
Illustration 2
Augmented Second Caused by the Seventh of I_7 Falling



For the tonic seventh chord, the minor seventh of the scale is sometimes used, in which case its progression is the normal one, down one step. (See Illustration 3.)

Illustration 3

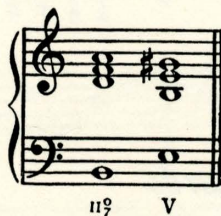
Resolution of I_7 with Minor Seventh



The resolution of II°_7 is the same as in major. (See Illustration 4.)

Illustration 4

Resolution of II°_7



In III^+_7 , the fifth (leading-tone) cannot descend, as an augmented second would result. It, therefore, ascends one diatonic degree, and doubles the third of the submediant triad, VI. (See Illustration 5.)

Illustration 5

Resolution of III^+_7



In IV_7 , the fundamental descends a diminished fifth, in preference to rising an augmented fourth. (See Illustration 6.)

Illustration 6

Resolution of IV_7

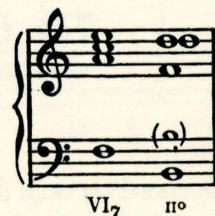


V_7 resolves as in major, and needs no further explanation.

In the resolution of VI_7 , as with IV_7 , the bass falls a diminished fifth in preference to rising an augmented fourth. (See Illustration 7.)

Illustration 7

Resolution of VI_7



VII°_7 , the diminished seventh chord, resolves as in major, the root moving upwards one degree to the tonic. (See Illustration 8.)

Illustration 8

Resolution of VII°_7



These resolutions may be summarized as follows (see Illustration 9):

Illustration 9

Regular Resolutions of Seventh Chords in the Minor Key



ELEMENTS OF CONDUCTING

Baton Technic

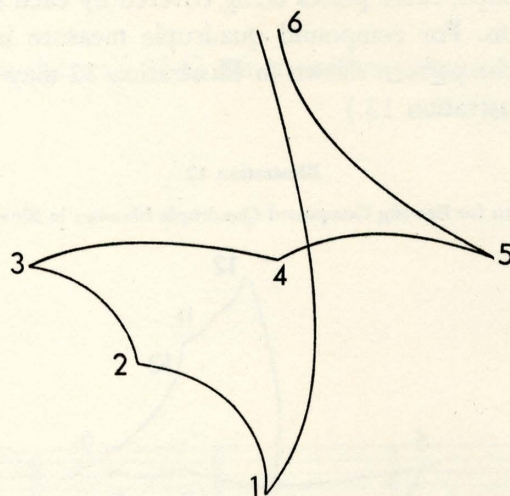
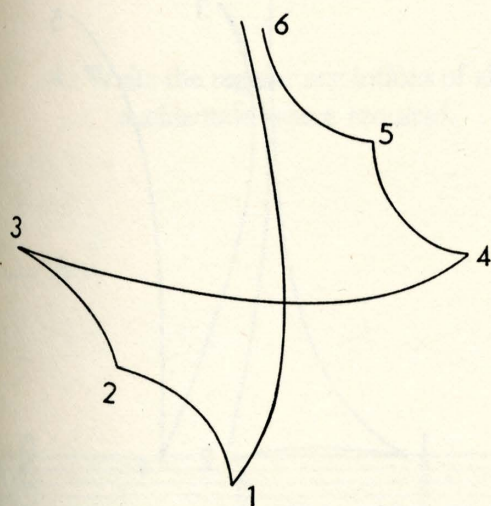
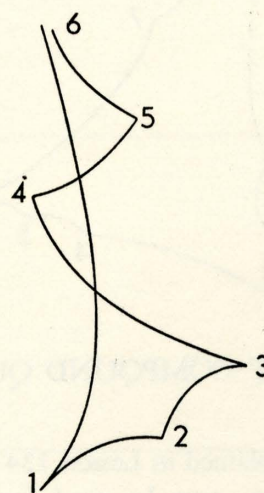
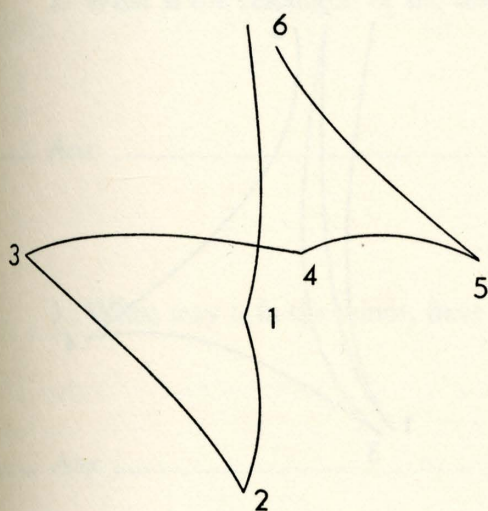
(This subject is continued from Lesson 142, and is resumed in Lesson 150.)

HOW TO BEAT COMPOUND DUPLÉ MEASURE

A number of patterns are favored by different conductors for beating $\frac{6}{8}$ or $\frac{9}{8}$ time. The patterns which are most frequently used are shown in Illustration 10. (See Illustration 10.)

The exact procedure for each pattern is clearly indicated by the numbers, and the differences between the patterns will become apparent from a careful study of each one. They all embody the general principles previously explained.

Illustration 10
Showing Various Ways of Beating Compound
Duple Measure



In rapid tempo, the pattern for compound duple measure is reduced to that of simple duple measure. (See Lesson

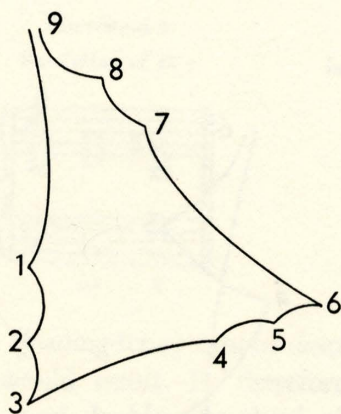
132, ELEMENTS OF CONDUCTING.) A down-beat covers the first three pulses, and an up-beat, the last three.

HOW TO BEAT COMPOUND TRIPLE MEASURE

In rapid tempo, the beating of $\frac{9}{8}$ or $\frac{9}{4}$ time may follow the pattern explained in Lesson 142 for simple triple measure, with each stroke of the baton covering three pulses. In slower tempo, the pattern shown in Illustration 11 may be used. (See Illustration 11.)

Illustration 11

A Pattern for Beating Compound Triple Measure in Slow Tempo

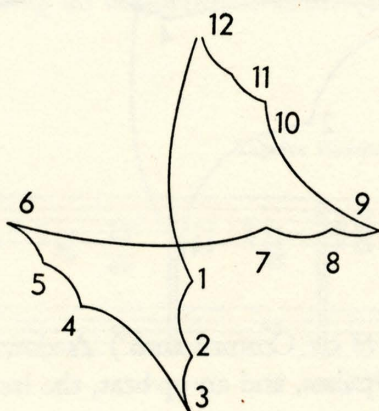


HOW TO BEAT COMPOUND QUADRUPLE MEASURE

The pattern explained in Lesson 134 for beating simple quadruple measure, may be used for $\frac{1}{8}$ or $\frac{1}{4}$ time in rapid tempo, three pulses being covered by each stroke of the baton. For compound quadruple measure in slower tempo, the pattern shown in Illustration 12 may be used. (See Illustration 12.)

Illustration 12

A Pattern for Beating Compound Quadruple Measure in Slow Tempo

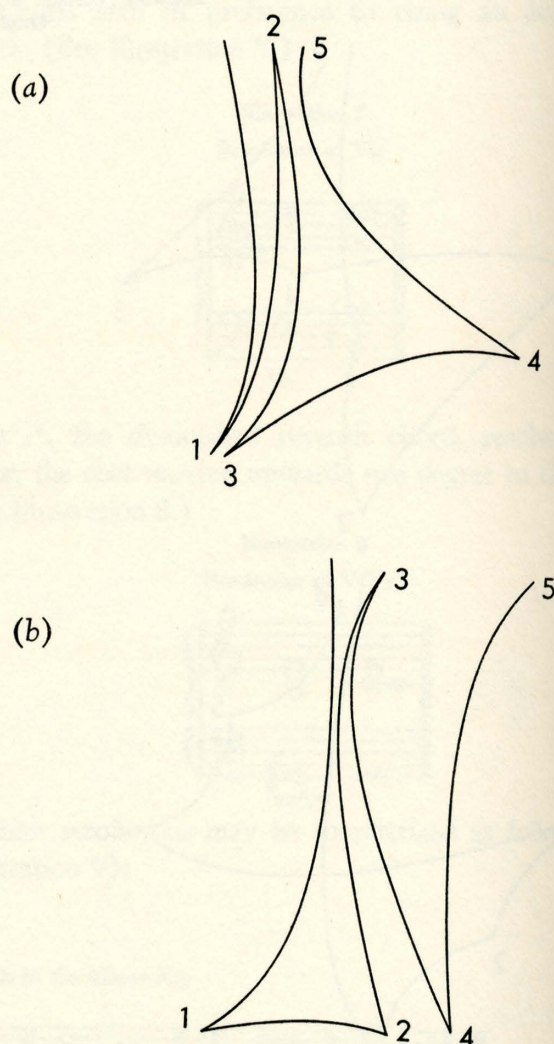


HOW TO BEAT QUINTUPLE MEASURE

As explained in Lesson 74, GENERAL THEORY, quintuple measure is a combination of duple and triple measure. The simplest way to beat $\frac{5}{8}$ or $\frac{5}{4}$ time is to beat first duple measure, then triple measure, as indicated at (a) in Illustration 13; or, if the metrical arrangement requires it, beat triple measure first, then duple, as shown at (b) in Illustration 13. (See Illustration 13.)

Illustration 13

Two Patterns for Beating Quintuple Measure



Other effective patterns may easily be devised for beating quintuple measure, but these have the decided advantage of providing a strong down-beat for each of the two strong pulses within each measure.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 148

HARMONY

1. What peculiarity do we observe as to the intervals in the seventh chords in the minor scale?

12 Ans.

2. What is the resolution of the seventh chords of the minor key?

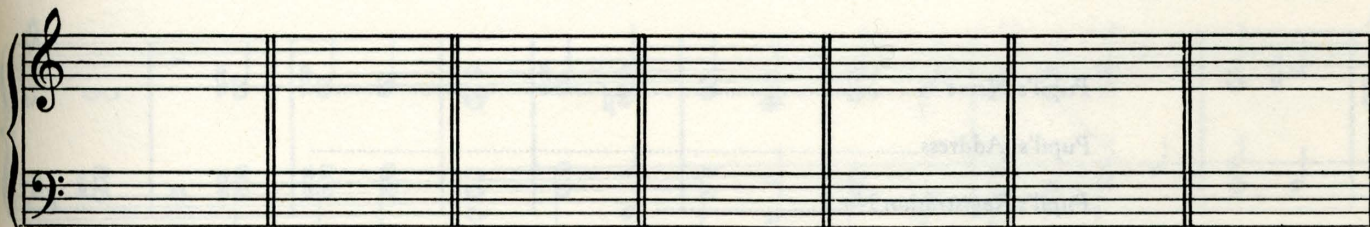
12 Ans.

3. When may I_7 in the minor, have the normal resolution?

12 Ans.

4. Write the regular resolutions of all the seventh chords in the scale of G minor, without signature, placing accidentals where required.

30 Ans.



Marks
Possible

Marks
Obtained

ELEMENTS OF CONDUCTING

5. Draw from memory a diagram showing three different patterns for the beating of compound duple measure.

14 Ans.

6. Draw from memory a pattern for beating compound triple measure in slow tempo.

10 Ans.

7. Draw from memory a pattern for beating quintuple measure.

10 Ans.

100 TOTAL.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

VIOLIN



LESSON 149

GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC · HARMONY

APPRECIATION OF MUSIC

The Overture

THE EARLY OVERTURE

The early Overture, or Introductory Piece, was a very insignificant affair, and was called a "sinfonia" or "symphony." (See Lesson 77, FORM AND ANALYSIS.)

In Illustration 1, is quoted a Sinfonia from the second act of *Orfeo*, a music-drama written by Monteverde, in 1608. Above the score are the words, "To be played softly by *viole da braccio*, *organo di legno*, and *contrabasso de viola da gamba*"—all instruments in use at that day.

Illustration 1

An Early Overture, or Sinfonia

MONTEVERDE

Sinfonia

This 'hymn-like piece, with its archaic flavor, is far removed from our ideas of an overture today.

By the time of Mozart, these small beginnings had developed very considerably, and his overture to the

opera, *The Magic Flute*, still holds a firm place on orchestral programs everywhere. It is admired for its sparkle and the skillful manipulation of its leading theme, which is here presented. (See Illustration 2.)

Illustration 2

Chief Theme of "The Magic Flute" Overture



MOZART

This vivacious theme forms the subject of a four-part fugue, and by means of transposition and canonic imitation is constantly kept in evidence. The overture is a remarkable example of ingenuity combined with spontaneity.

THE DRAMATIC OVERTURE

The later Dramatic Overture, which, in Lesson 78, FORM AND ANALYSIS, is described as a "forecast of the opera which is to follow," was used by Beethoven in

his "Leonora No. 3" Overture to *Fidelio*, but much more elaborately by Wagner and his contemporaries. These writers inclined toward the use of the title of "Prelude"; and such a Prelude, or *Vorspiel*, invariably employs some of the main themes appearing in the succeeding opera. Humperdinck, for example, in his Prelude to the fairy opera, *Hänsel and Gretel*, introduces a number of themes occurring in the opera. These characterize Gretel, the Witch, etc. In Illustration 3, two of these themes are quoted, (a) representing "The Children," and (b) "The Witch."

Illustration 3

Themes From "Hänsel and Gretel"



HUMPERDINCK

In Wagner's *Tannhäuser*, the chief idea is a struggle between religion, as represented by the saintly Elizabeth,

and sin, represented by Venus. These two forces are at war in the soul of Tannhäuser, and the climax of the

overture suggests the triumph of good over evil, by bringing forward, in superbly broad fashion, the "Pilgrim's Chorus." At the opening of the overture, the theme had only a quietly religious style. This fine example of augmentation of a melody was alluded to in Lesson 133, APPRECIATION OF MUSIC, and the "Pilgrim's Chorus" theme shown in Illustration 5 of that Lesson. Another important theme, in both overture and opera, is that shown in Illustration 4 below—the "Venusberg" theme:

Illustration 4

The "Venusberg" Theme, From "Tannhäuser"

WAGNER



The Prelude, or Vorspiel, of modern composers is well represented in all the later works of Wagner. The

Prelude to *Lohengrin* is almost entirely evolved from "The Grail" motive. (See Illustration 5.)

Illustration 5

"The Grail" Motive, From "Lohengrin"

WAGNER



In the Prelude to *Parsifal*, various motives, such as "The Eucharist," "Faith," and "The Grail," (the last an entirely different theme from that bearing the same name in *Lohengrin*), are treated in a manner which creates an ecclesiastical atmosphere before the curtain rises on the first scene. The motive associated with the chief character, Parsifal, is shown in Illustration 6.

Illustration 6

The "Parsifal" Motive

WAGNER



THE CONCERT OVERTURE

The Concert Overture, as originated by Mendelssohn, is illustrated by many brilliant examples in modern orchestral literature. They are, in a sense, Program Music, which means that they follow certain definite ideas inspired by nature, fiction or fact. The first of these prompted Mendelssohn's *Hebrides* overture. The composer visited the island of Staffa, Scotland, in 1829, and was strongly impressed with the basaltic cavern there, called "Fingal's Cave." He wrote the overture as a musical commemoration of the visit, and it sometimes goes by the title of the *Fingal's Cave* overture. The

opening theme is said to have arisen spontaneously to his fancy while in the cave. Its tonality, B minor, suggests gloom, and the rhythmic pattern may easily be thought to represent the rising and falling of the waters. (See Illustration 7.)

Illustration 7

First Theme of "The Hebrides" Overture

MENDELSSOHN



He completed the work in the regular classical form, with a second theme in the relative major, D. (See Illustration 8.)

Illustration 8

Second Theme of "The Hebrides" Overture

MENDELSSOHN



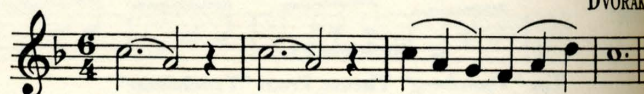
Three Concert Overtures by Dvořák deserve especial mention: *Nature*, *Carnival*, and *Otello*. A particularly interesting feature of these overtures is their close

connection by means of one theme called the "Nature" theme, which appears in the *Nature* overture as the chief theme, receives brief mention in the second, *Carnival*, and figures prominently in the third, *Otello*. This theme is quoted in Illustration 9. Its placid and pastoral character is well set forth by the clarinet.

Illustration 9

The "Nature" Theme

DVOŘÁK



HARMONY

The Use of the Secondary Seventh Chords

(This subject is continued from Lesson 148, and is resumed in Lesson 151.)

THE MINOR KEY (Continued from Lesson 148)

The practical use of the secondary seventh chords, in minor, will now be shown by harmonizing a given figured bass in four parts.

In Illustration 10, observe the preparation and resolution of the dissonant major seventh at (a), and of the

augmented fifth at (c). At (d) is a major seventh, entering degree-wise. The seventh added to the diminished triad, Π° , can be prepared, as at (b), or may be taken without preparation, like the seventh of vii° , in the major key, as at (e). In fact, vii° , in the major key and Π° , of the relative minor are the same chord.

Illustration 10

Harmonization of a Figured Bass



A melody in the soprano, giving opportunity for the employment of several secondary seventh chords will now be harmonized. (See Illustration 11.)

Observe the skip of an augmented fourth in the bass

at (a) of this illustration. As this is the regular resolution of this seventh chord, the skip is allowed; and this fact is also the only justification for using Π° in root position. The seventh of III° , at (b) enters and resolves by degrees, and one of the tones (C) is prepared.

Illustration 11

Harmonization of a Melody



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 149

APPRECIATION OF MUSIC

1. What was the early overture called?

10 Ans.

2. Name an early classical overture that is still played on orchestral programs.

10 Ans.

3. Give another name for the overture, used by Beethoven, Wagner and others.

10 Ans.

4. State briefly the difference between the Dramatic Overture and the Concert Overture.

10 Ans.

.....
.....

5. Mention two themes used by Humperdinck in the Prelude to his opera, *Hansel and Gretel*.

10 Ans.

6. What overture by Mendelssohn was inspired by his visit to Scotland?

10 Ans.

7. Name three concert overtures by Dvořák in which there is a close connection by means of one theme.

10 Ans.

Marks
Possible
Marks
Obtained

HARMONY

8. Harmonize the following exercises. Mark the chords and inversions.

30 Ans.

(a)

(b)

VII^o II^o IV₇ II^o V₇

100 TOTAL.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

VIOLIN



LESSON 150

GRADE—GRADUATE B

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

APPRECIATION OF MUSIC

The Concerto

The modern concerto, that is, the style of concerto in vogue since the time of Mozart, resembles structurally a sonata or a symphony. (See Lesson 141, APPRECIATION OF MUSIC, and Lesson 77, FORM AND ANALYSIS.) It is a type of composition that has attained great popularity, for it exploits a solo instrument, at its utmost virtuosity, in connection with the orchestra. The solo instrument may be violin, piano, 'cello, or occasionally one that is less usual. Very exceptionally a concerto may be written for two or three solo instruments, and it is then called a double concerto, or a triple concerto.

In the concerto, greatest demands are made upon the player. He must have a technic which will enable him to coördinate his playing with that of the orchestra, and, in addition, a musical perception which will lift the emotional content of the work to the highest plane.

While the concerto is designed primarily to exploit the art of the player, the orchestral part is of great significance. Often the theme is voiced by some orchestral instrument or group of instruments, while the solo part merely supplies a modest background. Again, there may be antiphonal passages between solo instrument and orchestra—interesting dialogues.

In the cadenza, the solo instrument temporarily reigns alone, and every opportunity is there afforded the artist to display his technical and interpretative resources.

The orchestral parts of a concerto are nearly always arranged for the piano (or, in the case of a piano concerto, for a second piano), so that the works may be performed with ensemble effect when an orchestra is not available.

Many modifications have been made in concertos since the classic masters held sway. In the Mozart concertos, for instance, the orchestra always announces the subject before the solo instrument, but otherwise the orchestration is not a prominent feature of the work as a whole. Beethoven began to give greater prominence to the accompaniment, until at the present day there is a tendency to write "symphonies with piano accompaniment," in which the soloist is merely a unit in the whole scheme. However, the general public still clings to the famous works in concerto form, which provide ample opportunity for the display of a soloist's prowess.

Note: Refer to Composition 860 of this Course, the Vieuxtemps "Concerto in D minor," for an outstanding example of the violin concerto. An analysis of this concerto is published in the annotation to Composition 860.

ELEMENTS OF CONDUCTING

*Baton Technic**(This subject is continued from Lesson 148.)*

MODIFICATIONS OF THE BEAT FOR SLOW TEMPO

It is a general principle of baton technic that the baton must be kept constantly in motion unless there is a pause in the music.

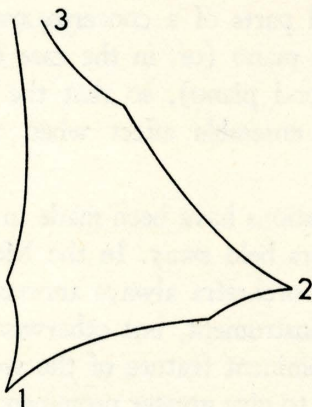
If the tempo of the music is very slow, it may be the case that if the patterns shown in previous Lessons are followed, the baton must be moved so slowly that the sense of the tempo is lost.

The solution for this problem is to use two arcs or curves in the same general direction for each beat, instead of one, thus dividing each beat.

Illustration 1 shows how this might be done for triple measure. (See Illustration 1.)

Illustration 1

A Modified Pattern for Beating Triple Measure in Slow Tempo



Observe, in connection with Illustration 1, that the vigorous first beat is indicated by a long curve and a short curve, whereas the curves in the second and third beats are approximately equal in length.

THE PREPARATORY BEAT

The start of the performance of a composition is one of the most delicate and critical points in its interpretation. The conductor's procedure must be such as to bring about

a uniform attack on the part of the members of the orchestra, and to establish the correct tempo from the beginning. His movements must show no hesitancy or lack of confidence which might carry over to the orchestra, and his indications to the members of the orchestra must be entirely clear.

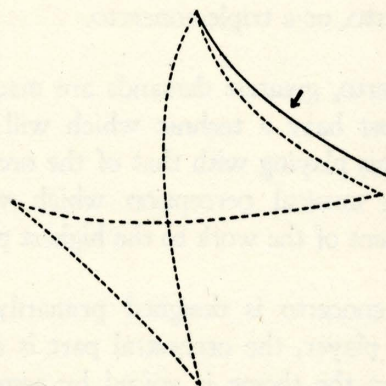
He should raise the baton to medium height, and hold it motionless for a moment to bring about attention and anticipation of the start.

He should then give one preparatory beat which is definite, and which can be made, by a change of direction, to lead naturally and smoothly, but very perceptibly, into the actual first beat of the music. The baton stroke which gives the first beat of the music (after the preparatory stroke, during which the orchestra is silent) should fit into its accustomed place within the measure pattern, in accordance with the diagrams in preceding Lessons.

Illustration 2 shows by means of a solid line the preparatory upbeat which might be used to start a composition.

Illustration 2

Preparatory Upbeat to Start a Composition in Quadruple Measure, Beginning With First Beat



tion in quadruple measure, the music beginning with the first beat. The dotted lines indicate the measure beats. (See Illustration 2.)

ESTABLISHING THE CORRECT TEMPO

A few moments before starting the performance of an orchestral composition, the conductor should *think* his way through the opening measures, in order to establish in his own mind the proper tempo.

By doing this, he has the best opportunity to begin the performance at exactly the desired tempo. It is neither easy nor effective to make a forced change in tempo in the opening measures, by reason of getting off to a bad start.

When, in accordance with the intentions of the composer, gradual or abrupt changes must be made in tempo in the course of a performance (or if there is a change in time), it is essential that the conductor give his whole attention to the orchestra, and that the orchestra give specially close attention to the conductor, so that the desired result may be achieved effectively.

PAUSES

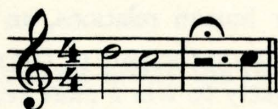
Pauses may occur in orchestral music in the form of prolonged rests; or in the form of holds over notes, to be followed either by silence, or by another note without interruption of sound. Each kind of pause must be taken care of by its own kind of baton technic.

(The foregoing does not refer to rests which do not disturb the metrical flow of the music, but to rests or holds which do interfere with or stop the metrical flow.)

Illustration 3 shows a rest which is written to occupy a whole measure, with a *fermata* to indicate that the silence is to be prolonged at the discretion of the conductor. (See Illustration 3.)

Illustration 3

A Pause in the Form of a Prolonged Rest

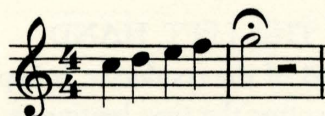


In a case like that shown in Illustration 3, the conductor performs the down-beat which marks the first pulse of the silent measure, *but not vigorously*. He then halts the baton and holds it still for the duration of the silence, after which he gives a preparatory beat to lead to the resumption of the music.

Illustration 4 shows an example of a prolonged note followed by a rest. (See Illustration 4.)

Illustration 4

A Pause in the Form of a Prolonged Note Followed by a Rest



In guiding the orchestra through a pause like that indicated in Illustration 4, the conductor gives a down-beat for the first pulse covered by the note marked with the *fermata*, then halts the baton at the bottom of the stroke, and keeps it motionless for the duration of the hold, finally making a little sidewise jerk of the baton as a signal to the orchestra to "let go."

Ordinarily, the baton is then quiet again through the rest, whatever its duration may be, and a preparatory beat is used to lead the orchestra to the next attack.

Illustration 5 shows the third kind of pause, in which a prolonged note is to be joined smoothly to the succeeding note. (See Illustration 5.)

Illustration 5

A Pause in the Form of a Prolonged Note Directly Followed by Another Note



Here again, the conductor simply stops the baton at the bottom of the stroke indicating the first pulse of the first note. The orchestra sustains the note until the baton has performed a preparatory upbeat to lead to the sounding of the next note.

Although the foregoing Illustrations and instructions do not cover every conceivable situation with regard to pauses, they exemplify the general principles, which may be applied, or modified, to suit any case.

Concluding notes of compositions are often sustained beyond their normal time values, and require a modification of the baton technic just described.

The procedure is essentially the same as for a long note followed by a rest, but it is somewhat exaggerated. The baton is not kept motionless but is made to quiver slightly up and down, then cessation is signalled by a wider, side-wise sweeping movement of the baton.

THE USE OF THE LEFT HAND

If the left hand of the conductor is kept constantly in motion, supplementing the time beating of the right hand, the result is likely to be that the members of the orchestra will not be so acutely aware of the special signals which the conductor may wish to give from time to time with his left hand.

The left hand should be used, in particular, to bring about desired adjustments of tonal power and to signal entries to the players.

When the left hand is raised with the palm downward, it is the equivalent of a command to play more softly; and, conversely, when the left hand is raised with the palm upward, the indication is that a louder tone is desired.

These indications may be directed toward the orchestra in general, or toward some group or individual.

Although, as above suggested, the left hand should not be kept constantly in motion, it may be used in very dramatic or very delicate passages to supplement the motions of the right hand in dramatizing the interpretation. Professional orchestra players are incredibly expert in counting out measures of silence, and in knowing when they should re-enter, but proficient conductors usually add to the confidence and certainty with which they make their re-entries, by giving them advance signals, particularly if the re-entry is important and prominent.

At the time when the re-entry is about to occur, the players watch the conductor closely, and, at least a few seconds ahead of time he brings his left hand up to a position commanding their attention. Then, when the players should start, their re-entry is definitely indicated by a sweeping movement of the left hand which is a counterpart of the beating movement given at the same time with the right hand with the baton.

Orchestra Rehearsals

There are many analogies between solo playing and orchestra conducting, and we may note a special one at this point, namely, that rehearsals are to the orchestra what practice is to the soloist. However expert the individual members of an orchestra may be, they cannot form a good orchestra unless they are rehearsed frequently.

Just as the soloist must in his practice "iron out" all the hard spots and determine the style of his interpretation, so the conductor must do likewise in rehearsing his orchestra. The real work is done during the rehearsals, and it is the finished product which is brought before the audience at the concert.

As a further analogy, we may note that just as a soloist's progress in the development of his interpretation, is determined by his ability to listen critically to his playing, so, likewise, progress is made in rehearsal largely in accordance with the ability of the conductor to listen critically to the orchestra so as to detect faults and to remedy them.

In this process of critical listening and of making adjustments, a correct rendition of the individual parts of the score, fine ensemble, and a proper balance of tonal power between parts should be considered prime requisites.

Stops for corrections and explanations are inevitable in connection with rehearsals. If they are unnecessarily frequent, however, the rehearsal becomes unduly wearing upon the members of the orchestra.

To some extent, they can be minimized by making each stop and repetition serve for making not one but a number of corrections, the need for which may have become evident within a certain section. Progress in rehearsal of the orchestra as a whole, may be greatly expedited by special rehearsals beforehand of the different choirs—strings, woodwinds, brasses.

As in all other human relations, an attitude of good humor and patience on the part of the conductor toward the orchestra, is likely to win a more ready response than irritability and impatience.

Assuming, for the players the ability to put into effect the directions of the conductor, the interpretation of any orchestral composition will gradually develop an individualized quality in the course of rehearsals, and its final form and style will depend upon the taste, insight, discrimination and musical comprehension of the conductor.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 150

APPRECIATION OF MUSIC

1. Why is the concerto a popular type of composition?

10 Ans.

2. For what instrument may the solo part in a concerto be written?

10 Ans.

3. What qualifications should the solo player of a concerto possess?

10 Ans.

4. Mention two ways in which the orchestral part participates intimately in the general performance of a concerto.

10 Ans.

5. In what portion of the concerto is the soloist given a special opportunity to display his skill without the orchestra?

10 Ans.

6. Contrast briefly the treatment of the orchestra, in concertos, by early composers and by later composers.

10 Ans.

ELEMENTS OF CONDUCTING

Marks
Possible
Marks
Obtained

7. Draw from memory a diagram showing a modified pattern for beating triple measure in slow tempo.

7 Ans.

8. Describe the procedure followed by a conductor in giving a preparatory beat.

7 Ans.

9. Describe the baton technic necessary in connection with a prolonged rest.

7 Ans.

10. Describe the baton technic necessary in connection with a note which is prolonged beyond its regular time value.

7 Ans.

11. How is the left hand used to direct the orchestra to play more softly? More loudly?

6 Ans.

12. Upon what ability on the part of the conductor do effective rehearsals primarily depend?

6 Ans.

100 TOTAL.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Mid-Grade Test Following Lesson 150

APPRECIATION OF MUSIC

1. (L. 141) What is said to have been the crowning achievement of the classical period?

3 Ans.

2. (L. 141) What is a symphony?

3 Ans.

3. (L. 142) What rhythmic pattern is found conspicuously in three movements of Beethoven's Fifth Symphony?

3 Ans.

4. (L. 146) Name the two general classes into which instrumental music may be divided.

3 Ans.

5. (L. 146) What German name is given to a theme employed to indicate a certain personage, situation, event or idea?

3 Ans.

6. (L. 147) What composer developed the *Leitmotif* to a very high degree?

3 Ans.

7. (L. 147) What new form in orchestral music was introduced by Liszt?

3 Ans.

8. (L. 149) What distinctive names are given to

3 (a) overtures employing themes from the work which follows it? Ans.

(b) overtures following definite ideas inspired by nature, fiction or fact? Ans.

Marks
Possible
Marks
Obtained

HOW TO TEACH THE VIOLIN

9. (L. 145) What error do pupils frequently make with regard to the last note played before a shift to a new Position?

3 Ans.

10. (L. 143) What general rule should pupils be directed to follow in scale playing when there is a choice between the use of an open string, and the use of the fourth finger?

3 Ans.

ELEMENTS OF CONDUCTING

11. (L. 142) In what direction does the baton move for the second and third beats in triple measure?

3 Ans.

12. (L. 148) In what way is the pattern of baton movement for compound triple measure similar to that for simple triple measure?

3 Ans.

13. (L. 150) How should a preparatory beat be given for a composition which starts on the first beat of the measure?

4 Ans.

Marks
Possible
Marks
Obtained

ELEMENTS OF CONDUCTING—Continued

14. (L. 150) Explain the baton technic which should be followed in connection with the following:

20 Ans. (a) A pause in the form of a prolonged rest.

(b) A pause in the form of a prolonged note followed by a rest.

(c) A pause in the form of a prolonged note followed directly by another note.

HARMONY

15. (L. 145) Harmonize the following bass. Mark the chords.

20 Ans.

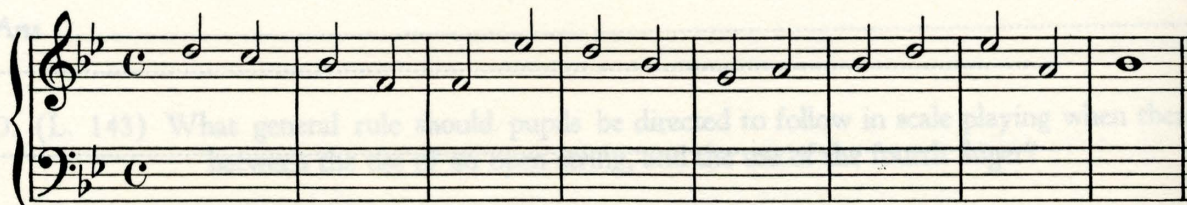


Marks
Possible
Marks
Obtained

HARMONY—Continued

16. (L. 145) Harmonize the following melody in four parts. Use your own selection of triads and dominant seventh chords, in root position and inversions, and mark the same.

20 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 151



GRADE—GRADUATE B

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

HARMONY

The Use of the Secondary Seventh Chords

(This subject is continued from Lesson 149.)

THE MINOR KEY (Continued from Lesson 149.)

INVERSIONS

The inverted seventh chords of the minor scale are subject to the same rules of resolution as those of the major scale. Owing to the extremely dissonant character of the seventh chords on the first, third, and sixth degrees, great care should be exercised to make their introduction and resolution strict. A bass will now be given for harmonization (see Illustration 1), introducing the seventh chords and their resolutions as illustrated in Lesson 148, HARMONY.

Illustration 1

A Given Bass to be Harmonized



Seventh chords are always indicated when the figuring for the chord contains two consecutive numbers—for instance the 4 and 3 in measure 1 of Illustration 1, and the 6 and 5 in five places. These are all inversions of chords of the seventh, the consecutive figures indicating the seventh and root, forming, together, a second in the upper voices. (See Lesson 84, HARMONY.)

As indicates a first inversion, the bass tone, when this figuring is found, is obviously the third of the chord, and the root must be a third lower. This practical hint will be found useful, in harmonizing figured basses. As $\frac{4}{3}$ indicates a second inversion (see Lesson 84, HARMONY), we can visualize the root as being the fifth below the bass tone.

In looking over the given bass in Illustration 1, with these suggestions in mind, it will at once be seen that the root of the four-three chord in the first measure is a fifth below the A; that is, it must be D, or, in this case, D#, as the key of E minor requires the D sharpened, and this is also indicated in the figuring. Therefore, we have the second inversion of the leading-tone seventh chord. The others can be mentally analyzed in the same way.

The root of the six-five chord in the second measure, being a third below the bass tone, it is the tonic seventh chord. The same chord is found in the fourth measure, but now with D# (the major seventh) instead of D.

The six-five on B (measure 6), is the highly dissonant major seventh on the mediant, III⁺₇.

By turning to Illustration 2, you will see how these chords have been treated.

Illustration 2
Harmonization of the Given Bass

e: I VII^{#4}/₃ I₆ ⁻⁶/₅ IV II^{o6}/₅ V[#] III⁺ II₇ ⁻⁶/₅ V[#] III^{#6}/₅ VI V[#]-7 I

Observe the seventh passing by step to the sixth at (a), the minor seventh being used to avoid the augmented second, from D[#] to C. At (b), the third, fifth and seventh of the mediant seventh chord are prepared. The root, G, enters by skip, but remains stationary in the resolution, and the other intervals all progress by degrees.

It has been thought unnecessary to introduce all the secondary seventh chords and their inversions, especially in the minor keys, at this time. Some are so dissonant that they are unsuited for vocal music, the basis of all work in part-writing. The chord at (b), in the above example, illustrates this point. By referring to Lesson

148, HARMONY, the student will find the regular resolution of each chord when in root position. The progressions of the individual degrees are usually the same in inversions.

An example will now be given of the harmonization of a given melody, showing the use of inverted seventh chords. (See Illustration 3.)

The progression, in parallel motion, of all the voices at (a) is quite allowable, as there is only a change from one position to another of the same chord.

Secondary seventh chords are considered again in connection with Optional Progressions of Seventh Chords. (See Lesson 154, HARMONY.)

Illustration 3
A Given Melody to be Harmonized

Harmonization of the Given Melody

d: I -6 VII^{#4}/₃ I₆ II₆ II^{o6}/₅ V[#] -^{#2} I^{#6} IV₆ II₃ ⁻⁶/₅ V[#] -7 I

HOW TO TEACH THE VIOLIN

How to Teach the Use of Exceptional Procedures in Playing

The artistic interpretation of complex works of musical art, sometimes requires that orthodox ways of playing be abandoned in favor of exceptional technical procedures.

It is true that observance of the general rules for shifting will prevent the student from making bad shifts, and that knowledge of orthodox fingering will in any event keep him from losing his way.

However, when the technic and musical taste of your pupils are well formed along standard lines, and when they begin to deal with advanced repertoire, occasions arise for explaining that musical effects and technical difficulties sometimes require departures from routine technic.

Many specific points and instances might be cited, but a few will show the need for this kind of instruction, which must be given with discretion lest the student too freely abandon conventional ways.

For example, when shifts must be made within a phrase, it is well to make them in quick succession, one immediately after another. The phrase will thus be much smoother, although it is not customary to make shifts in this way.

Owing to the sympathetic relationship between the right and the left hands, it is sometimes necessary to adopt an exceptional bowing procedure to facilitate the work of the left hand.

Illustration 4 shows an excerpt from the Bruch Concerto, in playing which the student would ordinarily hold back in his use of the bow, upon seeing the septuplet and the sixteenth notes which follow, and which are tied to it. (See Illustration 4.)

Illustration 4

Excerpt From the Bruch Concerto

BRUCH: Concerto



It is actually better, in a case of this kind, for the student to use a considerable amount of the bow on the first note, so that the fingers of the left hand may more easily perform

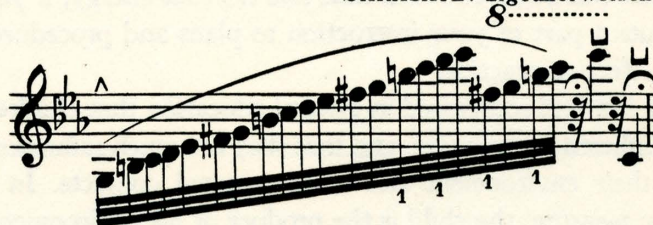
the motion of stopping. For some physiological reason, if your pupil holds back in his use of the bow, the fingers of the left hand will act as if they were held back by weights.

Illustration 5 shows a passage from Sarasate's "Zigeunerweisen" which illustrates a similar point. (See Illustration 5.)

Illustration 5

Excerpt From Sarasate's "Zigeunerweisen"

SARASATE: Zigeunerweisen



Here, however, the student should be economical in his use of the bow at the beginning, so that he may use it more freely at the end of the passage and free the left hand fingers for their work.

In a passage like that shown in Illustration 6, the pupil is likely to experience some difficulty in placing the third finger on the A string; and this difficulty, in turn, may tend to impede the bowing, because of the sympathetic relationship between the two hands, which we have previously discussed. (See Illustration 6.)

Illustration 6

A Passage in Which a Fingering Difficulty May Impede Bowing



The remedy is to draw the bow freely, and the result will be a freeing of the third finger of the left hand so that it finds the stopping less difficult.

Examples might be multiplied indefinitely, but the principle to be applied is always the same: Let the technical procedure be suited to the musical effect desired or to the difficulty encountered, even though the procedure may not be strictly conventional.

How to Teach Pupils to Practice

Your duties as a teacher will not be fully discharged by developing the technic of your students, and by refining their musical understanding. One of your chief duties must be to show your pupils how to put into effect, in their practice, the instructions which you give them, so that their practice time may yield the utmost in the way of progress.

This important phase of musical training is frequently neglected, and even talented and ambitious students often practice their assignments incorrectly for hours at a time. The way will be cleared for rapid advancement, and your pupils will be saved much time and nervous energy, if you devote a part of your instruction to plans and procedures for effective practice.

It is a fact recognized in general education that children are inherently imitative, and that they are much influenced by their environment and their personal contacts. In a large measure, the child is the product of his environment, and of the guidance given him by his educators. At a certain point of maturity, however, the most valuable part of his education begins, namely, self-education; and the success of self-education depends upon the degree of self-criticism and self-discipline.

Practice is a form of self-education, and in order that your pupils may be able to practice intelligently and successfully, you must teach them to recognize their mistakes. Beyond criticizing and analyzing their errors, they must be taught, also, to avoid them, with the help of self-discipline.

In a certain sense, practice is a mental accomplishment which makes itself manifest in various ways: 1. In the observance and supervision of all technical functions of both hands working in co-ordination. 2. In the observance of impeccable intonation. 3. In the conscious direction of the physical functions which are necessary to the mastering of technical difficulties.

Practice should never consist of interminable, thoughtless playing. If, for example, one of your pupils detects one false tone in a scale, he will always make the same mistake unless he searches for the reason for the false intonation and corrects the error.

This reason might be, for example, a wrong concept of the place on the fingerboard where the tone should be stopped; or perhaps the technical preparations were insufficient; or

perhaps the fingering within the Position was not clear in your pupil's consciousness.

To find out just what is wrong and to make the necessary correction is the essence of effective practicing. When this is done even once, the mistake is not so likely to recur, and the formation of a new, correct habit has begun.

The procedure outlined for correcting a mistake in a scale must be followed, with equal care, at any time a difficulty or mistake is encountered in any kind of material. Once your pupil determines why a certain passage is difficult or why he has made a mistake, the way to improvement or correction is ordinarily obvious.

Above all, your pupils should be instructed that practice is as much a mental as it is a physical process, and that every technical movement should be planned and anticipated by the mind. Every passage of a composition, every scale, every broken chord, should be so clearly visualized, that your pupils can describe all the proper finger stoppings and shifting of Positions without looking at the notes.

For the sake of realizing rapid progress from practice, it is, furthermore, essential that your pupils cultivate ability to read at sight, so that in their practicing they can give minimum attention to the reading of notes and give maximum attention to the work of the right and the left hands.

In developing your pupils' ability to read easily at sight, you should choose material which is simple enough so that the mind can easily run ahead of the fingers and take in all the notation, and so that not only notes but also marks of expression may be correctly interpreted.

The complexity of sight reading material can be increased gradually, but careless playing should not be tolerated. Your pupils should make their sight reading interpretations accurate and complete.

In giving students counsel about practice, emphasize the fact that the practice period is an opportunity to make progress through the exercise of initiative and independent effort; and that they must draw to the fullest upon their resources of self-discipline and self-criticism. If they can be brought to approach their practice in this spirit they will find every practice period to be interesting and exciting, and their steady advancement will be a source of great pleasure to them.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 151

HARMONY

1. To what rules of resolution are the inverted seventh chords of the minor scale subject?

10 Ans.

2. When are seventh chords always indicated?

10 Ans.

3. Harmonize the following exercises and mark the chords and inversions. Make your own selection of the inversions of the indicated chords in the second exercise.

30 Ans.

VII^o V₇ — II^o V I II^o V₇

Marks
Possible
Marks
Obtained

HOW TO TEACH THE VIOLIN

4. What exceptional procedure would you recommend to an advanced pupil when shifts must be made within a phrase?

10 Ans.

5. Tell how the pupil's manipulation of the bow can sometimes be made to facilitate his fingering?

20 Ans.

6. What is the essence of effective practicing?

10 Ans.

7. In what way can a pupil's sight-reading ability help him to gain good results from his practice?

10 Ans.

100 TOTAL.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

VIOLIN



LESSON 152

GRADE—GRADUATE B

Subject of this Lesson: APPRECIATION OF MUSIC

APPRECIATION OF MUSIC

Modern Tendencies

(This subject is resumed in Lesson 153.)

FRANCE

Music is, to be sure, a universal language, but each nation speaks this language in its own characteristic fashion; and a striking fact in connection with modern music is the nationalism of its expression. This imparts a quality of local color, without infringing upon the universality of music's appeal.

One of the interesting features of present-day music is the steady enlargement of the territory producing it.

Europe is no longer the sole center of music production, for not only English-speaking America, but Latin America as well (Mexico and Chile, for example), contribute promising young composers.

In Europe itself, new racial qualities are finding expression. There was a time when serious music was considered to be the product of Germans, Frenchmen and Russians only. Today there are Italian, Polish, Spanish, English and Hungarian schools of composers.

The modern French School may be said to include several groups. One of these consists of **César Franck** and his pupils and followers—**D'Indy**, **Chausson**, **Duparc**,

Rousseau, **Ropartz**, **Lekeu**, **De Bréville**, **Augusta Holmés**, and others. Another is made up of impressionistic writers, such as **Debussy**, **Ravel**, **Dukas**, **Florent Schmitt**, whose works have a close affinity with that school of painters known as impressionists—**Manet**, **Monet**, **Whistler**. Then there is a third group, called Realists. This group includes such men as **Eric Satie** and the so-called "Group of Six"—**Milhaud**, **Poulenc**, **Honegger**, **Taillferre**, **Durey** and **Auric**.

The quantity of material for discussion is so vast, that it is manifestly impossible to do more than touch upon some of the works produced by these groups.

SYMPHONY IN D MINOR—CÉSAR FRANCK

César Franck's music, like the poetry and prose writings of his fellow-countryman, **Maeterlinck**, breathes haunting indefiniteness and symbolic aspiration. His masterpiece, the D minor Symphony, is one of the loftiest utterances in all musical literature.

A study of this great score arouses admiration both for its marvelous themes and their masterly development. Its pages abound in daring modulations and transforma-

tions and strange harmonies. We find exaltation, contemplation, undercurrents of profound reverie, doubt (but never despair), and unmistakable triumph at the close. His "generative motives," announced at the beginning, grow throughout the entire symphony. The Canon, the Fugue, the Variation are all called into play, for Franck bases his logic on that of Bach and Beethoven. Indeed, when Franz Liszt heard him extemporize on the organ, at St. Clotilde, in 1866, he was amazed, declaring that the great Bach himself could afford the only comparison.

The Symphony in D minor has three movements, the second combining the usual slow movement with the Scherzo. The first movement is in sonata form, elaborated and modernized; while the last movement includes, in addition to its two magnificent themes, a general resumé, or recapitulation, in greatly enriched fashion, of the chief themes of the whole symphony.

First movement

Special attention is called to the motive of the first theme, in the first movement. (See Illustration 1.)

Illustration 1

Motive of the First Theme, First Movement



This motive resembles the Fate motive in Wagner's *The Valkyrie*. Its second measure is identical with the opening motive of Liszt's *Les Préludes* (see Illustration 5 of Lesson 147); and a similar theme was used by Beethoven in his last string quartet, Op. 135.

Illustration 2 shows four measures constituting the second theme, and an appended chromatic phrase:

Illustration 2

Second Theme, First Movement

FRANCK: Symphony in D Minor

Violins

dolce e molto cantabile

Cellos and D'ble Basses

Observe the canonic imitation between the violins and basses. The closing chromatic phrase, just mentioned (the two last measures of Illustration 2), which serves first as a piece of counterpoint for the second theme, is given importance throughout the entire movement. It provides the constant shifting of harmony and the vagueness so characteristic of Franck. His whole tonal mass seems to slip down or up, chromatically, without preparation or warning, and frequently his progressions startle by the altogether unexpected paths they enter.

The first twenty-eight measures of the first movement, set forth a *Lento* Introduction, which includes

a portion of the main theme, an episode of importance, and chromatic passages, and creates a general atmosphere of expectancy and promise.

Beginning in measure 29, the full first theme is given out, *Allegro*. There are several important episodes and, later in the work, the bit of canonic imitation quoted in Illustration 2 of Lesson 133, APPRECIATION OF MUSIC. In measure 48, there is an abrupt halt and an unexpected modulatory chord, after which all the material thus far used is repeated in the key of F minor.

In measure 77, the main part of the movement really begins, bringing forward the first and second themes. The chromatic phrase quoted above leads up to what

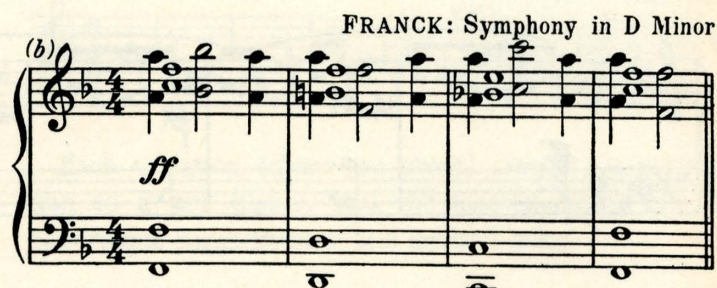
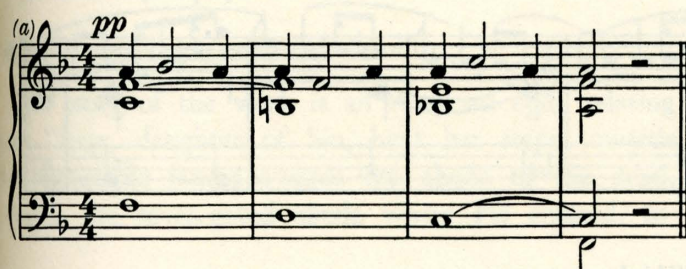
appears to be a third theme, simple in construction, but so plastic that the composer uses it throughout the first and last movements, with a significance which is in turn commanding, exultant, hesitant, thoughtful, elusive.

Illustration 3 gives, at (a) and (b), two versions of this theme, in different moods. The theme is repeated successively in the keys of D and B. The statement

in the latter key is scored *dolcissimo*, and has the addition of "holds" in the second and fourth measures.

The whole development section is a masterly working out of themes, fragments of themes and episodes, in a bewildering maze of combinations and tonalities, clothed in the richest harmonies. The movement closes with some superb canonic imitation in the brilliant key of D major.

Illustration 3
Subsidiary Theme



Second movement

This movement, as already stated, combines the usual slow movement with the Scherzo. The first sixteen measures consist of a series of pizzicato chords, played

by strings and harp. These chords establish a contemplative mood, and really generate the haunting melody given out by the English horn, later strengthened by the clarinet and flute. (See Illustration 4.)

Illustration 4
First Theme, Second Movement



A glance at the opening of this theme reveals its relationship to the generating motive. Compare the first three notes with Illustration 1.

The second theme is in Bb. (See Illustration 5.) Its opening is reminiscent of the subsidiary theme in the first movement, shown in Illustration 3.

Illustration 5
Second Theme, Second Movement



The theme of the Scherzo section (see Illustration 6) is in triplets, in the key of G minor. It is scored for muted strings.

After the Trio, the English horn theme and this triplet figure are combined in delightful fashion.

The Trio is in E \flat , and contains an excellent example of Franck's "sliding" modulations. We quote several

Illustration 6
Scherzo Theme



measures of the Trio to illustrate this characteristic. (See Illustration 7.)

Illustration 7
Trio Theme

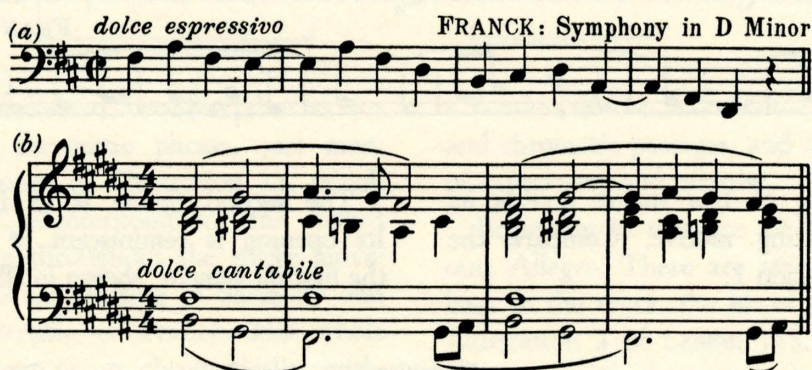


In the closing measures of this movement, the listener is kept in suspense as to the resolution of the chords, which pass through a series of unusual and evasive harmonies, finally settling down peacefully into the key of B \flat .

Third movement

In Illustration 8 are shown parts of the two themes of the last movement. The Development section brings forward these two themes, together with the three themes of the first movement, the English horn melody

Illustration 8
Themes of the Third Movement



of the second movement (see Illustration 4), and much episodic material before introduced.

Toward the close of a brilliant chord presentation of the beautiful English horn melody, a *basso ostinato*

appears, supporting the generating motive of the first movement, while the closing measures shout forth exultantly, in canonic form and with both contrapuntal and chord support, the theme at (a) in Illustration 8.

The critic, F. Baldensperger, compared Franck's work to that of Puvis de Chavannes, the great painter, "whose inspiration, indifferent to all worldly solicitations, flowed willingly . . . into the paths of reverie, and pursued its way like a beautiful river of quiet waters . . . reflecting the eternal calm of the sky."

Vincent d'Indy, the most distinguished of Franck's pupils, is noted for his masterpieces, the Second Symphony (in B \flat), and the symphonic poem, *Istar*. The latter is a set of variations, employing a novel scheme—that of delaying the simple statement of the principal theme until the close.

"ISTAR" VARIATIONS—D'INDY

The story of the work is an Assyrian epic, relating how "Istar, daughter of Sin, bent her steps towards the immutable land, towards the abode of the dead, towards the seven-gated abode where He entered, to-

wards the abode whence there is no return." The gorgeously attired Istar is gradually stripped of her jewels and raiment as she passes the successive gates.

In keeping with this story, the composer, in his music, proceeds by gradual degrees from complexity and elaborateness to simplicity, until, finally, only the theme itself is heard. (See Illustration 9.)

Illustration 9

Principal Theme, "Istar" Variations



Each variation (there are seven) contains a modulation to a key higher, and the atmosphere is one of picturesque suggestiveness and oriental color.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 152

APPRECIATION OF MUSIC

Marks
Possible
Marks
Obtained

1. Explain how music may be a language that is universal, yet nationalistic.

20 Ans.

2. Name some European countries, other than Germany, France and Russia, which have modern schools of composers.

20 Ans.

3. In which group of modern French composers do we classify

20 (a) Ravel? Ans.

(b) Honegger? Ans.

4. Which work by Franck has been called "one of the loftiest utterances in all musical literature"?

20 Ans.

5. What novel scheme was employed by D'Indy in his symphonic poem, *Istar*?

20 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Registration No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 153

GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC · HARMONY

APPRECIATION OF MUSIC

Modern Tendencies

(This subject is continued from Lesson 152, and is resumed in Lesson 155.)

FRANCE (Continued from Lesson 152.)

The work of **Claude Debussy** (1862-1918), well illustrates Walter Pater's saying, "Romanticism is the addition of strangeness to beauty"; for when we listen to his music, we are made aware of the use of new material, and forms of treatment which, hitherto, had not been used.

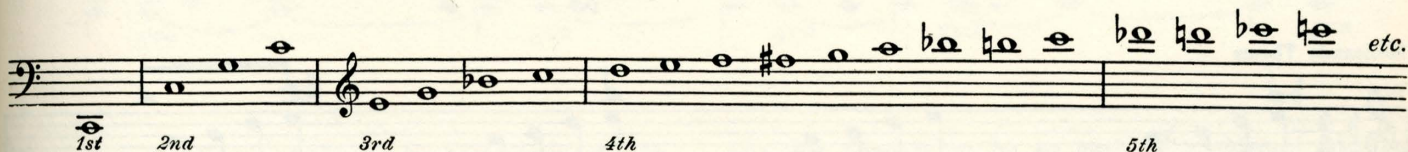
Walter Spalding, in speaking of the basis of Debussy's writing, calls attention to the so-called Chord of Nature.

He says that this chord, "consisting of the overtones struck off by any sounding body, contains, in epitome, the basic material of music; and the several octaves represent in a remarkable manner, the harmonic combinations used at different periods of development."

In order to make clear this reference, which is singularly applicable, the diagram of overtones or harmonics is reproduced here from Lesson 59, **GENERAL THEORY**, and divided into octaves by bars. (See Illustration 1.)

Illustration 1

The Harmonic Series, Divided Into Octaves



In the early days, music consisted of Plain-Song—one tone at a time. (See Lessons 55 and 57, **HISTORY**.) Later, fourths and fifths were used in combination. (See "Organum," Lessons 57 and 61, **HISTORY**.) Then, later still, when the dominant seventh chord and its inversions came into use, major and minor thirds and major seconds were heard.

These facts are exemplified in the first, second and third octaves, respectively, of the Harmonic Series. (See Illustration 1.) The inference is that we should next progress to the use, simultaneously in chords, of all the tones shown in the fourth octave; and indeed, some of the ultra-modern composers practically fulfill this deduction. The music of Henry Cowell, for instance (see

Lesson 158, APPRECIATION OF MUSIC), requires keys to be struck *en bloc*, without any pretense at articulated chords. This forms a singular fulfillment of the analogy, and the coincidence is sufficiently striking.

In his effort to transmute into sound the "melting outlines, shadowy vistas, and subtle rhythms" of Nature, Debussy has become the poet of the indefinite and the suggestive. He has introduced novel effects and colors, and expressed moods thereby, never before attempted.

Most of his piano pieces have descriptive titles,

such as "Gardens in the Rain," "Goldfish," "The Wind on the Plain," "Reflections in the Water." His "Afternoon of a Faun" is an extraordinary tonal translation of "veiled visions and shadowy beings," full of vagueness and elusiveness.

For purposes of illustration, we give a few excerpts from Debussy's works.

In the lyric drama, *Pélleas and Mélisande*, the three following themes occur (see Illustration 2):

Illustration 2
Themes From "Pélleas and Mélisande"

DEBUSSY

Forest Theme
(a)

Fate Theme
(b)

Mélisande Theme
(c)

The tonality of (a) in Illustration 2, hovers between D minor and F. In (b), the tonality approaches most nearly that of C, with the first chord as the French

augmented sixth. Various added discords, as for instance, the B in the second chord, may be regarded as unessential tones, lending "color."

The fleeting arpeggios characterizing the "Mélisande" theme, (c), would appear to be based on a dominant seventh chord in E \flat , and the E \flat 's which they contain have a peculiarly foreign effect.

Illustration 3 shows some other peculiarities of the "atmospheric" style of harmony. We have here continuous successions of parallel fifths and six-four chords.

The logical explanation appears to be that the harmonic or overtone elements, present in every individual music tone—more especially deep tones—are accentuated and brought into prominence. Thus, the passage is not one in four-part harmony, or any other kind of pure part-writ-

ing, but a procession of single tones (those given out in the melody and in two lower octaves), with harmonic and resultant tones strengthened to an equality with the fundamental tones. Such being the case, the six-four positions of the chords would have no significance, the fifths in the bass being merely some of these resultant tones, or tones below the fundamental, submerged in the tonal texture as was the cathedral in the sea. The tonality of the passage is perfectly simple—beginning and ending in C, but with measures 6-11 in F. Here, the tonic pedal point (C), sounding throughout, becomes a dominant pedal.

Illustration 3
Theme From "The Sunken Cathedral"

DEBUSSY

Illustration 4 gives a further demonstration of Debussy's habitual use of the augmented triad—a mannerism followed by other composers of the modern French School. It will be seen that all the right-hand chords in the passage quoted, are augmented triads, with variable notation. The left-hand notes are sometimes part of these triads, but frequently are not.

It might be claimed that in these cases—or some of them—certain seventh and ninth chords are formed;

yet this appears to be so entirely accidental, that the use of terms connected with systematized harmony is pointless terminology. We can only say that all sound combinations, whether familiar or not, are used for their sensuous effect alone, and without any hampering limitations of intellectual method.

The student is referred to Lesson 119, HARMONY, for further comments on the subject of ultra-modern writing.

Illustration 4
Theme From "Minstrels"



The orchestral technic of **Maurice Ravel** has been developed from that of **Rimsky-Korsakov**. Unlike **Debussy**, he makes comparatively little use of the whole-tone scale, or the chord of the ninth, but the chord of the seventh plays a leading role. Outstanding characteristics are bold harmonies, unresolved dissonances, constantly changing rhythms. His art is at its finest in the

smaller forms.

The composition called "**Le gibet**" is a most realistic piece of musical description. A String Quartet and a Trio for Piano, Violin and Violoncello are brilliant works, remarkable for tonal and rhythmic freedom. An excerpt from the Trio is shown in Illustration 5.

Illustration 5
Theme From First Movement of Trio for Piano, Violin and Violoncello



A later orchestral work of **Ravel**, entitled *Bolero*, shows his genius for attaining delightful effects with slight melodic material, adorned with amazing colors and rhythm. His orchestral tone-poem, *The Birth of the Waltz*, is also a noteworthy composition.

Eric Satie commenced as a sort of clown of music, burlesquing the oriental as well as the descriptive elements which filled the works of **Debussy** and **Ravel**. Probably his daring uses of popular musical ideas will cause his more ambitious compositions—particularly the "realistic" ballet, *Parade*—to be remembered. In this work, he demonstrated the possibilities latent in the poly-rhythms and the instrumental effects of jazz. Also he opened the way for **Stravinsky**, **Milhaud**, **Hindemith** and a few American moderns to evolve real artistic values from this product of the musical underworld.

Some of the compositions of **Milhaud**, **Poulenc** and **Honegger** represent the best work of the "Group of Six" French radicals. (See Lesson 152, APPRECIATION OF MUSIC.) Incidentally, **Durey**, one of the original six, revealed himself as an impressionist, and was expelled. Of the productions of this group, however, the author, **Paul Rosenfeld**, has said: "Their music is a startling mixture of archaism and hard, bright modernity. Some of it includes pastorals and eighteenth century airs; some, jazz, ragtime, military signals, dance-tunes of negro and South American orchestras, and even the absurdly inhumanized products of gramophones, orchestrelles and steam-calliopes."

Milhaud's music includes sonatinas, classic in intention; the *Shimmy* for jazz-band, *Romance and Rag-Caprice*, a collection of Brazilian dances, etc.

Honegger is a little more conventional than his confreres. In his *Pacific 231*, he depicts the clatter and bang of a locomotive. Perhaps his greatest works are *Judith*, a striking opera, and *King David*, an equally striking oratorio. Both contain pages of classic traditions and clashing polytonalities.

Poulenc has written a set of piano pieces, called *Promenades*, in which the traveler proceeds in turn "On Foot," "In an Auto," "On Horseback," etc. The "Promenade à bicyclette" ends with a smooth run down hill, interrupted by an evident catastrophe. (See Illustration 6.)

Illustration 6
Extract From "Promenade à bicyclette"

HARMONY

Sequences

A Sequence is the repetition of a musical model, or pattern. It may be rhythmical, harmonic, or melodic, and sometimes all three. The model may occur at the beginning of an exercise or composition, or in the course of the same. Sometimes, one sequence immediately follows another, as in Illustration 7.

In measure 2 occurs the model, or pattern, of the first sequence. Observe that, as the third of the chord is in the soprano on the first beat in the model, this interval occupies the same place in each corresponding chord of the sequence. The fifth of the chord (a IV chord) is in the soprano on the third beat in the model; and the third

beat of each sequential measure also has this same interval in the soprano. As the sequence in this case is not only rhythmic and melodic but also harmonic, the other voices of the model must occupy the same relative positions in the sequence. The skip of an augmented fourth in the bass, in measure 3, is allowable, as it results from the sequential imitation of the fourth in the first measure of the sequence.

The second sequence begins with measure 6, and ends with the first beat of measure 9. The seventh of the V_7 chord, in measure 9, progresses upwards, but returns to the third of the tonic triad. (See Lesson 154, HARMONY.)

Illustration 7
Sequences

SEQUENCE I
Model 1

SEQUENCE II
Model 2

1 2 3 4 5 6 7 8 9 10

I - V I -6 IV6 II -6 V6 III -6 VI6 IV -6 VII6 I -6 V7 VI -6 III7 IV -6 I7 II V7 V I

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 153

APPRECIATION OF MUSIC

1. How has Romanticism been described by Walter Pater?

10 Ans.

2. How do the tonal combinations, used at different stages of music development, appear to be related to the Harmonic Series?

10 Ans.

3. What composer has been called the poet of the indefinite and the suggestive?

10 Ans.

4. Name another composer of the Impressionistic School whose orchestral piece, "Bolero," has remarkable effects in color and rhythm.

10 Ans.

5. What three composers represent the best work of the so-called "group of Six" French radicals?

10 Ans.

HARMONY

Marks
Possible
Marks
Obtained

6. What is a sequence?

10 Ans.

7. What elements of music may it affect?

10 Ans.

8. What unusual melodic progression is allowable in the third measure of Illustration 1, because of the sequential imitation?

10 Ans.

9. Harmonize the following bass in four parts. Mark the chords and inversions and indicate the sequence by a curved line.

20 Ans.

100 TOTAL.

Pupil's Name

Pupil's Address

Pupil's Registration No.

Teacher's Name

Sherwood Music School Courses

VIOLIN



LESSON 154

GRADE—GRADUATE B

Subject of this Lesson: HARMONY

HARMONY

Optional Progressions of Seventh Chords

Up to the present, the seventh chords have been shown in their regular, or natural, resolutions, that is, to a fourth above (or fifth below), and, in the case of VII°_7 in major, and VII°_7 in minor, to I or i respectively—one diatonic degree above.

Having mastered these resolutions, other progressions of the seventh chords can now be taken up. In the case of the dominant seventh chord, any other progression than V_7 —I is usually called a “deceptive cadence”; and when a secondary seventh chord progresses in any other way than in the regular progression already shown, it is called an irregular progression. Many of these progressions, however, are so commonly used that the terms “deceptive” and “irregular” seem a little inappropriate. The general term “optional resolutions” will, therefore, be employed for the progression of seventh chords—dominant or secondary—to any other than their regular resolutions.

There are many possible progressions of seventh chords, and it will suffice to quote only a few.

THE DOMINANT SEVENTH

First, some practical progressions of the dominant seventh chord will be considered.

1. The progression of the root upwards one diatonic degree, from V_7 to vi , the seventh descending, as in the

regular resolution, one diatonic degree. (See Illustration 1.)

Illustration 1
 V_7 Progressing to vi



2. The progression of the root a fourth upwards to the secondary seventh on the tonic (see Illustration 2), either in fundamental position (a) or second inversion (b)—the seventh descending, as usual, one diatonic degree.

Illustration 2
 V_7 Progressing to I_7



3. The progression of the root a third downwards (see Illustration 3), to the triad on III, as at (a), or to

III₇, as at (b). In the latter case, we retain the fifth of the V₇ chord, to be the seventh of III₇. The seventh of the V₇ chord, descends one diatonic degree.

Illustration 3
V₇ Progressing to III or III₇



In the above progressions, the seventh resolves downwards. In the following group, the seventh will remain stationary and become either the root, third, or fifth of another chord.

4. The progression of a second downwards, to the triad on IV. The seventh of the V₇ chord becomes the root of IV. (See Illustration 4.)

Illustration 4
V₇ Resolving to IV



5. The progression of a fifth upwards (or a fourth downwards—see Illustration 5), to II (a), or II₇, either in its root position (b), or its second inversion (c).

Illustration 5
V₇ Resolving to II or II₇



6. The progression of a third upwards (see Illustration 6), to the triad (a) or the seventh chord (b) (c) (d) on VII. The progression to the triad is to its first inversion (a); to the seventh chord it progresses to the first, second or third inversions (b) (c) (d).

Illustration 6
V₇ Resolving on VII or VII₇



In Illustrations 4 and 6, the progressions of the dominant seventh chord are more in the nature of delayed resolutions, than resolutions in themselves, and depend upon suitable context for good effect. They should not be freely used.

7. An exceptional progression of the seventh, in the regular resolution of V₇ to I, occurs when some other degree than the seventh progresses to the third of I, in the bass. In Illustration 7 (a), the regular resolution of the seventh, F, to E, would produce bad hidden octaves with the bass. It is therefore, allowed to rise to G, instead. This progression is also permitted to avoid doubling the third of I, as at (b).

Illustration 7
Seventh Rising in V₇—I Progression



The following bass (see Illustration 8) provides for the optional resolutions of the dominant seventh chord. It will be harmonized to illustrate the uses of the same.

Illustration 8
A Given Bass to Be Harmonized



Illustration 9 gives the harmonization of the figured bass in Illustration 8, showing some of the optional

resolutions of the dominant seventh chord. Explanatory references to the progressions are given below.

Illustration 9
Harmonization of the Given Bass

(a) and (d) Sevenths of secondary seventh chords taken and left by stepwise progression downwards.

(b) V_7 resolving to III , according to Progression 3, given in this Lesson. The dominant seventh chord is here in its third inversion.

(c) V_7 resolving to VI : Progression 1.

(e) The $\frac{3}{6}$ following 6, in the given bass at this point, indicates that the first inversion is repeated with the third from the bass in the soprano.

(f) V_7 (here in second inversion) to I_7 : Progression 2.

(g) The third doubled in the soprano, to make the melodious progression of thirds with the bass, from the previous chord.

(h) V_7 to IV : Progression 4. The IV here makes only a temporary delay of the regular resolution of V_7 to I .

(i) $V \frac{4}{3}$ to I_6 , with the seventh rising: Progression 7.

(j) The root, B, is doubled in an inversion of V_7 . This is unusual, but the alto is obliged to take $D\sharp$ in this case.

Illustration 11

- The seventh progresses upwards (see Illustration 12), especially if the melodic tendency of the voice taking the seventh, or of one or more of the other voices, suggests upward progression, as at (a); or if another voice progresses to the tone to which it would have descended, in its regular resolution, as at (b).

Illustration 12

- The seventh ascends one diatonic degree and immediately returns by a skip of a third to the tone to which it would have regularly resolved, as in Illustration 13. The C is merely interposed and is not the resolution. This is plainly an embellishment of Progression 1, where the seventh falls one degree direct.

Illustration 13

Illustration 10

- The seventh remains stationary (see Illustration 11), the other three voices moving, as at (a); or two voices moving, as at (b); or one voice, as at (c).

5. Chord degrees may be exchanged between different voices before resolution, as in Illustration 14. The resolution must follow the last position of the chord.

Illustration 14



The harmonization of the given bass in Illustration 15 will show most of the above optional progressions of the secondary seventh chords:

Illustration 15

A Given Bass to Be Harmonized



In Illustration 16, where the given bass is harmonized, observe the rhythmic similarity of measures 5 and 6. This is called a sequence, or sequential treatment. Sequences are taken up in Lesson 153, HARMONY. The cadence is plagal, the movement of the tenor, from G to A, not changing its harmonic basis.

Detailed references to the progressions of the secondary seventh chords are given below the illustration.

Illustration 16

Harmonization of the Given Bass



- (a) IV_7 to V_7 —The seventh descends one degree and one voice remains stationary: Progression 1.

- (b) VII°₇ to VI₇—The seventh remains stationary, while the other three voices move: Progression 2.

- (c) VI_7 to II_7 —The seventh rises one degree: Progression 3.

- (d) Π_7 in two positions, the seventh moving to another tone of the same chord: Progression 5.

- (e) Π_7 to V_7 —The same as (c).

- (f) VII₇ to V₇—The seventh falls one degree, with the other voices remaining stationary: Progression 1.

- (g) VI₇ to VII₇ with VI₆ interposed—The seventh rises one degree and immediately falls by a skip of a third: Progression 4.

- (h) The same as (f).

- (i) Π_7 to I—The same as (b).

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 154

HARMONY

Marks
Possible
Marks
Obtained

1. What is an irregular progression?

10 Ans.

2. Write progressions of the dominant seventh in the key of B \flat to the following chords: vi, I $_7$, iii, IV, ii and vii $^\circ$.

20 Ans.

A musical staff with a treble and bass clef, key signature of two flats (B-flat major). The staff is divided into 12 measures by vertical bar lines. Below the staff, the following chord symbols are written: V $_7$, VI, V $_7$, I $_7$, V $_7$, III, V $_7$, IV, V $_7$, II, V $_7$, VII $^\circ$.

3. Write examples in the key of D, showing possible progressions of seventh chords with
(a) the seventh descending one degree.

(b) the seventh remaining stationary.

(c) the seventh progressing upwards.

(d) the seventh ascending one diatonic degree and returning by skip of a third to its regular resolution.

(e) chord degrees exchanged between different voices before resolution.

20 Ans.

A musical staff with a treble and bass clef, key signature of two sharps (D major). The staff is divided into five measures by vertical bar lines. Above the staff, the measures are labeled (a), (b), (c), (d), and (e).

Sherwood Music School Courses

VIOLIN



LESSON 155

GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC · HARMONY

APPRECIATION OF MUSIC

Modern Tendencies

(This subject is continued from Lesson 153, and is resumed in Lesson 156.)

RUSSIA

Early in the twentieth century both of the Russian schools—the elegant salon school once headed by Rubinstein and Tchaikovsky, then by Arensky and Rachmaninoff; and the nationalistic school of the Five (see Lesson 91, HISTORY), headed by Moussorgsky and Borodin—bore important new shoots.

Igor Stravinsky was the most promising pupil of Rimsky-Korsakov, and the successor of the Five in his love of popular, unpretentious and even primitive themes. Like Moussorgsky, he incorporated Slavic folk-tunes in his works. "The Dance of the Nurse-Maiden," in his ballet *Petrushka*, is built on the celebrated folk-

tune "Down St. Peter's Road"; and "The Little Organ-Grinder" and "Carousal" waltzes appear in the score. In his *Le sacre du printemps* (The Rites of Spring), he has written music which comes from sources in the human being where humanity, as we know it, scarcely exists. This extraordinary music, with its impersonal, machine-like, frantic rhythms, and its savagely roaring brass, is essentially the expression of the most primitive strata in human consciousness.

Observe, in the following example from *Le sacre du printemps*, how two conflicting chord progressions, against a repeated bass, are "remorselessly driven without the slightest apparent regard for traditional euphony." (See Illustration 1.)

Illustration 1

Extract From "Le sacre du printemps"

IGOR STRAVINSKY



Alexander Scriabin began his career as a coolly aristocratic pianoforte composer of decidedly Chopinesque imprint, and then evolved an intensely concentrated tragic style of his own. It is customary to distinguish three periods in his work, the last phase being the most important. His compositions of this period are built upon the duodecuple or twelve-tone scale. The tones are a half-step apart, and as all except one (the tonic) are treated as of equal importance, a veritable revolution in music results. It involves the great modern principle of atonality (absence of tonality or key), which is met with in the work of all the radicals.

The Divine Poem, which is scored for a large orchestra, has three "themes," or motives, which Dr. A. Eaglefield Hull, the eminent critic, entitles (a) "Divine Grandeur," (b) "The Summons to Man," (c) "Fear to Approach—Suggestion of Flight." They are frequently used in development and combination during the work. Illus-

tration 2 is an extract from the Introduction, and shows the three motives in immediate juxtaposition:

Illustration 2
Motives Used in "The Divine Poem"



Nicolas Miasowsky, professor of composition at the Moscow Conservatory, is one of the followers of Scriabin. He is a prolific writer of symphonies. Illustration 3 gives the first and second themes of the first movement of the Sixth Symphony, Op. 23. The first theme (a) is

Illustration 3
Two Themes From the First Movement of the Sixth Symphony



for the violins in unison, and is described by Lawrence Gilman in his program notes for the Philadelphia Symphony Orchestra (November 1926), as Lisztian in character. The second theme, (b), he calls "a dirge-like passage." It is scored for the strings, clarinets and bassoons; the first violins use their G strings for the lower notes in the example quoted, to better express the emotional tension.

The tendencies of that exponent of the ultramodern, Sergei Prokofieff, are shown in a piano composition written as far back as 1913. The opening measures may be seen in Illustration 4. The right hand plays in F# minor, and the left hand in F minor. The title "Sarcasm," may be a partial explanation of such a novel device. Its effect as music is distinctly modern.

Illustration 4
Excerpt From "Sarcasm"



ENGLAND

In considering the English modern school of composition, the name of **R. Vaughan Williams** is at once suggested. This composer has made the English folk-music the basis of much of his work. His symphonies, *The Sea* and *London*, easily hold their own with any recent program music from other lands. The "London" Symphony has appeared on orchestral programs in America,

and has awakened vivid interest. In it, he has attempted, and with success, to depict the life of London—something of the same task that Gustave Charpentier accomplished in his realistic opera, *Louise*, wherein he translates Parisian life into tone. (See Lesson 96, HISTORY.)

Two themes, quoted from the first movement, are given in Illustration 5.

Illustration 5

Themes From the First Movement of the "London" Symphony

R. VAUGHAN WILLIAMS



The work of **Arnold Bax** has been called "the musical counterpart of the 'Celtic twilight' school of poetry." His tone-poem for orchestra, *November Woods*, is a picture of storms and driving leaves and the sere and dark atmosphere of autumn. Mingled with this is a mood

of human loneliness and regret, which is finally absorbed in the restlessness and turmoil of nature. The picturesque and descriptive character of his music is illustrated in two extracts from a song, "The Fairies." (See Illustration 6.)

Illustration 6

Extracts From a Song, "The Fairies"

ARNOLD BAX



HARMONY

The Dominant Ninth Chord

(This subject is resumed in Lesson 156.)

If a third be added to a seventh chord, we obtain a chord of the ninth. (See Illustration 7.)

Illustration 7
Dominant Ninth Chord



As the chord consists of five tones, it is necessary to omit one, in four-part harmony. This is usually the fifth, as all the other intervals are necessary to define the chord, which is indicated by V_7^9 , or merely V_9 . (See Illustration 8.)

Illustration 8
Dominant Ninth Chord in Four Parts



C: V_7^9

RESOLUTIONS

The regular resolutions of the V_7^9 chord, are to I and to V_7 . These are shown in Illustration 9 (a) and (b). In the resolution to I, the ninth, like the seventh, descends one degree, as at (a). In the resolution to V_7 , only the ninth requires to move, falling one degree, as at (b).

Illustration 9
Resolutions of the Dominant Ninth Chord



C: V_7^9 I V_7^9 8

The ninth may enter unprepared, though its introduction is most satisfactory if one or more of the chord tones are prepared, or enter by degrees. The ninth itself is more appropriate to the melody, as at (a) in Illustration 10, than to an inner voice as at (b). Optional resolutions are shown at (c) and (d) of the same Illustration.

Illustration 10
Arrangements and Optional Resolutions, Dominant Ninth Chord



At (a) in Illustration 10, the ninth and seventh are prepared; the third enters by degrees, and the root by skip; at (b), the ninth and seventh are prepared; the root enters by degrees, and the third by skip; at (c), the seventh is prepared; the third enters by degrees, and the ninth and root enter by skip; here the ninth falls to the root of V_7 , the chord changing its position at the same time. At (d), the V_9 resolves, exceptionally, to III_6 .

When used in a minor key the chord has a minor ninth. (See Illustration 11.)

Illustration 11
Dominant Minor Ninth Chord



There is no other difference, and the resolutions are the same.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 155

APPRECIATION OF MUSIC

Marks
Possible
Marks
Obtained

1. What school of modern Russian composers is represented by Stravinsky?

8 Ans.

2. In which of his works is to be found the expression of the most primitive strata in man?

8 Ans.

3. In what way does the duodecuple scale, as used by Scriabin and other modern composers, differ from the ordinary chromatic scale?

8 Ans.

4. How does Miaskowsky express the emotional tension of the second theme of the first movement of his sixth symphony?

8 Ans.

5. What novel device does Prokofieff employ in his piano composition, "Sarcasm?"

8 Ans.

6. Name two compositions wherein the composers attempted to translate life into tone by utilizing the ancient street-cries of the city.

8 Ans.

HARMONY

Marks
Possible
Marks
Obtained

7. What kind of chord do we obtain by adding a third to a seventh chord?

5 Ans.

8. Which tone of a ninth chord is generally omitted in four-part harmony?

5 Ans.

9. What are the regular resolutions of the V_7^9 chord?

5 Ans.

10. Write examples in the key of G, showing uses of the dominant ninth chord as indicated by the figurings given below.

12 Ans.

V_7^9 I V_7^9 8 V_7^9 11₇ V_7^9 11₆ V_7^9 I V_7^9 $V_4/3$ I⁶ V_7^9 11₆

11. What is the only difference between the dominant ninth chord in the major and the dominant ninth chord in the minor?

5 Ans.

12. Harmonize the following bass and mark the chords.

20 Ans.

5 6 9 7 2 6 6/4 6 5 7 9 6/4 7 6 5 4/3 7 9 6 7 4/3 9 8 6 7 7 7 6/4 7

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Registration No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 156

GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC · HARMONY

APPRECIATION OF MUSIC

Modern Tendencies

(This subject is continued from Lesson 155, and is resumed in Lesson 158.)

GERMANY

The influence of the Wagnerian ideals and theories upon the musical art of the past fifty years in Germany has been practically incalculable.

The modern masters who are Wagner's successors have, to a large extent, adopted his formulae and followed in the path blazed by him; but it has remained for **Arnold Schoenberg** to throw overboard all traditions, to build up his chord structure on a basis of fourths, rather than upon the time-honored thirds, and to free his voice-leading from all laws.

In his "Chamber" Symphony in E minor, belonging to his "second period," Schoenberg takes his first steps into the new realms of tone. A chord of five fourths, superimposed one upon the other, is presented in the opening measures, and there is extensive use of the whole-tone scale. His *Six Little Piano Pieces*, Op. 19, are described as "fleeting, cinematographic pen sketches, or tone aphorisms, for the keyboard."

Illustration 1 is an extract from one of these. The interval of a seventh is featured no less than five times in this short passage, three of them being major sevenths.

Illustration 1
Extract From "Six Little Piano Pieces"

Rasch, aber leicht SCHOENBERG: Op. 19, No. 4

pp *pp*

Ed. *

Paul Hindemith is one of the later German composers. While his music is full of willful harshness and non-sentimentality, it is manly and logical, and promises much for the future.

Three extracts from his "1922" Suite for Piano are given in Illustration 2; one from "March" (a), and two from "Ragtime" (b) and (c). Preceding "Ragtime," we find some "Directions for Use," including the follow-

ing: "Take no thought of what you have learned in your music lessons; do not ponder long on whether to use the fourth or the sixth finger. Play wildly, yet in strict time, like a machine. Regard the piano as an interesting variety of the percussions (*Schlagzeug*), and act accordingly." A quite notable example of modernism is the extract at (c). It is followed by a brilliant octave passage, which concludes the composition.

Illustration 2
Extracts From "1922" Suite for Piano

(a) *Vorspiel* *Marsch* PAUL HINDEMITH

(b)

(c) *breit* *etc.*

ITALY

Within the past few years, Italy has attracted widespread attention by the novelty and freshness of her instrumental music. Italian music no longer means merely the operas of Verdi, Puccini, Montemezzi. Of the "new Italians," Pizzetti, Malipiero, Respighi and

Casella are distinguished by the seriousness of their work. In Illustration 3 is given an excerpt from a Sonata for the piano by Alfredo Casella. It is in three movements, or in *tre tempi*, according to the printed heading. The measure signatures constantly change, and are printed above the upper staff, instead of on it.

Illustration 3

Extract From Sonatina

ALFREDO CASELLA

un poco animato

marcato, con vivacità

p leggiero

sf

SPAIN

Until the twentieth century was well advanced, Spain was almost ignored as a nation of creative musical power, but in recent years, there has been an amazing development of music. The outstanding composers of modern Spain are **Nin**, **Turina**, **Albeniz**, **Granados**, **Kaplan**, devoted to the folk-music of eastern Spain; **Courado del Campo**, spoken of as "a Spanish Strauss"; and—of special

prominence—**Manuel de Falla**, whose motto is "God, Art and Country."

De Falla's ballet, *Love, the Magician*, his piano concerto, *Night in the Gardens of Spain*, and his *Master Peter's Puppet Show*, bid fair to make Spain's musical glory match that of her art, in her great artists, **Murillo** and **Velasquez**. Illustration 4 gives a few measures of a Spanish Dance from De Falla's opera, *La vida breve*.

Illustration 4

Extract From "La vida breve"

M. DE FALLA

Allegro ritmico e con brio

f

3

OTHER NEW VOICES IN EUROPE

Béla Bartok, a modern Magyar, is one of the great

original talents in contemporary Europe; Poland seems to have produced a modern little Chopin in the person of

Szymanowski; Anton Webern and Egon Wellesz have both begun in Schoenberg's idiom, much as Schoenberg himself began in the later idiom of Wagner. Ernest Krenek,

an exceedingly erudite German, has written a jazz opera called *Johnny spielt auf*.

HARMONY

The Dominant Ninth Chord

(This subject is continued from Lesson 155.)

INVERSIONS

As there are four notes in the dominant ninth chord besides the root, the chord would appear to have four inversions. The only practicable inversions, however, are the first and the third. These are shown in Illustration 5 at (a) and (b), respectively.

Illustration 5

Inversions of V_9 in Major and Minor

(a)

C: V_9^7 I V_9^7 $\frac{6}{5}$ c: V_9^7 I V_9^7 $\frac{6}{5}$

(b)

C: $V_9^{\frac{4}{2}}$ I $V_9^{\frac{4}{2}}$ $\frac{2}{1}$ c: $V_9^{\frac{4}{2}}$ I $V_9^{\frac{4}{2}}$ $\frac{2}{1}$

For each of the two inversions, resolutions are given to both the tonic and the dominant seventh chords, and in both major and minor keys.

The fifth of the chord being necessarily omitted in four-part harmony, there is no second inversion; and as the ninth should not be placed below the root, there is no fourth inversion.

It is important to observe that, in the dominant ninth chord, the ninth must always be at least a ninth above the fundamental, and never a second. (See Illustration 6.)

Illustration 6

Relative Positions of the Ninth and the Root

not

This applies to both fundamental and inverted positions.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 156

APPRECIATION OF MUSIC

1. In what manner does Schoenberg prove his disregard of traditions of former composers?

10 Ans.

2. Of what modern composer is it said that "his music is full of willful harshness and non-sentimentality, yet it is manly and logical?"

10 Ans.

3. What country has produced the composers Nin, Turina and Granados?

10 Ans.

4. Name the composer of the opera *La vida breve*.

10 Ans.

HARMONY

5. What are the practicable inversions of the ninth chord?

10 Ans.

6. Why is there no

10 (a) second inversion? Ans.

(b) fourth inversion? Ans.

7. What is important to observe, in the dominant ninth chord?

10 Ans.

Marks
Possible
Marks
Obtained

HARMONY—Continued

8. Harmonize the following bass, marking the chords.

30 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Registration No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 157

GRADE—GRADUATE B

Subject of this Lesson: HARMONY

HARMONY

Harmonizing Melodic Progressions, with No Key Specified

In this Lesson, the student who is at the dividing point, so to speak, between routine Harmony and free Composition, will be given some hints as to the possibilities in harmonizing melodic progressions, when the restrictions of the formal exercise are removed.

The given melodies, hitherto, have always been in certain definite keys, although selection of chords within the key has often been left to the student.

It will readily be understood, however, that any one tone, say G, may belong to a number of different scales or keys, as a diatonic tone. It is I in G and G minor, V in C and C minor, IV in D and D minor, VI in B \flat and B minor, II in F and F minor, III in E \flat and E minor, VII in A \flat and A \flat minor. It may, in short, be any of the seven scale degrees, in one major and one minor key. The only scales in which it does not occur, diatonically, are those whose scales contain either G \sharp or G \flat .

Two consecutive tones may also be possible in a number of keys—greater or less, according to the tones selected. For example, the melodic progression at (a)



may be in the keys of C, D, E \flat , F, G, B \flat , C minor, D minor, G minor, B minor—ten keys. On the other

hand, that at (b) can only be found in C, C minor and A minor.

When, therefore, the composer thinks of a succession of only two tones, he has many alternatives as to their harmonization in one key.

It is quite possible for these two tones to be in two different keys, where there is a modulation, and the number of chords to select from is then greatly increased.

Let us take the two tones, D—G, shown at (a) and harmonize them in a single key, say E \flat . We must select chords belonging to that key. How are we to select them?

We know that in using triads, either the root, third, or, in certain cases, the fifth, may be in the bass. That is, the bass may have over it a chord indicated by the figures

(8)	(8)	or	(8)
5	6		6
3	3		4

and all the intervals possible between the bass and any upper voice are, therefore, included in the figures 3, 4, 5, 6 and 8, and consist of a third, a fourth, a fifth, a sixth and octave only. For a bass below our first melody tone we have, therefore, the selection of these five intervals, using only tones in the scale of E \flat . The bass to D may thus

be either a third, a fourth, a fifth, a sixth, or an octave below it, as follows:



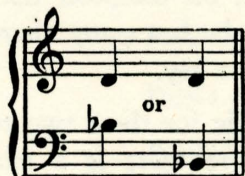
The third below, and the sixth below are almost always available as bass tones, whether for two-, three-, or four-part harmony.

The fourth below will make a $\frac{4}{4}$ chord, and can be used subject to the rules governing $\frac{4}{4}$ chords. (See Lesson 143, HARMONY.)

The fifth will be satisfactory when it is not the leading-tone, and when a third voice can add the third of the triad.

The octave is also available when it is not the leading-tone, which should not be doubled.

In harmonizing our first tone, D, we will take the third below, and see how it works out. It gives us the foundation:



The bass, Bb, now has a third above it and this may represent either the 3 of $\frac{5}{3}$, or the 3 of $\frac{6}{3}$:



Taking the latter, and doubling the root to make four-part harmony, if that be required, we get:



or, in the key of Eb, III₆.

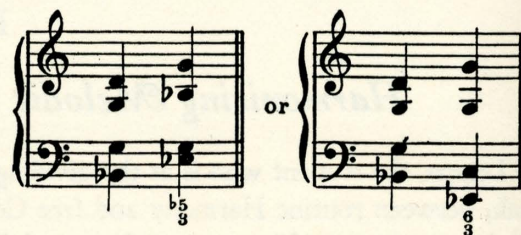
For the next melody tone, G, the bass may again be selected from the third, fourth, fifth, sixth and octave below it. We shall try all of these in connection with the chord already written. (See Illustration 1.)

Illustration 1

First Chord Selected, Second to Be Filled in



At (a), above, the second chord may be either $\frac{5}{3}$ or $\frac{6}{3}$:



With the bass as a fourth below, as at (b), the $\frac{4}{4}$ chord could only be used if followed correctly. It might conform to Case III of Lesson 143, HARMONY, as:



The examples at (c), (d) and (e) would fill out thus:



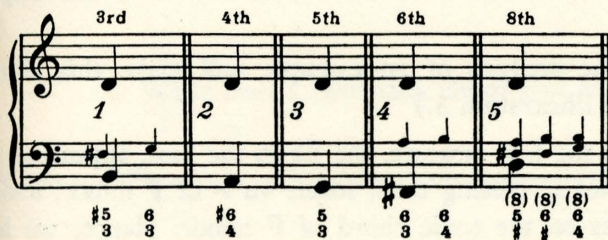
The first gives hidden fifths between the outside voices, with the upper voice leaping—a not very good progression. The second and third are repetitions of the same chord, which is quite good on occasions.

In harmonizing these two tones, we could have adopted any other of the ten keys mentioned; and we could have used one or the other bass tones to begin

with; so that the possibilities, even with both tones in the same key, are very numerous.

Let us take these two melody tones in another key, namely, D, and show some of the combinations.

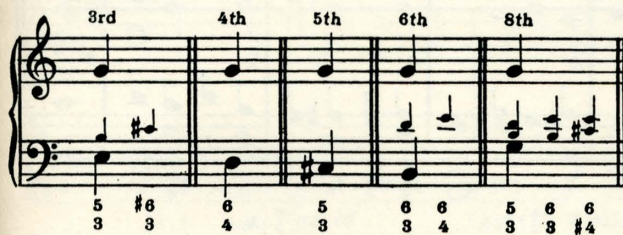
With the first bass tone at the various intervals available, we have—



With the first bass tone a sixth below (measure 4) it would generally represent $\frac{6}{3}$, but could be $\frac{6}{4}$, if the following chord allowed the bass to move by step; as



The different intervals below our second melody tone, G, would be as follows:



and the connections, between (let us say) the $\frac{6}{3}$ chord on F#, for D, and the melody G, would tabulate as in Illustration 2, below.

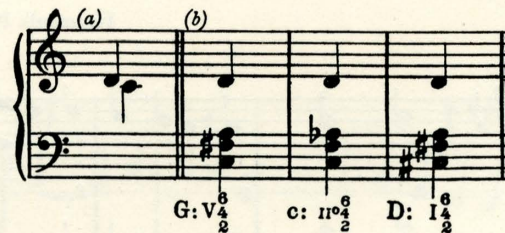
We omit the use of the fifth below (C#) as it is the leading-tone. The $\frac{6}{4}$ chords at (a) and (b) are only avail-

able if treated cadentially, that is, if followed by a $\frac{5}{3}$ on the same bass and on a weaker accent, as they do not come under any other classification.

The $\frac{6}{4}$ at (c) is not possible as a true chord (it would be the second inversion of a diminished triad), but is conceivable as a double appoggiatura to the subdominant chord. The very doubtful effect is aggravated by the hidden octave in outside voices.

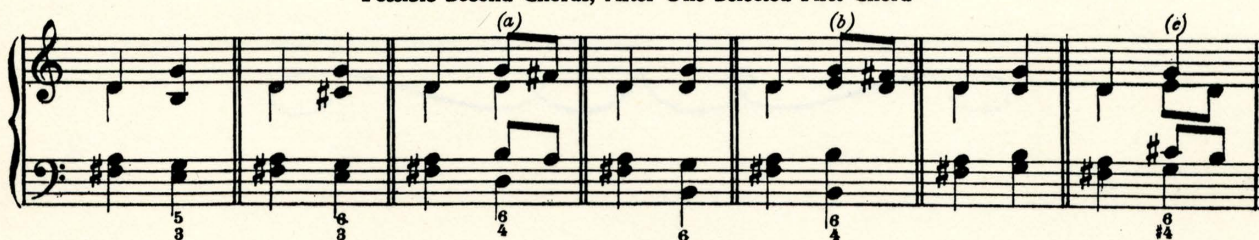
In this Lesson we have merely illustrated a method of working from the melody tone as the starting point without either the chord or the key being fixed. We have also limited ourselves to triads. With seventh chords, the bass might be any interval below the melody tone that occurs in any of the seventh chord figurings, provided the proper resolution of the chord was possible. We could put it a second below, because a 2 occurs in $\frac{6}{4}$, the third inversion figuring of a seventh chord.

To return, for the moment, to our two melody tones: placing a second below the D gives the combination as at (a), below, and makes possible such chords as follow, at (b).



The process applied in these examples to two tones could, of course, be extended indefinitely, it being only necessary to decide the key in which a tone shall be harmonized, in reckoning down for a bass. If we were to include altered chords and nonharmonic tones as well as seventh chords, in the material to select from, for this harmonization, it is evident that the possibilities would become little short of infinite. The working out of some of them must be left to the ambitious student.

Illustration 2
Possible Second Chords, After One Selected First Chord



Chromatic Harmony

(This subject is resumed in Lesson 158.)

(Review Lessons 95, 96, 97, 98, and 99, pertaining to altered chords; and Lessons 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 114, 115, and 117, pertaining to modulations and to non-harmonic tones.)

THE MAJOR KEY

We shall now discuss the subject of chromatic tones again.

A chromatic tone is, in the majority of cases, a passing tone; that is, a tone occurring between a tone below and one above, or vice versa. Chromatic tones change the diatonic chords in which they occur to chromatic or altered chords, frequently forming chords which are diatonic in other keys, but sometimes making tonal combinations which are not diatonic to any key. When the

resulting chord is proper to another key, and is followed by its normal resolution in that key, a modulation occurs, no matter how brief its duration. The chord is only strictly chromatic when it does not leave the original key.

The analysis of an example will make this clearer. (See Illustration 3.)

In the first measure, the $E\flat$ in the bass, appearing as a chromatic passing tone, forms vii°_7 of F minor, and resolves on the tonic chord of F minor. Hence, we have a transitory modulation into that key.

In measure 2, the $A\flat$'s form dominant chords in $B\flat$ minor, and in both cases these are followed by their tonic chords. In measure 3, is a modulation to $E\flat$, returning at once to $A\flat$.

Illustration 3

Harmonic Passage Containing Chromatic Tones

Ab: I V7 Bb: V₄ V₆ V₇ I V (V₇) I IV₆ (IV₆) I₄ V₄ I₆ II₆ - I₄ V₇ I

f: vii₇^o I I V₄ I Eb: V I6 Eb: V₃ I Db: V V₄ I₆ Bb: vii₇^o I₆

At (a), is the first genuine chromatic or altered chord, the dominant seventh of $A\flat$, with an augmented fifth. On the fourth beat of the following measure, (b), is another altered chord, the subdominant with lowered

(minor) third. At (c), the chromatic tones form vii°_7 in $B\flat$ minor, resolving on its own tonic, which, being also Π in the principal key, is left as such, and easily leads up to the cadence.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 157

HARMONY

Marks
Possible
Marks
Obtained

1. In what way is a chromatic tone, in the majority of cases, a passing tone?

10 Ans.

2. When does a chromatic chord lead to a modulation?

10 Ans.

3. When is a chromatic chord strictly chromatic?

10 Ans.

4. Harmonize the following melody. The chords are indicated but inversions may be used, as convenient.

20 Ans.

D: I A: V₇ I D: V-7 I b: VII₇^o I G: III V₉ II₇ V₇ e: V VII₇^o V VII₇^o I D: II (II₇) V₇ V₉ I (II₇) V₇ e: VII₇^o I D: II - I V₇ I

5. In what keys may the note, F, occur diatonically?

20 Ans.

Marks
Possible
Marks
Obtained

HARMONY—Continued

6. Harmonize the melody, C \sharp -D, in the five keys, major and minor, in which this half-step occurs. Use diatonic triads only. Name each key, and use its proper signature.

30 Ans.



100 TOTAL.

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VIOLIN



LESSON 158

GRADE—GRADUATE B

Subjects of this Lesson: APPRECIATION OF MUSIC · HARMONY

APPRECIATION OF MUSIC

Modern Tendencies

(This subject is continued from Lesson 156.)

AMERICA

Following the lead of European countries, America has recently begun playing an important role in the production of music which breaks away from tradition and conservatism.

Some excerpts from, or references to, representative works by Americans are quoted in this Lesson.

John Alden Carpenter has, in several of his works, incorporated what he feels to be characteristics of America as a nation. In his Concertino, he has made momentary allusions to national and popular melodies, and has introduced some typical American rhythms, savoring of ragtime. The two following excerpts are from this composition. (See Illustration 1.)

Illustration 1
Two Excerpts From the Concertino

(a) Piano

Orchestra

p

(b) *Vivo* CARPENTER

Flutes and Picc.

Celli

In (a) is found a poignant, rhythmic pattern, which prevails throughout much of the first movement.

In (b), the flutes and piccolos of the orchestra are playing a fragment of "Dixie," against a phrase of "The Old Folks at Home," given out by the 'cellos, while the solo instrument plays a chord accompaniment of novel character for either of these two well-known airs.

Carpenter's *Skyscrapers*, first produced at the New York Metropolitan Opera House, in 1926, is a ballet, which seeks to reflect some of the many rhythmic move-

ments and sounds of modern American life. It has no story, in the usual sense, but is based on the assumption that American life reduces itself eventually to violent alternations of *Work* and *Play*, each with its own peculiar and distinctive rhythmic character.

Edgar Stillman Kelley, in his great operatic oratorio, *The Pilgrim's Progress*, is modern in his idiom, although not inclined towards advanced radicalism. Illustration 2 shows, at (a), a passage taken from the Prologue, and, at (b), an excerpt from "The Delectable Mountains," in Part III of the work.

Illustration 2
Two Passages From "The Pilgrim's Progress"

Lento ma non troppo EDGAR STILLMAN KELLEY: *Pilgrim's Progress*

(a) *ff*

Andante

(b) *mf*

Henry Hadley was inspired by the World War to write the choral work, *The New Earth*, which exhibits radical harmonic tendencies. Illustration 3 presents an

excerpt from a work, called "Comrades of the Cross." This number is scored for tenor, solo, women's chorus, and orchestra.

Illustration 3
Excerpt From "The New Earth"

HADLEY: *The New Earth*

Mile up - on mile the cross - es rose, Shep - herd - ing sleeps su - preme re - pose

Oboe

Ernest Bloch, although a native of Switzerland, has made his home in America since 1916. While his *Israel*, *Schelamo*, and the String Quartet—all strongly Hebraic in content—represent his art at a high level, it is his symphony, *America*, which has identified him as a composer to be reckoned with. This great work, in three parts, represents the spirit of America from the landing of the Pilgrims and through the reconstruction periods of the Civil War and the World War. The work closes with a Hymn for the "New America."

Deems Taylor has produced the orchestral suite, *Through the Looking Glass*, based on "Alice in Wonderland," and an opera, *Peter Ibbetson*, after Du Maurier's novel. These works are both in the modernistic vein.

Henry Cowell, a resident of California, exhibits in his piano music some rather startling innovations. These include the playing of groups of keys ("tone clusters"), according to some claimed principle of "musical relativity." They are struck sometimes with the forearm and sometimes with the open or closed hand; and the notation, needless to say, is also quite novel.

"The Tides of Manaunaun" and "Amiable Conversation," are two compositions illustrating these methods. In another, "Aeolian Harp," the player silently depresses

the keys of chords with one hand, and with the other sweeps the corresponding strings inside the piano. In "The Banshee," the strings are hand-swept over larger areas, the performer needing to stand by the instrument while the pedal is held down continuously by an assistant. Principles of acoustics are applied in a unique way in all these compositions.

Carl Ruggles and **Roger Sessions** are the descendants of old-established New England families, and what is most striking in their work is its strong racial and local quality. Ruggles seems to express in his music, "the nostalgia of New England"; Sessions, the melancholy of the Puritan temper.

Edgar Varèse and **Aaron Copland** are outstanding modernists. Varèse's cubistic tone-poems, *Ameriques*, for giant orchestra, satirizes American life as a blatant and overgrown monstrosity. Copland's music liberates the characteristic jazz rhythms and permits them free development. Paul Rosenfeld says: "The trombone slides, the saxophone chuckles and whines, and all the machinery of vulgarization sounds forth a wild laughter . . ."

Illustration 4 presents the opening measures of Copland's "Scherzo humoristique" for piano (The Cat and the Mouse):

Illustration 4

Opening of "Scherzo Humoristique" (The Cat and the Mouse)



It is manifestly impossible to give extracts from, or even mention, the works of many of the composers who employ modernistic idiom. The examples quoted have been chosen to acquaint the student with various types of its use in musical composition, by writers of many nationalities.

The study of music from the listener's standpoint, not only reveals the marvelous accomplishments of the past and the present, but also suggests tremendous possibilities to be realized in the future. Recent daring departures

in the field of composition have led many to wonder what may be the nature of such later developments.

The numerous excerpts quoted in this series of Lessons on the subject of APPRECIATION OF MUSIC, will serve as a guide for further study, which may be carried on indefinitely through the many avenues open to the present-day student. These include recitals, orchestra concerts, operas, radio programs, and a limitless supply of printed and recorded music, whereby educated students can familiarize themselves with the masterpieces of musical literature.

HARMONY

Chromatic Harmony

(This subject is continued from Lesson 157.)

THE MINOR KEY

In this Lesson, the use of chromatic tones in a minor

key is illustrated. The bass given in Illustration 5 shows some interesting possibilities in chromatic harmony.

Illustration 5

A Given Bass in a Minor Key to be Harmonized



The three groups of three figures each, in measure 6, direct the exact arrangement of the upper voices, as to chord intervals. This plan of indicating the positions of

the upper voices is only occasionally used.

Illustration 6 shows the completed harmonization of the given bass.

Illustration 6

Harmonization of the Given Bass in Minor, Using Chromatic Tones

In measure 1 we have the German augmented sixth at (a). At (b), measure 3, is I_7 with minor seventh and major third, not V_7 in B, as it does not go into the key of B, but resolves on IV_7 of the original key. At (c), the same note-combination is actually V_7 in B minor; observe its resolution.

We find at (d) the augmented six-five chord, and, at (e), the same tones with enharmonic change of B-sharp to C-natural, making it V_7 in G, followed by its normal resolution, the G tonic chord. The latter, being also the Neapolitan sixth in F# minor, proceeds, through IV_7

with raised root and third, to the cadence in the original key.

TIERCE DE PICARDIE

At (f), is given, for illustration, the use of the major tonic triad in concluding a piece in minor. It is called Tierce de Picardie, and was a favorite device of the old writers, who seemed to feel a minor triad unsuitable for an ending. It cannot be classed as a chromatic chord, as it makes no progression. It is simply a change of mode at the cadence.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 158

APPRECIATION OF MUSIC

Marks
Possible
Marks
Obtained

1. In what respect has America followed the lead of European countries in the field of modern music?

5 Ans.

2. What characteristics of America have been incorporated by John Alden Carpenter in his "Concertino"?

5 Ans.

3. Name a large choral work by Edgar Stillman Kelley, mentioned in this Lesson.

5 Ans.

4. What choral work, mentioned in this Lesson, was inspired by the World War?

5 Ans.

5. What did Henry Bloch endeavor to express in his symphony, "America"?

5 Ans.

6. Name two modern compositions by Deems Taylor.

5 Ans.

7. What is revealed in every music work that survives?

5 Ans.

HARMONY

Marks
Possible
Marks
Obtained

8. What is the name given to the major tonic chord when concluding a piece in minor?

5 Ans.

9. Analyze the following exercise, marking the chords in the usual way. Place a circle around the figurings of chromatic chords and use a separate line where a chord is common to two keys, inducing a modulation.

20 Ans.

10. Harmonize the following bass and melody. Make modulations in (b) to the keys indicated, and mark the chords.

40 Ans.

(a)

(b)

100 TOTAL.

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VIOLIN



LESSON 159

GRADE—GRADUATE B

Subject of this Lesson: INTERPRETATION

INTERPRETATION

Basic Elements of Music Reviewed

The broad principle of Interpretation involves, first, the sensing of the inner meaning of the printed symbols of music; and, second, the expression of that meaning (through the medium of technic) in living sounds.

All the elements of violin playing have been discussed fully in this Course of Lessons. For the understanding of the printed symbols and the literal expression of the same in sound, only the intellect is called into operation.

But let us now briefly reconsider those other, interpretative, phases of music-making, which transform and transmute the written symbols into art values; for, not until the individuality and personality of the interpreter are impressed upon the tonal elements can such art values be fully attained.

First, it will be instructive to review the three basic elements of which music consists—Rhythm, Melody and Harmony. (See Lesson 121, APPRECIATION OF MUSIC.)

RHYTHM

Rhythm is found everywhere in nature. The movements of the planets, the coming and going of the seasons, the regular succession of day and night—everything that lives and grows has some sort of cyclical periodicity; and what is periodicity but rhythm? The “spring,

summer, autumn, winter” of the seasons may be thought of as an enlarged form of the “one, two, three, four” of the familiar four-four measure.

Rhythm in music seems to be particularly the expression of the physical nature of mankind, for it is common to the music of all types of humanity, from that of the barbarian to that of the most highly cultured man. With the former, the mere rhythmic beating of drums, bells, or sticks of wood, may express quite a variety of basic emotions, from depression to the highest exaltation of militant heroism. Rhythm is the very life-blood, the vital element, of music.

MELODY

As man rises in the scale of civilization, he has the desire to express his emotional nature through sounds of varying pitch, as well as of varying duration; and thus melody originates. It is a higher, finer manifestation than rhythm, and is the expression of a more refined and intelligent soul life. The music of the American Indian, like that of all other races to which, at least, partial civilization has come, illustrates very significantly this addition of melody to the more fundamental element of rhythm.

HARMONY

The music of the highly civilized man of the western world, alone, presents the trinity of rhythm, melody and harmony. The last of this trinity is a product of

advanced intellectuality and ideality. It was worked out by the studious musicians of the Middle Ages, and is only fully applied and further developed in any age by highly-trained intellects.

The Content of Music

The fully developed art of music has a threefold content:

1. It is systematic
2. It is picturesque
3. It is poetic

The first is evidenced by all the manifold combinations which give to the art its well-ordered structure, its symmetry, balance, proportion and unity.

The second is apparent in the charm with which sounds imitate, or suggest, the phenomena of our physical environments, such as the scenes and sounds of nature. It is the basis of all realism in Program Music.

Thirdly, music is poetic in that we find in it the expression of man's spirituality, his moods and impressions, his reactions to the great waves of the highest emotion, sentiment and passion. Concerning this striving after

the ideal, Thomas Whitney Surette in his "Music and Life" says: "If there is any one historical fact, it is that from the earliest times until now, man has continually sought some escape from reality, some building up of a perfect world of ideal beauty which should still his eternal dissatisfaction with the imperfections and inconsistencies of his own life."

"Everywhere and always he has had this dream, which has saved him when all else has failed; and the noblest dreamers have been those whose imaginations have transcended the limitations of the actual and brought it into relation with the unknown. Music, obeying the great laws that underlie all life, and to which all the arts are subject, has for its means of expression the most plastic of all media, sound and rhythm, and is the one perfect medium for this dream of humanity. It builds for us an immaterial world—not made of objects, or theories, or dogmas, or philosophies, but of pure spirit—a means of escape from the thrall of every day."

Musician, Violinist and Artist

A musician, in the best sense, is one who has developed all the faculties which, properly co-ordinated, enable the individual to understand and express himself in the language of music.

A violinist, in the best sense, is one who has developed all the faculties which, properly co-ordinated, enable him

to use the mechanics of the instrument, and cause it to respond to his every musical wish and impulse.

An artist, in the best sense, is that individual who has developed all the faculties which, properly co-ordinated, enable him to express his sensuous, esthetic and spiritual being through Art.

Re-Creation vs. Reproduction

The reproducer of music may be a violinist of considerable digital dexterity; but his activity can never express the highest interpretative values until he enters into the spirit of the symbols, and re-creates its expression

anew. Without this, he compares with the mechanical "player-piano," and becomes a mere reproducer; for, like the machine, his playing is set, fixed, static, devoid of impulse and inspiration—soulless.

The re-creator of music—the only true interpreter—may, on the other hand, be compared to the actor, who, while he speaks the words assigned to him, has so projected his own personality into his part, that he does not merely act, but lives that part.

The re-creator of music, then, must be closely akin to the creator of the music. He is in fact his *alter ego*, and only by the unity of spirit involved in this relationship is the music heard with its true meaning. Hence, the art of interpretation cannot be reduced to any definite mathematical or precise formula of dynamics, tempo, style and perspective. These must be evolved afresh with the reproduction of each and every composition.

DYNAMICS

The tone volume at any particular point in a composition, the variations from loud to soft, and vice versa, the special accents introduced—all these things depend on the particular character of the music, and cannot be prescribed by rule. It can, however, be definitely stated that there must not be tonal monotony, or the continuance, for more than the briefest period, of the same level of tonal volume. Art must always have evidences of vitality, or ever-varying degrees of light and shade.

TEMPO

There is no absolute tempo in music. Every musical composition conveying a variety of contrasted moods must be expressed in varying tempos. To play any composition in a rigid, uniform tempo would produce sameness, and sameness is another word for monotony which, as just stated in connection with dynamics, is antagonistic to the essential spirit of art, particularly the art of music. Metronomic indications are, at best, only guides to average rates of speed. There are only two incorrect tempos in music—that which is unduly hurried, and that which is unduly dragged; and, again, a tempo that may seem hurried or dragged when employed by one interpreter, may appear entirely appropriate when used by another. The appearance of hurry, for instance, may only proceed from the fact that the tempo is beyond the control of the player.

STYLE

The music of every great composer, being highly individual and original, as well as typical of his particular epoch, has a peculiar, inherent Style. Nevertheless, while great artists agree in general as to the vision which moved a Bach or a Beethoven, and although they may be akin to these giants in spirit, no two of them can possibly agree as to an exact and literal reconstruction of the vision, even assuming that their technical equipment and prowess could possibly be identical.

Printed music only represents a dead form, into which the interpreter must infuse life. It is a stenographic record, the plan and specifications of an aural edifice, which is reconstructed and re-created anew every time the sounds are thus brought to life.

PERSPECTIVE

A well-executed drawing or painting must have a definite foreground, middle-ground and background; and a well interpreted musical composition affords a parallel case. The artist does not draw objects absolutely as they are, so much as he depicts their appearance to himself; and music is never really interpreted when it is merely a reproduction of printed symbols.

The ear responds in the same manner as the eye. Unless there is a proper co-ordination of the three basic elements discussed earlier in this Lesson, the sounds will seem flat, and devoid of interest and charm.

In short, all the factors of violin playing must be well ordered and finely related to one another—rhythm, melody, dynamics and tempo. Section must be duly linked with section, phrase with phrase, tone with tone. When all of this is properly done, the musical picture will have *perspective*.

That art is the most charming and convincing which presents the greatest number of differences of all kinds, well co-ordinated; and for the production of style and perspective, rhythmic and dynamic variety are of paramount importance. The artist musician must reject everything which tends toward the static, the monotonous, the lifeless.

The Solution of the Problem of Interpretation

To summarize the solution of the problem of interpretation, then, it may be said that it lies in achieving the finest possible balance between the emotional and the intellectual. These two may be likened to a fiery steed and a driver who is self-reliant and certain of his route.

Too much emotionalism distorts the musical image; too much intellectuality makes the tonal mass cold and uninspired.

While it is excellent to have a clearly outlined plan for the presentation of a composition about to be interpreted, it will be found that the highly trained, and hence, highly developed, violinist will leave something to the inspiration of the moment in which he is playing, so that his work will not only elicit respect and admiration, but will charm, fascinate and thrill the listener!

Conclusion

A few final words may be said concerning the general education and culture of music students who aspire to true artistry.

As a person may be well informed without being educated, and as one may be educated without being cultured, so, in music, mere knowledge of the science of the art is not sufficient to develop the highest type of the re-creative artist.

More than any other individual, the musical artist should be well informed in fields of learning other than music; for music owes its very inspiration, its reason for being and its wide appeal from generation to generation, to all the forces which inspire our common humanity.

Besides studying what men have thought and felt, through the written or printed symbol, whether of language or music, the highest type of student will constantly read the book of Life—the greatest book of all, never completed, always in the making. He will also become a devoted and enthusiastic admirer of Nature, which is the most engrossing motion picture conceivable, though often overlooked in the hectic striving after “things that perish.”

Let him emulate the example, and appropriate the moral, of Hawthorne's hero in “The Great Stone Face,” which is: “By constantly keeping before us exalted ideals, we gradually grow into their likeness.”

FINIS

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Test on Lesson 159

INTERPRETATION

Marks
Possible
Marks
Obtained

1. What does Interpretation involve?

9 Ans.

2. Why is it essential that the interpreter express in his playing his own individuality and personality?

8 Ans.

3. Which element in music is particularly the expression of the physical nature of mankind?

6 Ans.

4. How did melody originate?

6 Ans.

.....

5. Which element of music is a direct product of intellectuality and spirituality?

6 Ans.

6. State the threefold content of the fully developed art of music.

9 Ans.

7. What is required in order to be, in the best sense,

9 (a) a musician? Ans.

(b) a violinist? Ans.

(c) an artist? Ans.

Marks
Possible
Marks
Obtained

INTERPRETATION—Continued

8. State briefly the difference between one who is merely a reproducer of music and one who is a re-creator of music.

9 Ans.

9. With regard to tempo, what rule governs the playing of a composition which presents a variety of contrasted moods?

8 Ans.

10. Name a fundamental principle of dynamics.

8 Ans.

11. What is of paramount importance in the production of style and perspective?

6 Ans.

12. What is the result of

8 (a) too much emotionalism? Ans.

(b) too much intellectuality? Ans.

13. Why should the creative and re-creative artist be well informed in other fields of learning besides music?

8 Ans.

100 TOTAL.

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Pupil's Address.....

Pupil's Registration No.....

Teacher's Name.....

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VIOLIN



LESSON 160

GRADE—GRADUATE B

Grade Review

The advanced subjects covered in this Grade will require careful review in preparation for the Grade Test accompanying this Lesson. Moreover, they possess a reference value for use during the whole of the student's subsequent musical career.

Harmony as viewed from the creative standpoint, has been extended to include the use of the more intricate progressions and the more complex and colorful materials.

As in the preceding Grades, the sections on *How to Teach the Violin* have reconsidered and reviewed various basic *Technic* topics, but from the standpoint of effective pedagogy.

The study of the *Elements of Conducting* has been carried forward in this Grade to completion of the survey of the fundamental procedures through which the conductor communicates his wishes to the orchestra in rehearsals and performances.

Under the head "Basic Elements of Music Reviewed," the *Interpretation* section of Lesson 159, sums up a number of points fundamentally related to the great subject of music interpretation. The frequent perusal and consideration of this Lesson will increase the student's enthusiasm, and impart added value to the Grade.

Perhaps no topic is of greater importance to the student schooled in routine subjects than *Appreciation of Music*, which exemplifies the practical application of all theoretical subjects. The presentation of detailed analyses of symphonies by Beethoven and Cesar Franck, the explanation of the use of *Leitmotif* by various composers, and, last but not least, the discussion of Modern Tendencies in different countries, afford broad entry into the world of Music. The many quotations can be referred to when opportunity arises to hear the works from which they are taken; but they should also be examined from time to time in connection with the Text, in order to more fully cultivate appreciative listening to music in general, and the ability to analyze other works.

In reviewing any of the subjects of the Grade, the Chart on pages 2 and 3 of this Lesson will facilitate immediate reference to the desired topic.

GRADE GRADUATE B

	141	142	143	144	145	146	147	148	149
Appreciation of Music	The Symphony (Symphony No. 5, Beethoven: First and Second Movements)	The Symphony (Symphony No. 5, Beethoven: Third and Fourth Movements)		Tone-Color of Orchestral Instruments		Program Music (Leitmotif)	Program Music (Leitmotif, Symphonic Poem)		The Overture (Early Overture Dramatic Overture Concert Overture)
Interpretation									
How to Teach the Violin			How to Teach Scales and Broken Chords		How to Teach Shifting and the Use of the Various Positions (Use of the Second and Fourth Positions)				
Elements of Conducting		Baton Technic (How to Beat Triple Measure)						Baton Technic (How to Beat Compound Duple Measure, Compound Triple Measure, Compound Quadruple Measure, Quintuple Measure)	
Harmony			The Use of Inverted Triads (Restricted Use of Second Inversions)		The Use of Inverted Triads (Harmonizing a Melody in Minor) — The Use of the Dominant Seventh Chord (Regular Resolution, Harmonizing a Melody, Harmonizing a Figured Bass)	The Use of the Secondary Seventh Chords (Major Key: Resolutions)	The Use of the Secondary Seventh Chords (Major Key: Inversions)	The Use of the Secondary Seventh Chords (Minor Key: Resolutions)	The Use of the Secondary Seventh Chords (Minor Key)

REFERENCE CHART

GIVING A SYNOPSIS OF THE SUBJECTS IN LESSONS 141 TO 159 INCLUSIVE

150	151	152	153	154	155	156	157	158	159
The Concerto		Modern Tendencies (France: Symphony in D Minor, Franck; "Istar" Variations, D'Indy)	Modern Tendencies (France: Debussy, Ravel, Satie, Milhaud, Poulenc, Honegger, Durey)		Modern Tendencies (Russia: Stravinsky, Scriabin, Miaskowsky, Prokofieff; England: Williams, Bax)	Modern Tendencies (Germany: Schoenberg, Hindemith; Italy: Pizzetti, Malipiero, Respighi, Casella; Spain: Nin, Turina, Albeniz, Granados, Kaplan, del Campo, de Falla; Other Countries)		Modern Tendencies (America: Carpenter, Stillman, Kelley, Hadley, Bloch, Deems Taylor, Cowell, Ruggles, Sessions, Varèse, Copland)	
									Basic Elements of Music Reviewed (Rhythm, Melody, Harmony) — The Content of Music — Musician, Violinist and Artist — Re-Creation vs. Reproduction (Dynamics, Tempo, Style, Perspective) — The Solution of the Problem of Interpretation — Conclusion
	How to Teach the Use of Exceptional Procedures in Playing — How to Teach Pupils to Practice								
Baton Technic (Modifications of Beat for Slow Tempo, Preparatory Beat, Establishing correct Tempo, Pauses, Use of Left Hand) — Rehearsals									
	The Use of the Secondary Seventh Chords (Minor Key: Inversions)		Sequences	Optional Progressions of Seventh Chords (Dominant Seventh, Secondary Sevenths)	The Dominant Ninth Chord (Resolutions)	The Dominant Ninth Chord (Inversions)	Harmonizing Melodic Progressions, No Key Specified — Chromatic Harmony (The Major Key)	Chromatic Harmony (The Minor Key, Tierce de Picardie)	

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE—GRADUATE B

Grade Test Accompanying Lesson 160

APPRECIATION OF MUSIC

Marks
Possible
Marks
Obtained

1 (Ls. 141, 150) What special name is given a composition, following the sonata form, when written for

4 (a) violin alone, or another instrument with piano accompaniment? Ans.

(b) violin, or other solo instrument, with orchestra accompaniment? Ans.

(c) orchestra alone? Ans.

2. (L. 144) What makes the great variety of tone-color possible in compositions for orchestra?

4 Ans.

3. (L. 146) In what particular respect does Romantic music differ from Program music?

4 Ans.

4. (Ls. 146, 147) Describe briefly the *Leitmotif* and its uses.

4 Ans.

5. (L. 149) Give, in brief, the distinction between the Dramatic Overture and the Concert Overture.

4 Ans.

6. (L. 153) What are the outstanding characteristics of Ravel's compositions?

4 Ans.

Marks
Possible
Marks
Obtained

INTERPRETATION

7. (L. 159) Explain in what way the advanced art of music may be considered

4 (a) systematic, Ans.
 (b) picturesque, Ans.
 (c) poetic. Ans.

ELEMENTS OF CONDUCTING

8. (L. 142) What difference is there between executing the pattern of baton movement for simple duple measure, and the pattern for triple measure in rapid tempo?

4 Ans.

9. (L. 148) What is the basic procedure involved in beating quintuple measure?

4 Ans.

10. (L. 150) Describe the procedure which should be followed by a conductor in signaling a re-entry to a player or group of players.

4 Ans.

HOW TO TEACH THE VIOLIN

11. (L. 143) What rhythmic devices should pupils be directed to use, to increase the technical benefits of scale practice?

4 Ans.

12. (L. 145) What technical procedure with reference to the left thumb and the left elbow should be recommended to pupils for use in connection with the highest Positions?

4 Ans.

13. (L. 151) What considerations may justify you in directing your pupils to depart from regular technical procedures?

4 Ans.

HOW TO TEACH THE VIOLIN—Continued

Marks
Possible
Marks
Obtained

14. (L. 151) Mention three ways in which the practice of a pupil should make itself manifest as a mental accomplishment.

4 Ans.

HARMONY

15. (L. 146) Harmonize the following bass, using regular resolutions only. Mark the chords.

11 Ans.

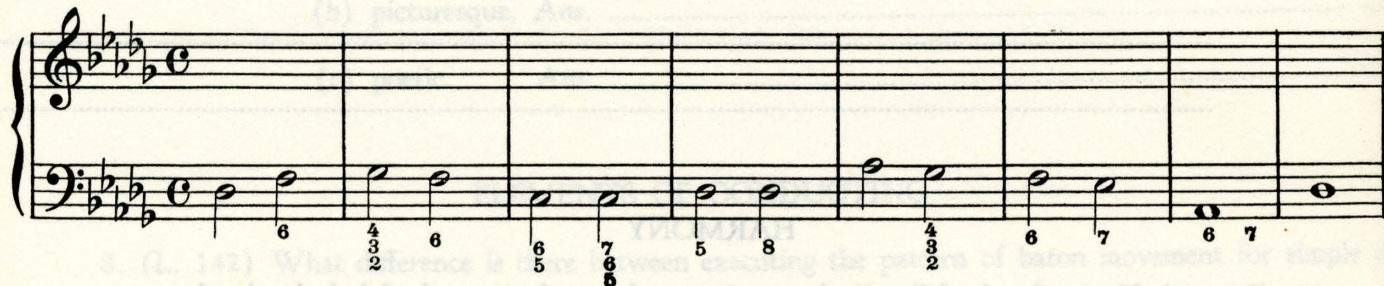


Marks
Possible
Marks
Obtained

HARMONY—Continued

18. (Ls. 155-156) Harmonize the following exercise. Mark the chords and indicate the ninth chords with a cross (x).

11 Ans.



To the Student:

In the space below write an essay of 200 words or less, stating just what the study of this Course has meant to you. Use this side of the sheet only.

Name.....Age.....

Address.....

Town and State.....

Date.....