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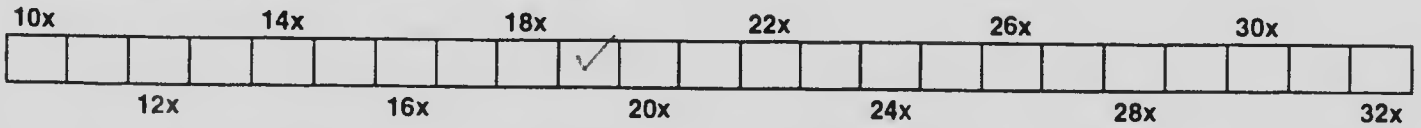

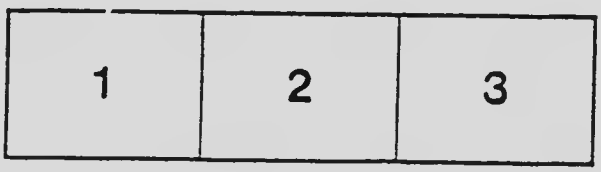

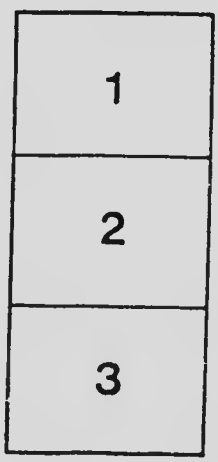

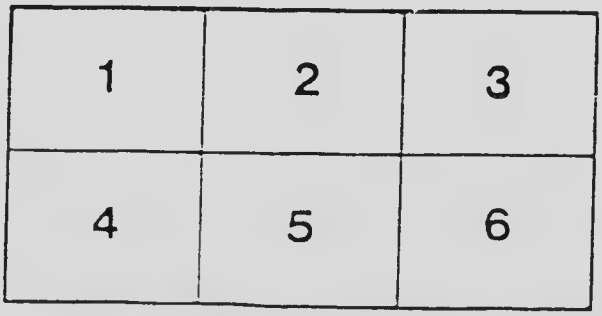

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The Story of Musical Form

BY

CLARENCE LUCAS

London

New York: Charles Scribner's Sons

1908

Preface.

THIS book is not a text-book. It is intended for any cultured reader who takes an interest in good music. At the same time I must add that a work of this nature would have been of great help to me when I was a young student of music. Text-books contain such a mass of detail that it is next to impossible for the beginner to get any conception whatsoever of the general principles of the art of composition. He plods up the rocky slopes of Parnassus, catching at every ledge, bruised with falls, foot-sore and weary, to be rewarded with a vision of the "antres vast and deserts idle" only when he has scaled the heights and reached the top. These pages give a brief description of the paths that lead to this desirable summit; but do not imagine, casual reader, that the perusal of this book will make you a composer. At best, it is but a captive balloon from which you can snatch a bird's-eye view of the panorama nearest you. The wings of the eagle alone can soar into the blue.

My aim throughout is to explain the principles of

form, rather than the form itself; to show that some form or system is necessary for the fullest expression of the thought and emotion of the composer; to point out that the great composers mould the forms to suit the nature of their utterances.

A word of explanation is necessary to excuse the seeming pedantry of giving the source of so many of the quotations that are put in merely to enrich the text. It has been my experience to meet with a quotation that I have valued more than the text of the author who has used it, and it has caused me much trouble to trace it. To save my readers this worry, I have given as many sources of the excerpts from other authors as I could. But my text is continuous; the reader need not refer to the foot-notes for elucidation of that of which I write. When no authority is quoted, I alone am responsible for the theory advanced or the statement made. And my judgment is the culminative result of many years' studentship and travel in France, Italy, and Germany; a Professorship of Musical Composition and History in the United States; a varied experience as composer, conductor, and author in England. It is therefore not surprising if some of these chapters are not so clear to the reader as they appear to be to me. I have done my best to make my language as untechnical as possible, but at the

Preface

same time I am conscious of the difficulty a specialist has in gauging the elementary knowledge the non-specialist reader has of the subject with which the writer is supposed to be familiar.

If this volume is as well received by those who elect to review it, and finds as great favour with the musical and general public as have the preceding nine volumes in the valuable and attractive "Music Story Series," one of the chief objects of its author will have been attained.

CLARENCE LUCAS.

NEW YORK,
October 1908.

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The Story of Musical Form.

CHAPTER I.

NECESSITY FOR FORM IN MUSIC.

Conformity in variety—Monotony—Scientific value of musical form—Plan of a musical work and landscape garden—Unfolding of musical faculty—Beethoven and Shakespeare—Thought and emotion—Selection of appropriate form.

THE most ignorant and inattentive listener can hardly sit through the performance of an opera, an oratorio, or a symphony without noticing that the music occasionally changes from loud to soft and from slow to fast. A thousand details escape him altogether, and he would describe the music as tuneless. His first impression, then, would be an elementary idea of outline or form. Before he can get a clear idea of form, the many and varied themes or tunes must be familiar to his ear; he must not only recognize each tune as it appears, but

Necessity for Form

he must also bear in mind the order in which the tunes appear, and the different keys in which they occur. This is difficult, for along with the perception of the particular often goes the non-recognition of the general.

The form of a great temple is easily seen from a remote hill; but he who studies the details of a façade, column, and ornament, standing in the shadow of a lofty wall, must exert himself mentally if he wishes his imagination to build up for him a picture of the whole. James Fergusson,[1] by a long study of photographs of the Erechtheum at Athens, discovered various slip-joints and other evidences of change of plan on the part of the builders which the most observant pilgrim to the Acropolis might overlook. Likewise, a study of the printed score of a great musical work will reveal details that even the wonderful ear of a musician can with difficulty hear.

Conformity of Structure

If our most ignorant and inattentive listener becomes attentive, he will notice that all symphonies are more or less alike in their structure, however much they may differ in subject-matter and detail. He will not believe that this conformity of structure is purely accidental; nor can he think that the great as well as the lesser composers

[1] James Fergusson, *Handbook of Architecture.*

have merely followed the examples of their predecessors. Why this conformity in variety? Why not have a "Rondo" symphony of four or five or more rondos? Why not an "Adagio" symphony consisting of several slow movements? Because the result would be unbearably monotonous, and Horace[1] long ago told us that a poem, designed to delight our minds, must sink to the bottom if it ever so little dips below the surface.

Composers make use of form in order to avoid monotony, and also for the sake of clearness. Form gives unity in variety. Unity without variety is monotonous; variety without unity is diffuse and vague. Huxley says,[2] "When I was a boy I had abundant opportunities of hearing [the music of] that great old master, Sebastian Bach. I remember perfectly well the intense satisfaction and delight which I had in listening, by the hour together, to Bach's Fugues. It is a pleasure which remains with me, I am glad to think; but of late years I have tried to find out the why and the wherefore, and it has often occurred to me that the pleasure derived from musical compositions of this kind is essentially of the same nature as that which is derived from pursuits which are commonly

[1] Q. Horatii Flacci, *De Arte Poetica Liber*, 377-78.

[2] T. H. Huxley, *Science and Art and Education.*

regarded as purely intellectual. I mean, that the source of pleasure is exactly the same as in most of my problems in morphology,—that you have the theme in one of the old master's works followed out in all its endless variations, always appearing and always reminding you of unity in variety."

Scientific Value of Musical Form

That a high priest of science, as Huxley was, should so testify to the scientific value of musical form is enough to make one conclude that form is the chief source of interest in a musical work. That conclusion is erroneous. Form is the servant; ideas are the master. The function of form the servant is to help ideas the master to a better expression. It is quite possible that Professor Huxley found more to interest him in the musical ideas expressed in Bach's fugue form than he imagined. It was form, however, which made the musical ideas clear to him. Omitting musical ideas, it is not difficult to construct a fugue more perfect in balance and symmetry of form than many of Bach's fugues are.

It is no more trouble to plan a musical work than a landscape garden. There is a path here, a row of trees there, a mass of shrubs in the foreground, and a hedge around the orchard,—all conforming to a well-designed and balanced scheme. Considered as a de-

sign, and without atmospheric effects, our trees, path, shrubs, and hedges are of no interest. You must see your park when the sun hangs a luminous saffron cloud behind the Scotch firs, when the long shadows of evening creep towards you and the lanes lose themselves in dusky distance. Return to it when the summer stars sparkle above you and the moon "tips with silver all these fruit-tree tops";[1] wander through it in October when the leaves fall from the sapless branches,—"bare, ruined choires where late the sweet birds sang";[2] visit it at Yuletide, when stalk and stem are veiled in hoar-frost and snow; come in spring-time, after the warm rain of April has awakened the buds and blossoms from their winter sleep.

Are there not an indescribable beauty and a variety of beauty that are independent of the plan? Does the plan, in fact, add any charm to the landscape? It may or it may not; but if the eye could not take in a panorama, and had to get an impression as best it could through a narrow slit moving across the line of vision, only allowing a small section of the landscape to be seen at a time, it is certain that each picture would destroy the preceding picture, leaving nothing but a confusion of images on the mind, unless the

[1] Shakespeare, *Romeo and Juliet*, Act ii. Sc. 2.

[2] *Ibid.*, Sonnet lxxiii.

designer had judiciously repeated at more or less regular intervals those pictures he wished the mind of the observer to retain. Now, it is plainly impossible to get a bird's-eye view of a symphony as of a landscape or a cathedral. We only see a little of the tone picture at a time. No sooner is one sound born than it dies into silence, making room for the next. And the necessity for design and balance is nowhere more imperative than in music, where all is so fleeting and impalpable,—mere vibrations of the tympanic membrane:—

"Like the snowfall in the river,
A moment white, then melts for ever;
Or like the borealis race,
That flit ere you can point the place;
Or like the rainbow's lovely form,
Evanishing amid the storm."[1]

Imagine the impression of chaos an hour of haphazard melody, endless harmonic changes, and varying rhythms would make on us. Now, Beethoven's 9th Symphony at its first performance lasted one hour and five minutes.[2] Form and structural ingenuity alone shape such a vast conglomeration of sound into a musical whole. Without form, Beethoven's chords

[1] Robert Burns, "Tam O'Shanter."

[2] *The Harmonicon*, London, March 12, 1825.

and phrases would no more resemble a symphony than a mound of stone, brick, and mortar could be called a cathedral. Herbert Spencer says:—

"You have, perhaps, in the course of your life, had some musical culture; and can recall the stages through which you have passed. In early days a symphony was a mystery; and you were somewhat puzzled to find others applauding it. An unfolding of musical faculty that went on slowly through succeeding years, brought some appreciation; and now these complex musical combinations which once gave you little or no pleasure give you more pleasure than any others. Remembering all this, you suspect that your indifference to certain still more involved musical combinations may arise from incapacity in you, and not from faults in them."[1]

Musical Faculty

"Unfolding of musical faculty" means that the listener more and more understands the thought and feeling of the composer. This is a slow process which cannot be encompassed at a sitting by the study of an analytical programme. Any student, without an "unfolding of musical faculty," can clearly understand the form of a composition in a few hours; but Plato's assertion[2] that there is a deeper harmony as there is a

[1] Herbert Spencer, *The Study of Sociology*, chap. vi.

[2] Plato, *The Republic* (Jowett's), bk. vii.

deeper astronomy,—a harmony not for the ear, is as true to-day as it was twenty-four centuries ago.

Spencer has elsewhere pointed out[1] that the chief function of the brain is feeling, not intellect; the greater the brain the more feeling. It is the fashion to place that which is commonly called intellect on a higher plane than that which is commonly called feeling; but feeling, in the most comprehensive sense of the word, has always reigned supreme. No change of dynasty can take place till human nature is other than it is. Students of music often get no farther than the form, which has been invented, instead of seeking first variety and contrast of those emotions which have been the birthright of the human heart since time immemorial. It is wrong to approach a work of art in the spirit of an anatomist about to dissect.

Morphology, the science of forms in organisms, is of little value in the study of music, compared with physiology, the important science of the function of these forms. It is worse than useless to emulate Jedekiah Buxton, the prodigious calculator, who died in 1774. He was seen to be deeply interested in a performance of *King Lear;* but when asked for an opinion on the play, replied by giving the exact number

[1] Herbert Spencer, *Feeling versus Intellect.*

of words and syllables that Garrick the actor had spoken. Shakespeare himself could not have done that. Neither could Beethoven have told the number of bars in any of his symphonies; nor the number of bars in any one movement; nor the number of bars in any division or in any theme in the movement. The composer's only care is that the transition from one emotion to another shall be natural and in a manner most likely to awaken the same emotions in the hearer. Now, as all thought takes its rise in the emotions, it follows that that which stirs the emotions must stimulate the thought centres, and the mingled emotions and thoughts which music quickens will differ in each hearer in so much as his intellect and temperament differ from those of the composer. As the proportionate amount of intellect and feeling varies in every composer, it is not surprising that forms are continually changing. Certain forms having arisen, they develop, mature, and decay; whilst new forms take their places. On the other hand, hope, longing, awe, fear, dread, devotion, anger, hate, scorn, love, tenderness, pity, surprise, amazement, content, gaiety, mirth are at least as old as humanity,—"the same yesterday, to-day, and for ever."

The value of a musical work is not in its form; but the value of a musical work is enormously enhanced by

the selection on the part of the composer of that form best adapted to the clear and forcible expression of the ideas contained in the work.

Each composer goes his own way like a sailor on the restless tide of passion. They all learn navigation; and one sails west, another to the orient; one explores the legendary seas of the silent north, another basks in the sunny south; but they all,—the fantastic and the sombre, the tragic and the gay,—all fashion their works on some model of Form.

CHAPTER II.

RHYTHMS.

Structure and rhythms—Primitive rhythmical forms—Rhythmical sense of savages—Spencer and Darwin—Grammatical and oratorical accents—The bar line—Various time signatures—Spain and China—Rhythmical sounds pleasing to infants.

BEFORE we can understand the form of an extended musical work it is necessary to study the structure, the rhythms, and the varying emotions of each movement or section of the work; and to get a clear understanding of a movement, the themes and phrases must be studied in detail. To the beginning, therefore, let us go.

Structure and Rhythms

The poet, the sculptor, and the painter began by copying and describing familiar forms; but the prehistoric architect had only the grim necessity of finding shelter from the winter's snow and the summer's thunderstorm to prompt him to build. Nature furnished no model for that early homestead.

Likewise, the earliest musician, whose name and

nation are unrecorded in the dateless past, heard nothing in the forest or the sea to suggest even the most primitive rhythmical forms to him. The onomatopoetic imitation of the sighing of the wind in the reeds and the murmur of the brook, or the crowing of the cock, the bark of the dog and the neigh of the horse may have had some influence over the primordial musical instincts, but it is far more probable that "when the morning stars sang together"[1] our chattering ancestors found pleasure in the regular and monotonous clashing of stones or dry bones.

[1] Job xxxviii. 7.

Rhythmical Instinct

Rhythm, however, is not tangible and solid like a granite axe or a flint arrow-head. The caves of Dordogne[1] furnish rude sketches of reindeer, and the mythology of Iceland perpetuates the deeds of fabulous heroes;[2] but the clash and strumming of the corybantic Paderewski of eld died into silence at their noisy birth. They cannot live again. And though it is probable that we can never find anything to prove that prehistoric man had an instinct for rhythm, there is abundant evidence to show that savage races have a marked rhythmical sense. Wallaschek[3] quotes Burchell, Wood, Thunberg, Stevens, Galton, Lenz, and other travellers in various parts of Africa, America, Asia, whose observations indicate that the time sense is one of the earliest instincts of the human mind.

Herbert Spencer speaks of a tribe of cannibals "whose chorus in preparation for a feast of human flesh is a kind of rhythmical roaring."[4] Darwin states that even insects and some spiders emit rhythmical sounds."[5] Children and the musically uncultured of civilized races are susceptible only to music that is

[1] British Museum, London; Prehistoric Room, Case T.

[2] Tegnér, *Fridthjof's Saga.*

[3] Wallaschek, *Primitive Music*; London, 1893.

[4] Herbert Spencer, *The Study of Sociology*, Chap. ii.

[5] Charles Darwin, *The Descent of Man*, Part III. Chap. xix.

strongly rhythmical. The stimulating effect of military music to soldiers on the march is due to the power of rhythm and accent; and the universal popularity of dancing is rooted in our inchoate instinct for rhythm.

CARVED STONE FLUTE MADE BY THE NATIVES OF VANCOUVER'S ISLAND.
(In the Author's possession.)

Plato says, "rhythm and harmony find their way into the secret places of the soul, on which they mightily fasten."[1] The unhappy king in his Pomfret dungeon compares rhythm in music to a well-ordered life—

[1] Plato, *The Republic* (Jowett's), iii.

Bar Line

"Music do I hear?
Ha, ha, keep time: How sour sweet music is
When time is broke, and no proportion kept;
So is it in the music of men's lives."[1]

Rhythm in music, as in poetry, consists of regular, recurring accents. In poetry the rhythm is indicated by the position of the accented words and syllables. In music the rhythm is marked, first by the position of the bar lines, and secondly by the number and length of the notes between the bar lines. The rhythm, or regular accentuation, which results from the position of the bar line, is called the Grammatical Accent. The occasional accent irregularly placed on other notes which would otherwise be unaccented, is called the Oratorical Accent. The student is referred to Pauer[2] for definitions of these technical names of musical metre:—Trochee, Iambic, Spondee, Bacchic, Cretic, Antibacchic, Molossus, Tribrach.

Accentuation

Composers not only place bar lines throughout a composition, but they also add a time signature in the first bar to indicate how many beats each bar is to have. The necessity for a time signature will at once

[1] Shakespeare, *Richard II.*, Act v. Sc. 5.
[2] Ernest Pauer, *Musical Forms.*

be apparent if we try to play this passage without a time signature:—

The rhythm is not clearly indicated by the bar alone. If the time signature is 3/4 there will be three accents in the bar, thus:—

the first accent being strong, and the second and third weaker.

If the time signature is 6/8 there will be two almost equal accents in the bar, thus:—

The reason why there are only two accents in these bars and not six is that 6/8 is a compound rhythm, while 3/4 is a simple rhythm.

Compound time is a term applied to a bar that can be sub-divided into two or more smaller bars.

The time signatures most commonly used are:—

(*a*) "common time," which is marked 4/4 or C

(*b*) 3/4; (*c*) 2/4; (*d*) 6/8.

Time Signatures

Of these it is unnecessary to give examples. The less used time signatures are:—

𝔔 or 2/2 (alla breve)—Schubert, Symphony in C, first movement.

3/2 - - Wagner, *Die Meistersinger*, Intro., Act III.
6/4 - - Schumann, *Paradise and the Peri*, No. 15.
9/4 - - Wagner, *Parsifal*, Prelude.
2/8 - - Berlioz, *Faust*, Chanson de Brander.
3/8 - - Rossini, *William Tell*, No. 1.
9/8 - - Beethoven, Sonata op 109.
9/16 - - „ „ op. 111.
12/16 - - „ „ op. 119.

In Bach's works are to be found, in addition to all these time signatures mentioned above, the following unusual time signatures:—

2 & 2 - Sonata for violin and clavier.
12/8 - Prelude V., vol ii. of the 48 Preludes and Fugues.
6/16 - Fugue in D.
24/16 - Toccata and Fugue in G minor.
16/32 - Clavier Fantasia.
𝔠 & 𝔇 (double common)—Partita VI.

Composers occasionally employ two or more rhythms at once. Examples may be found in the following works:—

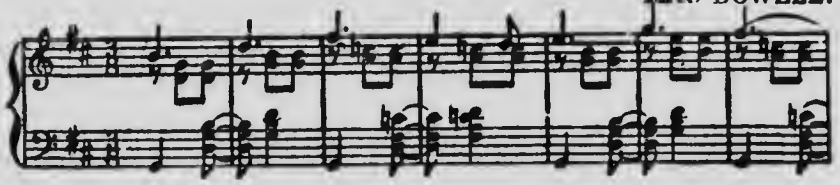
2/4 and 6/8 together—Berlioz, *Faust* Chorus of Soldiers and Students.

6/4 and 6/8 together -Berlioz, *L'enfance du Christ.*
9/8 and 3/4 „ „ „ „
24/16 and 3/4 Bach, Prelude XV.
12/8 and 3/4 together „ Cantata 102.
3/4 and 9/8 „ „ „ 24.

In Mozart's *Don Juan* is to be found an example of a German dance (3/8), a Gavotte (2/4), and a Minuet (3/4), to be performed simultaneously.

In E. A. MacDowell's *Hexentanz*, op. 17 No. 2, there is a pleasing and ingenious combination of 3/8 and 3/4. It is true the 3/4 time is not indicated in the signature, but the effect of the left-hand part of the brilliant piano solo, which is here given in a simplified form, is that of a 3/4 rhythm:—

MAC DOWELL.



The student is referred to Spohr's symphony "Die Weihe der Töne" for some peculiar time signatures.

In all these examples the rhythms are simple or com-

Louis Spohr

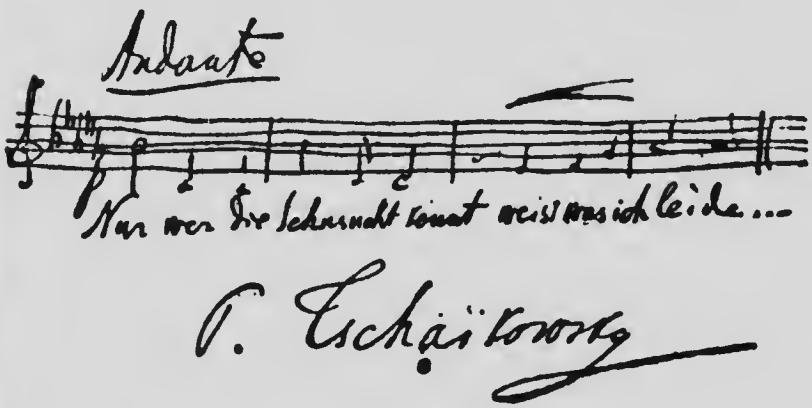
Unusual Rhythms

pound forms of 2, 3, or 4. Rhythms of 2 or 4 might be represented to the eye by angles, and rhythms of 3 by curves.

In rare instances the composer finds it necessary to avail himself of rhythms that cannot be compounded of 2, 3, or 4:—

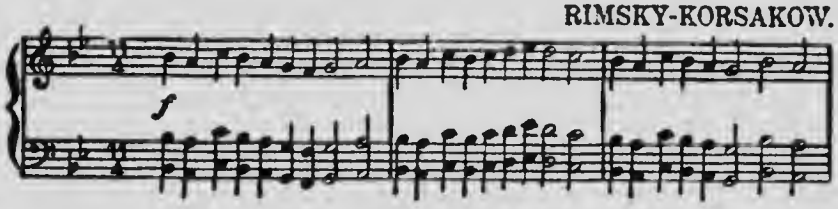
5/4	-	Chopin, Sonata in C minor.
7/4	-	Elgar, *Caractacus*, Lament.
5/8	-	„ *The Dream of Gerontius.*
7/8	-	Lucas, Pastorale for organ, op. 31, No. 2.

The 5/4 is the most frequently employed of these wyvern rhythms. The insinuating movement in Tschaïkowsky's "Pathétique" symphony is a popular example of 5/4. Alice C. Fletcher, whose *Study of Omaha Indian Music* (North America) has been published by



the Museum of Archæology and Ethnology of Harvard University, gives examples of native songs in 5/4 rhythms; and A. M. Chinnaswami Mudaliyar's *Oriental Music*, published in Madras, also contains examples of native melodies in 5/4 rhythms, showing that this rhythm is sometimes the product of musical instinct. But it is probable that art and a search for novelty, rather than instinct, were responsible for Rimsky-Korsakow's 11/4 rhythm.

RIMSKY-KORSAKOW.



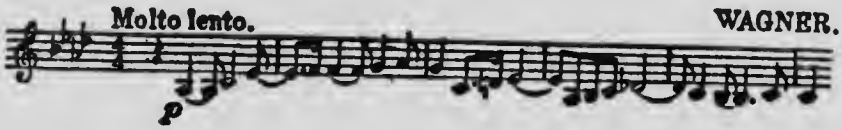
Sir Edward Elgar informs me that as a boy he wrote pieces in 11/4 and 13/4 rhythms.

"Histed". 4 Paket Street, London

SIR EDWARD ELGAR.

Weakening the Rhythm

Composers sometimes weaken the rhythm or eliminate it altogether when they wish to avoid all taint of human passion in their religious works. Many masses of Palestrina are notable examples of the subordination of rhythm. In Wagner's religious drama, *Parsifal*, the sacramental theme is so constructed that it is impossible for the listener to feel any rhythmic pulse in it.



Rhythm is the life, the heart-beat of music. Through it the various temperaments of composers of different nationalities are easily discernible. Compare the rhythms of Rossini's *William Tell* with those of Wagner's *Die Meistersinger*. The vivacity of the Italian and the massiveness of the German are expressed by rhythms alone. The folk-songs of romantic Spain are almost always in rhythms of 3 or 6; while the prosaic Chinaman employs the squarer 2 and 4 rhythms.

The capacious and sensitive brain of a great composer could not be limited in its expression to the simple rhythms of primitive man. The following tune, which is a complete musical expression of the savages

of Brazil, I transcribed from the singing of an engineer who had spent many months on the banks of the Amazon:—

What an abyss separates the dull brains of the barbarians who delight in bellowing this phrase for hours from the intellect that conceived the rhythms of Schumann's *Manfred* overture!

Darwin says it is impossible to give a reason for this liking for melody and rhythm. It is inborn as our sense of taste and smell is. Our earliest impressions are through the senses, and a rhythmical sound pleases the infant that an irregular noise would frighten. "The sensations and ideas thus excited in us by music, or expressed by the cadences of oratory, appear from their vagueness, yet depth, like mental reversions to the emotions and thoughts of a long-past age."[1]

[1] Charles Darwin, *The Descent of Man*, Part III. Chap. xix.

CHAPTER III.

MELODY AND SCALE.

Savage melody devoid of harmonic sense, or tonality—Inexact intervals—Evolution of scale—The seven-tone and five-tone scales—Chinese, Jewish, Arabian, Egyptian, Greek, Indian, and Japanese scales—Confusion—Our simple scale.

A MELODY cannot be defined otherwise than as a succession of notes. The more we study primitive and savage melody the more amazed we become at the curious and hideous successions of notes that constituted the melodies of all nations before the dawn of Harmony. It is almost impossible for any one with a modern harmonic sense to form an idea of the intervals employed by the lowly aboriginal to voice his outburst of fervour. Darwin[1] and Spencer[2] disagree as to the cause of the outburst, and speculative theory is a very untrustworthy guide.

Primitive and Savage Melody

[1] Charles Darwin, *The Descent of Man*, Part III. chap. xix.

[2] Herbert Spencer, *The Origin and Function of Music.*

Story of Musical Form

In our modern system melody is only a part of a very complex whole. Our system is instrumental in character, and can only exist so long as all the many notes that are sounded together conform to the laws of harmony, which alone make this highly artificial complexity agreeable to our ears. Music that is devoid of interesting melody is unworthy the name of music. Yet the simplest of melodies would be unsatisfactory to the least cultured hearer to-day if this melody was not constructed on our modern scale,—in other words, if it was not adaptable to an accompaniment of modern harmony. Now the savage had no harmonic sense; the melody was the compiete whole in itself.

Doubtless the intonation of the earliest m· · lies very much resembled the noisy crowing of

"The cock, that is the trumpet to the morn."[1]

The intervals were seldom exact, and the notes all merged into a sliding scale. The aroma of savage melodies evaporates when they are transcribed in our precise notation.

The poetic musical humour of the phrase in the picturesque "Danse Macabre,"[2] gives but a very

[1] Shakespeare, *Hamlet*, Act iii. sc. i.

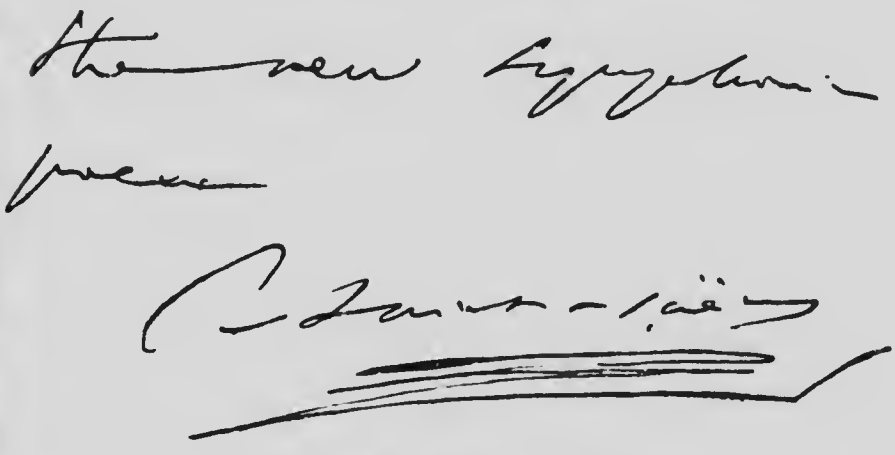
[2] C. Saint-Säens, "Danse Macabre", *Poême Symphonique*, op. 40.

gentle suggestion of the raucous shriek of the familiar barnyard fowl.

Parry[1] believes there is sufficient evidence to prove that the intervals of the fourth down and the fifth up were the two earliest intervals. For the purposes of the *Story of Musical Form* it is enough that melody began somewhere somehow.

When the anthropophagous precursors of Beethoven had developed sufficient intellect to conceive of some

[1] Sir Hubert Parry, *The Art of Music*, chap. II.



SIGNATURE OF CAMILLE SAINT-SAËNS.

other interval than the fourth down and the fifth up, then the scale began its expansion. To the evolution of our scale, which has not existed during two centuries, many obsolete and incomplete scales have contributed. So long as there was no harmonic system to fix the relation of one note to another in a chord, and of one chord to another chord, the scale was subject to the caprice of all sorts of melodic ingenuity. It can easily be explained on physiological grounds why the intervals of the fourth down and the fifth up should be the first to be chosen. The sympathetic vibrations between the over-tones in common to these notes and the tonic is the scientific reason.[1] But science cannot tell why in very early civilization two scales, one pentatonic, or five-toned, and the other heptatonic, or seven-toned, came to be used. Parry[2] points out that the seven-tone system lends itself more readily to the addition of semitones, and has consequently proved capable of a higher development than the five-tone system.

Evolution of Scale

It is impossible to say which is the older system. We have the testimony of a Chinese Prince Lu, who wrote a treatise 300 years before the current era, that the Emperor Huang Ti, in the year B.C. 2697, ordered

[1] John Tyndall, "On Sound," Lecture viii.

[2] Sir Hubert Parry, *The Art of Music*, chap. II.

twelve bells to agree with the twelve lüs and the five-tones.[1] The ancient Greeks had the seven-tone scale which they formed from two overlapping tetrachords, or scales of four notes, each tetrachord containing a semitone. As the Greeks[2] are supposed to have learned their system from the Egyptians, it is natural to believe that the still more ancient Egyptian scale was a tetrachord containing a semitone.

Seven-Tone Scale

The British Museum authorities permitted me to make a most careful examination of an old bronze flute of ancient Egypt.[3] A brass reproduction of this antique instrument made on my most exact measurements gives a five-tone scale unlike any five notes of our scale. Starting with the lowest note, which is slightly above A flat (2nd space of the treble clef), the second note is very slightly lower than B flat, the third note is B, the fourth note is a little above C, and the fifth note sharper than D.

With the music of the ancient Jews we are not concerned. The stream of melody which flowed through Jewish channels is not the river that has

[1] J. A. van Aalst, *Chinese Music;* Shanghai, 1884.

[2] Herodotus, Book II. "Euterpe," lviii. and lxxix.

[3] The British Museum, London, 4th Egyptian Room, Case A, No. 12,742.

descended to us. When Miriam[1] triumphed gloriously because the horse and the rider were thrown into the sea, it is possible that the fleeing Israelites sang their new song unto the Lord in the melodic manner of their Egyptian pursuers. Seven became a very distinguished number among the Jews.

Jewish Music

Another branch of the Semitic race, the Arabians, who were very nearly related to the Jews, had the seven-tone scale. The Arabs conquered the Persians, from whom they learned much concerning musical art. They sedulously applied mathematics to their system of music, but stopped short of fixing a tonic and the relation of the other notes of the scale to the tonic. Nevertheless, music among the Arabs reached a higher state of development than it had ever done before in the world's history.[2]

When Zaryab the musician came from the East to Spain, which country was at that time (about 750 A.D.[3]) an Arabian dominion, "the Khalif Abderrahman rode forth to meet him in honour. The College of Music in Cordova was sustained by ample govern-

[1] Exodus, chap. xv. 21.

[2] Helmholtz, *The Sensations of Tone*, Part III. chap. xiv.

[3] Moreri, *Le Grand Dictionaire Historique*, 18me ed.; Amsterdam, 1740.

ment patronage, and produced many illustrious professors."[1]

The Arabs translated the philosophy and learned the musical system of the Greeks. They perfected rhyme in poetry, and sent troubadors and minstrels all over Europe, giving an enormous impetus to popular music.

Retracing our steps some hundreds of years, we find that the Church in Italy was beginning to use four scales, which St. Ambrose is traditionally accredited with having adapted from the Dorian, Phrygian, Lydian, and Mixo-lydian scales of ancient Greece.

About the year 590 A.D. Pope Gregory set these "authentic" scales in order and added four "plagal" scales, which again correspond with the Greek Hypo-dorian, Hypo-phrygian, Hypo-lydian, and Hypo-mixo-lydian. Later the system was extended by the addition of the Æolian, Ionian, Hypo-æolian, and Hypo-ionian scales.[2]

In the course of time the secular music of the people borrowed effects from the church modes, and the church composers made use of popular tunes in their religious works, and the confusion of scales became very great. With the development and practice of the art of

[1] J. W. Draper, *The Intellectual Development of Europe*, vol. ii. chap. ii.

[2] *Grove's Dictionary of Music and Musicians*, "Gregorian Modes."

counterpoint, which is the art of combining two or more melodies, it was found necessary to fix some definite scale for the composer's use; for certain intervals which were harmonious in one scale were discordant in another. So long as melody alone was all there was to be considered it mattered little how the octave was broken up into the smaller intervals of the scale.

Confusion of Scales

But the whole fabric of our modern harmony falls to pieces and becomes as harsh as the Pythagorian third, and the interval from G sharp up to E flat of the Mesotonic system, if our octave is not divided into twelve equal semitones. This division of the octave is called "equal temperament," and the melodies of all the composers of our day are written for the intervals of the "equal temperament" scale.

"Equal Temperament" Scale

If we turn for a moment to those nations which did not get beyond the primitive melody music of the Greeks, we will soon feel how much richer in melodic resources our equally divided twelve semitone scale is than are all the fanciful and ingenious scales that differ from our system.

The modern Indian system has 72 scales divided into two groups of 36, each of these groups being subdivided into six divisions. Every scale consists of two tetra-

chords of four notes each. None of the first 36 scales has an F sharp, and none of the second contains an F natural. All the scales begin and end on C, and the various scales are distinguished by chromatic alterations of the notes D, E, A, B, which have a bewildering array of sharps, double sharps, flats, and double flats, when transcribed in Western notation. The lower note of the upper tetrachord is always G, there being no G sharp or G flat in Indian music, according to a recent treatise by a native of India.[1]

Indian Scales

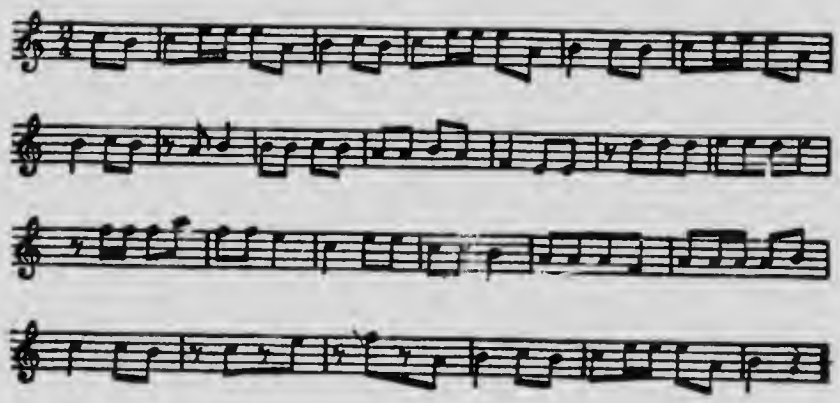
The solo allotted to the English horn in the first scene of the third act of Wagner's *Tristan und Isolde* has a kind of superficial resemblance to a typical Indian melody. It is without harmony or counterpoint; the rhythm is irregular; the intervals are often peculiar, leaving the impression of no definite tonality. But Wagner's melody is written in the European chromatic scale. There is no Indian mode containing all the intervals required to express this tune. It is evident that on their strongest point, melodic resource, the 72 Indian scales are not so rich as the one chromatic scale is, to say nothing of our harmonic, contrapuntal, and orchestral possibilities.

In Japan we find another example of arrested develop-

[1] A. M. Chinnaswami Mudaliyar, *Oriental Music;* Madras, 1892.

ment, another instance of what Western music might have been had equal temperament not risen, like a sun obliterating all the lights that flickered in the darkness and discord of the Middle Ages.

The following melody is a characteristic Japanese popular air.[1] This is a succession of notes, and is



therefore theoretically a melody. But it can be satisfactory only to those ears which are devoid of our sense of harmony. This melody could not be harmonized in a manner natural or agreeable to occidental musicians. It could be harmonized in A minor for the first fourteen bars or more, but the last note could not possibly be part of any tonic chord.

[1] Y. Nagai and K. Kobatake, *Japanese Popular Music;* Osaka, 1893.

Chinese Peculiarities

The Chinese have a grotesque theory of music full of fantastic symbolism concerning the relations between the sun and moon and the earth, wit.. .he five elements. They employ the perfect fifth, but all the other intervals of their scale are too sharp for Western ears. They are even perverse enough to adhere to their system though it gives them a sharp octave.[1] The effect of such a system cannot but be ruinous to the Chinese ear. On the other hand, it may be that it is the absence of a musical ear which has permitted such a system to attain so venerable an age.

It is a remarkable peculiarity of the Buddhistic service, that although the chanters "utter the same words and follow the same rhythm, still each sings in the key most convenient to his own voice."[2] It is stated that when an American missionary began his labours at Shanghai the singing of the Chinese congregation was a "pandemonium of discord." This he attempted to remedy by having a dozen concertinas play the tune in unison.[3] Twelve concertinas and a roomful of bawling Celestials would put out of action the formidable engines of sound that King David called for in his service of praise.[4] The facetious Artemus Ward could

[1] Sir Hubert Parry, *The Art of Music.*
[2] J. A. van Aalst, *Chinese Music;* Shanghai, 1884.
[3] *The Chinese Recorder;* Shanghai, 1903.
[4] Psalm cl.

here find a congenial theme for one of his orthographical whimsicalities.[1]

Yet the Chinese annals say:—"Music hath the power of making heaven descend upon earth."[2] Our conception of Oriental music must be erroneous. How can we reconcile the enthusiasm of Chinese writers with our ideas of Chinese practice? We are told that Confucius, who in the year B.C. 255 heard the tune "Ta Shao," which was then 1600 years old, was so profoundly moved that for three months "he did not know the taste of meat."[3]

How can we accept the theories of our learned antiquarians on the nature of ancient Greek scales, if the quarter tones of which Epictetus[4] writes are to be found in those scales that served as the basis of the Georgian modes, which do not contain quarter tones as we understand the term?

In the foregoing paragraphs it will be seen that melody and scale are sometimes referred to as if they were one and the same thing. A melody, it is true, is a succession of notes, as is also a scale. But a scale

[1] Artemus Ward, *Little Patti.*

[2] Quoted by Darwin, *The Descent of Man*, Part III. chap. xix.

[3] J. A. van Aalst, *Chinese Music;* Shanghai, 1884.

[4] Epictetus, *Encheiridion* (T. W. Rolleston's translation), bk. i., chap. i., par. 3.

must be a progression from one note to the next note, continuously descending or continuously ascending; whereas a melody may progress in skips from any note to any note up or down the scale and back again as the fancy of the composer prompts. In the next chapter will be found descriptions of our present-day scales.

At first the student may wonder how there came to be so many scales in the past; later, when the study of acoustics reveals to him the subtleties of harmonics, with their unlimited possibilities for scale building, he will be astonished at the paucity of the old tonal systems; and finally, when he learns the simplicity and practical utility of our tempered scale, he will be amazed that the great brains which designed the Parthenon, conceived the Venus of Milo, catalogued the stars, and invented geometry had not stumbled on it as a matter of course.

Our Simple Scale

CHAPTER IV.

TONIC AND DOMINANT.

Arabians fixed no Tonic—Gregorian modes—Plato's ideal state—Greek musical system too limited—Chromatic scale—Compositions beginning out of the key—Liszt and Beethoven—Popular songs of the day—Minor and major—Tonic and relative minors—All branches of music inter-related.

We have observed that the Arabians did not get as far as fixing a Tonic, and the relation of the other notes in the scale to the Tonic. But the peoples of Europe, who had felt the stimulus of Arabian rhyme and romance, instinctively formed a scale that carried with it a feeling of defined tonality, and the relation of the secondary notes of the scale to the principal note or Tonic. And this scale, which contained the possibilities of Counterpoint and Harmony, persisted, in spite of the efforts of a notoriously conservative Church to establish and perpetuate the Gregorian modes.[1] But the Gregorian modes to-day, as a means of musical expression, are

[1] *See* Edict of Pope John XII., 1322 A.D.

deader than Latin is as a literary vehicle. Occasionally in the remoteness of a sombre cathedral a little of this old world music is impressive by reason of its uncouth simplicity. To the archæologist these modes are wonderfully interesting. Like footprints on the sands of Time, they guide us through the fading vista of the past. They are the high-water mark of the tides of human emotion in bygone days. The effect of these modes is hardly what it was before the adoption of the equal temperament, on which system all key-board instruments are now tuned. Some idea of these modes can be formed, however, by playing the following scales on the white keys of the pianoforte.[1]

No. Mode.	Compass.	Tonic.	Dominant.
1.—Dorian	D to D	D	A
2.—Hypo-dorian ...	A to A	D	F
3.—Phrygian	E to E	E	C
4.—Hypo-phrygian ...	B to B	E	A
5.—Lydian	F to F	F	C
6.—Hypo-lydian ...	C to C	F	A
7.—Mixo-lydian ...	G to G	G	D
8.—Hypo-mixo-lydian...	D to D	G	C
9.—Æolian	A to A	A	E
10.—Hypo-æolian ...	E to E	A	C
11.—Ionian	C to C	C	G
12.—Hypo-ionian ...	G to G	C	E

[1] Grove's *Dictionary of Music and Musicians*, "Gregorian Modes."

The names of the notes of the Ionian scale tally with those of our C major scale; the difference, of course, is in the tuning, or distance from one note to another. The Lydian scale almost corresponds with our scale of F major. If these 5th and 11th Gregorian modes were the same as the Greek Lydian and Ionian scales, it is strange that Plato should have banished them from his ideal State.[1]

The Grecian standard of beauty in sculpture and architecture is the one above all others the most highly esteemed in our day; why should our musical tastes differ so widely from the Greek?

The reason in all probability is that the possibilities of the Greek musical system were too limited to develop the Grecian musical mind and ear. The germ of music took root, shot forth branches, and burst into flower only when the ground was prepared by the more and more nearly approaching tempered scale.

Modern music recognises three scales only,—the major, the minor, and the chromatic. The chromatic scale, which consists of the twelve equal intervals into which the octave is divided, has no tonic or dominant. It belongs to no key. It is merely the raw material, so to speak, from which the major and minor scales

[1] Plato (Jowett), *The Republic*, Book iii.

are manufactured. The major scale is constructed thus:—

The Tonic, a rise of a whole tone to the second degree, a rise of a whole tone to the third degree, a rise of a half tone to the fourth degree, a rise of a whole tone to the fifth degree, a rise of a whole tone to the sixth degree, a rise of a whole tone to the seventh degree, and a rise of a half tone to the octave of the key-note. These notes so found constitute the major scale whether played ascending or descending. All of these notes are to be found in the triads of the Tonic, the Dominant, and the Sub-dominant. A triad is a chord of three different notes consisting of the intervals of the third and fifth above and together with the note that gives its name to the triad. The triad on C, for instance, is C, E, G, the triad on F is F, A, C; the G triad is G, B, D.

The Tonic is the name given to the first note in any scale. Any composition which begins and ends with the triads of any particular scale is said to be in that scale; and the first note of that scale is the Tonic of that particular composition. For example, Liszt's Symphonic Poem "Les Préludes" begins and ends with the triad of C. This work is therefore said to be in the key of C, though for the most part the composition is in every key but C. Occasionally composers

begin with chords that are out of the key of the movement that is about to follow.

This does not lessen the importance of the Tonic. Beethoven, to the great perturbation of his critics, began the introduction to the first movement of his first symphony with the chord of the Dominant of F. The second chord is apparently the Tonic of F. If Beethoven had stopped at the second chord we would have said that the composition was in the key of F. But Beethoven at once goes to C, remains in C, and ends in C. We therefore say that that movement is in C; in other words, that C is the Tonic.

Now a composition containing nothing but chords of the Tonic would drive the hearer to distraction, and entitle the composer to maintenance for life in the national lunatic asylum.

The chord or triad on the fifth degree or note of a scale is called the Dominant. This note, with its triad, is only secondary in importance to the Tonic. It is possible to construct simple compositions on these two chords alone. With the addition of the triad on the fourth degree of the scale, the Sub-Dominant, the composer's field of action is very much widened. Thousands of the popular ballads and dances of our day make no greater harmonic demands than the triads of the Tonic, Dominant, and Sub-dominant.

Minor Scale

The chord of the Dominant usually contains an additional note, the interval of the seventh from the Dominant. This chord is then not called a triad, but a chord of the seventh. The chord of the seventh, which is formed by adding another third to the triad on the Dominant, is the familiar chord of the Dominant seventh.

The Tonic, Dominant, and Sub-dominant are the primary degrees of the scale; the remaining degrees are called secondary. The second degree of the scale is called the Super-tonic; the third is the Mediant; the sixth degree is the Sub-mediant —the Mediant that is a third below (sub—) the Tonic. The seventh degree is the characteristic leading-note or leading tone. Composers introduce secondary triads into their compositions for the sake of variety; but it is the primary triads that establish the tonality of a composition.

If we start from the Sub-mediant of any major scale and rise a whole tone to the second degree, then rise a half tone to the third degree, a whole tone to the fourth degree, a whole tone to the fifth degree, a half tone to the sixth degree, a tone and a half to the seventh degree and a half tone from the seventh degree to the octave or the note from which we started, we get a minor scale. The minor scale that starts from the Sub-mediant of a major scale is called the Relative

minor of that major. The minor scale that starts from the Tonic of a major scale is called the Tonic minor of that major. The following examples will make this clear :—

A is the scale of C major; *B* is the scale of A minor, the relative minor of C major; *C* is the scale of C minor, the tonic minor of C major. It will be noticed in passing that the relative minor scale has the same signature as the major scale of which the minor scale's Tonic is the major scale's Sub-mediant. That is why they are said to be related. The signature of the tonic minor scale is the same as that of the major scale of which its tonic is the major scale's Sub-mediant,—viz., the signature of C minor is also the signature of E flat major, because *C* is the Sub-mediant of E flat.

There are two forms of the minor scale, the Harmonic and the Melodic. The Harmonic minor scale consists only of those notes that are found in the triads

of the Tonic, Dominant, and Sub-dominant. That scale has an interval of a tone and a half between its sixth and seventh degrees. When the sixth and seventh degrees come in succession in a melodic progression composers frequently raise the sixth degree by half a tone or lower the seventh degree by half a tone in order to avoid the awkward interval of a tone and a half, called the interval of an augmented second.

This modified scale is called the Melodic minor scale. The triads of the minor scale are classified into primary and secondary, as those of the major scale are. From the minor scale music gets one of its most beautiful chords, the diminished seventh, which consists of the intervals of the third, fifth, and seventh added to the leading-note. Thus the chord of the diminished seventh in A minor is made of the notes G sharp, B, D, F.

This incursion into the realm of Harmony is as imperative here as it is tedious. All branches of musical theory are so closely inter-related that it is impossible to touch one without disturbing the others. If the student desires further elucidation on the subject-matter of this chapter he must seek it in a treatise on Harmony. For the purposes of the *Story of Form* enough has been said to help the reader to an understanding of the terms employed in the subsequent pages of this book.

CHAPTER V.

CADENCES.

Various ways of ending—Hackneyed cadences—Harmonic progression—Proportion and balance—Function of cadences—Untrained ear unreliable—"Perfect" and "plagal" cadences—Imperfect cadence—Modern methods—Berlioz and Strauss—Variety in cadence.

CADENCE in music means an end. In music, as in poetry, there are various ways of ending. The directions in some of the old-fashioned reading books that for a comma the reader must count one, for a colon three, for a semi-colon two, and for a full stop four, are scarcely less ridiculous than the formulæ for compounding cadences that doctors of musical theory usually tabulate in their tonal pharmacopœias. An eminent English composer says:—

"It looks as though the treatises were meant to teach people to make music at so much a yard; for a man who really has something to say in music which he feels naturally is only hampered and worried with every extra direction of the kind, which tells him to put in so much that cannot possibly mean anything because it is everybody's property."[1]

[1] Sir Hubert Parry, Grove's *Dictionary of Music and Musicians*, "Cadences."

Cadences

It stands to reason that it is impossible to classify every harmonic progression that will serve as a cadence. Each composer tries to get a new ending for his phrases, sentences, and compositions. Even if it was possible to invent new harmonic progressions on every occasion, cadences would still resolve themselves into two distinct classes, those which are completely satisfactory as ends, and those which require a continuation of the musical phrase to finish the sentence.

Harmonic Progression

Those cadences which are final should be called perfect, though the name perfect is usually applied to a certain fixed progression that is not always a final cadence. Those cadences which demand a continuation should be called imperfect. An ending that is final in one place may only be a momentary pause in another environment. In the following hymn from Gluck's *Iphigenie in Tauris* a perfect or full cadence is to be found at the beginning of the fourth measure.

This phrase is not satisfactory alone, maugre the

perfect end. The reason is that the musical idea is not completed. If we take the line—

"Ah, distinctly I remember, it was in the bleak December,"[1]

we get a sentence containing a definite idea. Yet this sentence, though parsable, is hardly more satisfactory than the hymn. In both instances we expect more; our sense of proportion and balance is not contented. One line of a poem and one phrase of a composition may be interesting as studies, as a foot and a hand are to draughtsmen, but a work of art must present the unmutilated figure in its perfection. Our sense of balance, founded on experience in this case, would prevent us from delighting in the physical beauty of a one-eyed Cyclops.[2]

Function of Cadences

Now the function of cadences is to indicate the ends of the sections or phrases of which a musical sentence is made. When the requisite number of phrases have been put together, and the judgment of the composer tells him it is time to stop, there are many ways of ending. As no composer has yet found an agreeable way of finishing with a chord that is not a tonic chord for the time

[1] E. A. Poe, "The Raven."

[2] Lemprière's Classical Dictionary.

being, it has become a rule that a final cadence must end with the chord of the tonic in its root position. As by far the greater number of final cadences in all musical works consist of a tonic chord preceded by a chord of the dominant, it has come to pass that a cadence consisting of a chord of the dominant followed by a chord of the tonic in its root position, is called a perfect or full cadence. Examples can be found in the works of the great composers of this perfect cadence on every beat or accent of the measure. Instinct is the only rule that has told them when and where the end should be. Everything is regular, and nothing is wrong that sounds right. It cannot be too emphatically stated, however, that the untrained ear of the tyro is an altogether unreliable guide. An effect is unquestionably good if the wonderfully fine ear of a great composer sanctions it. But the beginner may be pleased with trite and vapid progressions that are detestable to the mind that has experienced "an unfolding of musical faculty."[1] On the other hand, it is possible for the possessor of a discriminating ear and a good judgment to stretch a shapely phrase on the Procrustean[2] bed of classical cadence in his quest of classical perfection. Zeal and judgment are often antagonistic. Zeal for

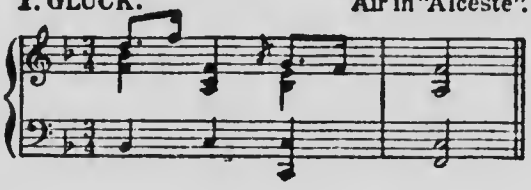
[1] Herbert Spencer, *The Study of Sociology*, chap. vi.

[2] Lemprière's Classical Dictionary.

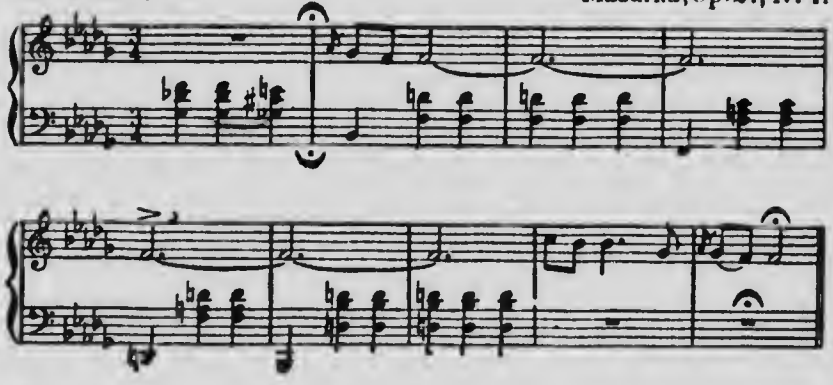
judgment is the only means the composer has to develop an unerring instinct for cadences.

The following final cadences differ from each other in every respect except that they all end with the tonic chord in the root position. The first one has been adopted unaltered in melody by Mozart in numberless instances, as well as in the harmonic progression which is common property.

1. GLUCK. Air in "Alceste".

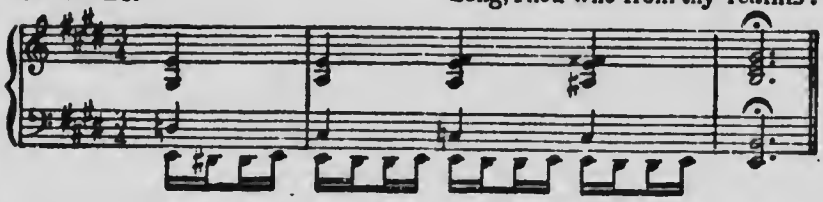


2. CHOPIN. Mazurka, Op. 24, No 4.

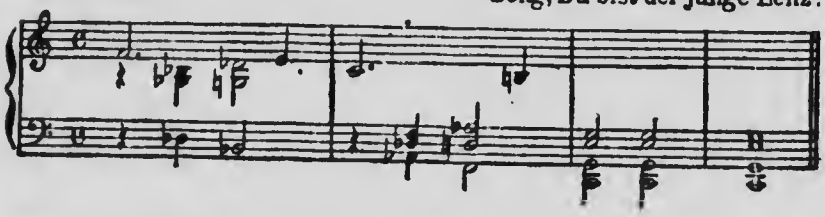


Plagal Cadence

3. LISZT. Song, Thou who from thy realms.



4. GRIEG. Song, Du bist der junge Lenz.

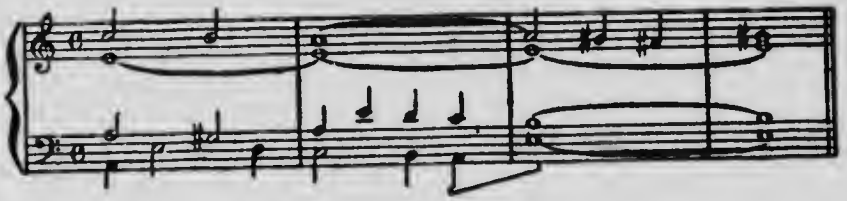


5. SCHUMANN. Noveletten, Op. 21, No 8.

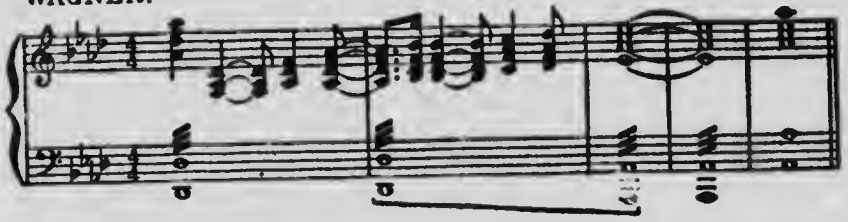
There is another form of perfect cadence that was formerly more in vogue than it is at present. It consists of the progression from the sub-dominant to the tonic, and is known as the Plagal cadence. It survives in the "Amen" with which it is the conventional practice to end hymns in the English church service. Composers rarely employ it to-day in its bald simplicity. They

vary it by adding other notes and by inverting it. The cadence then loses its austere character and can hardly be called Plagal. The example from Grieg (No. 4, p. 49) is more like a Plagal than a Perfect cadence, though it is neither. The two examples here given are from the works of widely different schools and epochs :— Bach's chorale in a kind of modified Phrygian mode, and the final harmonies of Wagner's last music drama.

BACH. Chorale 150. (Edition Peters).



WAGNER. "Parsifal."

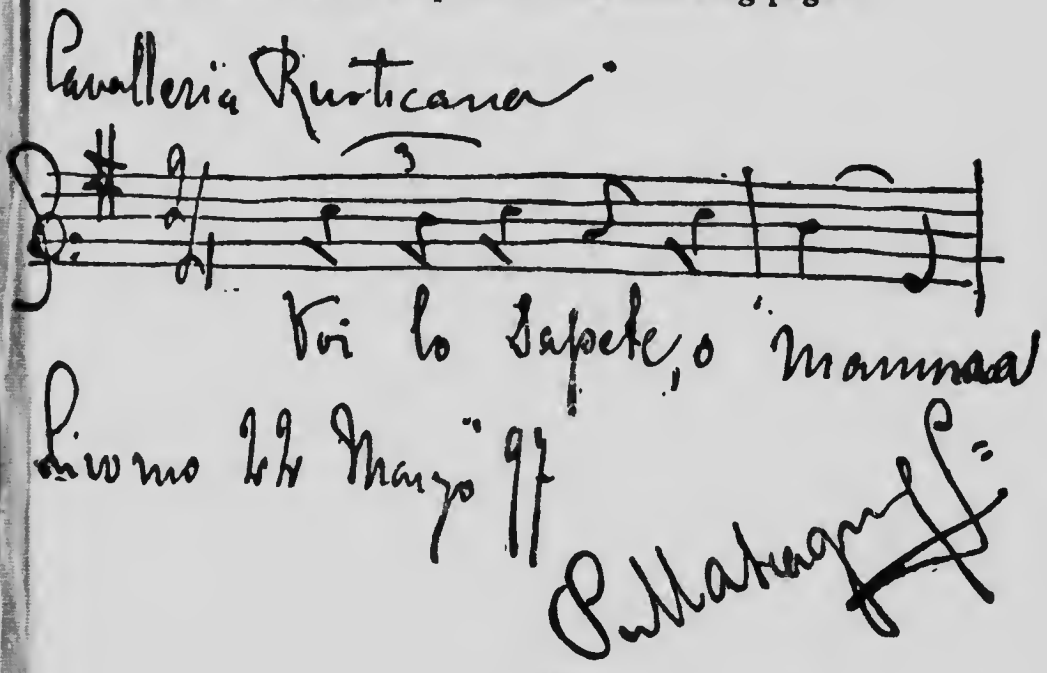


When the tonic chord is major the preceding sub-dominant is usually major, but a minor sub-dominant followed by a major tonic is not uncommon. It was formerly the custom to end minor compositions with

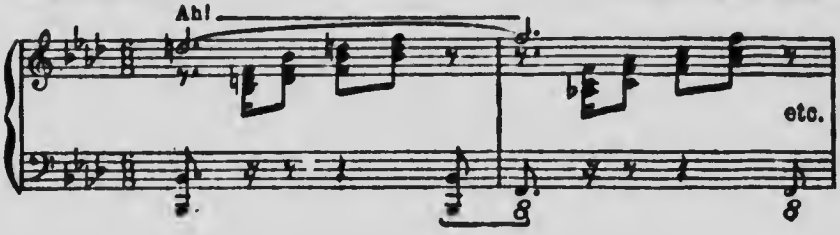
Ending in the Major

the "tierce de Picardie," a tonic chord with its 3rd made major by means of an accidental. The Bach chorale quoted above is an example of the employment of this cadence.

If a movement in a minor key ends with a Plagal cadence the chord of the sub-dominant is almost invariably minor. A major sub-dominant followed by a minor tonic is very rare. The Siciliana in Mascagni's *Cavalleria Rusticana* is most effectively concluded with the unusual cadence, quoted in the following page:—



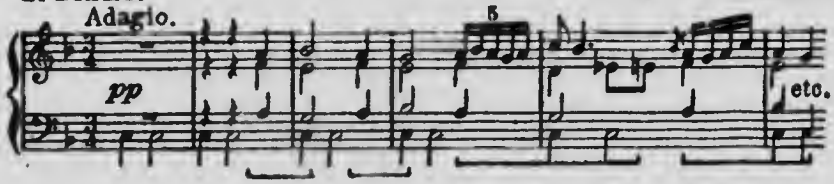
MASCAGNI. "Cavalleria Rusticana."



A fine treatment of the Plagal cadence is to be found at the end of the 12th number of Beethoven's *Missa Solemnis*. Chopin ends one of his most fascinating and haunting melodies, the Etude in E major op. 10 No. 3, with the Plagal cadence.

The reversed perfect cadence, a progression from the tonic or some other degree of the scale to an end on the dominant, is called an imperfect cadence or half-close. The distinctive feature of the half-close is the ending on the dominant. In these appended examples of the imperfect cadence or half-close it will be seen that the dominant is preceded by the tonic in the first quotation only.

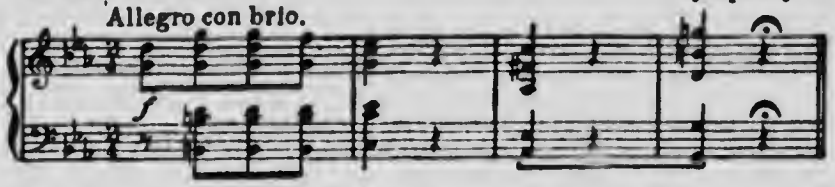
1. BIZET. Suite "L'Arlésienne."



Deceptive Cadences

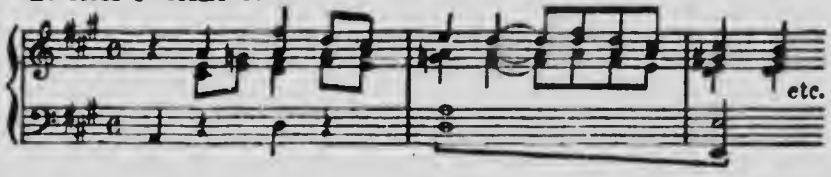
2. BEETHOVEN. **Symphony V.**

Allegro con brio.

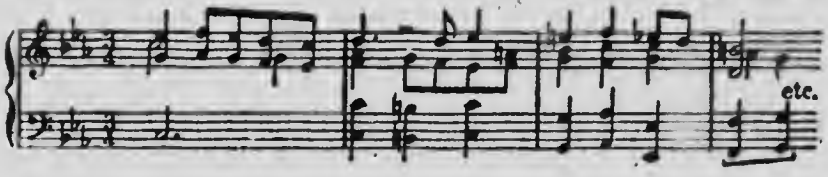


3. SCHUBERT. **Sonata in A minor.**

4. SAINT-SAËNS. "Samson et Dalila."



5. PURCELL. "Dido and Aeneas." (1680).



Interrupted or deceptive cadences are those terminations of a phrase which unexpectedly go to some other degree of the scale than the expected tonic. The detractors of Wagner waxed wroth at the variety of

deceptive cadences the aggressive reformer hurled at their ears. Yet the deceptive cadence, or as some call it, the interrupted cadence, is no new thing. It is to be found frequently in the works of the earliest composers. In the classical period from Bach to Beethoven, the commonest, in fact almost the only form of deceptive cadence employed was the progression from the dominant to the sub-mediant.

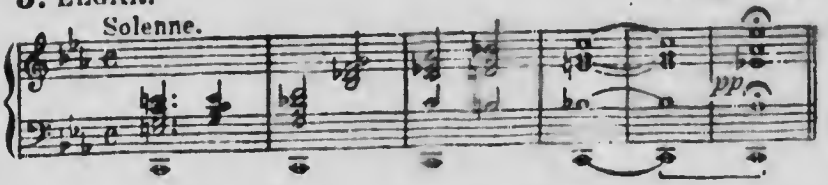
Since the advent of Wagner in particular, as well as of other modern composers, it is ordinary practice to quit the dominant for any harmonic destination whatsoever. The three subjoined quotations will suffice. The example from Brahms' 3rd symphony is the usual form of a deceptive cadence, a progression from the dominant to the sub-mediant.

1. BRAHMS. Symphony in F, No. 3.

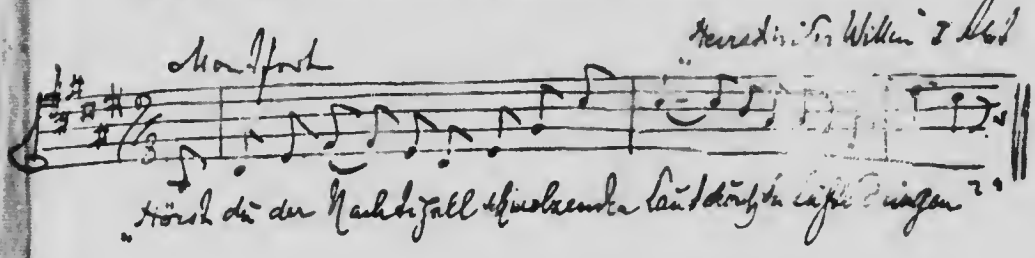
2. HUMPERDINCK. "Hänsel und Gretel."

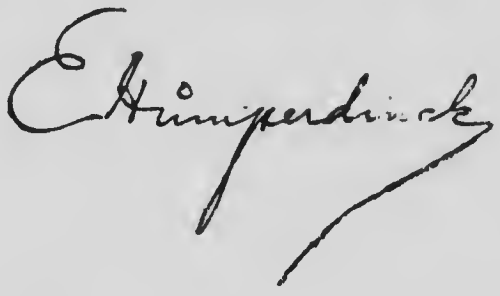
Feminine Endings

3. ELGAR. "The Apostles."



Composers frequently put the perfect, Plagal, imperfect, and deceptive cadences on an unchanging bass note. This note is either the tonic or the dominant. There is no reason why other notes than the tonic and dominant should not be used, provided the composer finds a way of making them agreeable to the ear. In phrases that have feminine endings Beethoven frequently





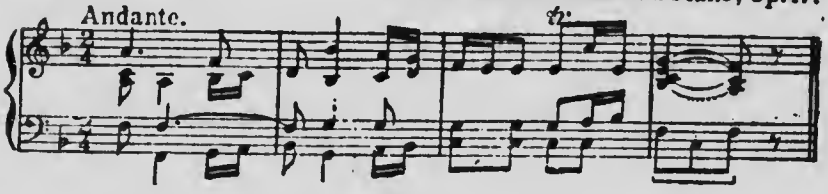
sounds the tonic bass under the dominant harmony in his perfect cadences. A feminine ending in music is rhythmically identical with a feminine termination in poetry—it is a weak accent following a strong. The line

"Ah, distinctly I remember it was in the bleak December,"

contains two feminine endings, "remember" and "December." The strong accent falls on the second syllables, which are followed by weak third syllables.

The following example shows the employment of dominant harmony on a tonic bass in a perfect cadence with a feminine ending.

BEETHOVEN. Sonata for Violin and Piano, Op. 47.



No progression is called a cadence unless it ends a phrase. The four progressions from tonic to dominant in the Bizet quotation on page 52 are not four half-closes. It is only the fourth that is cadential; the others do not end phrases.

Schumann, who did many daring things as an harmonic innovator, ends the first of his *Dichterliebe*

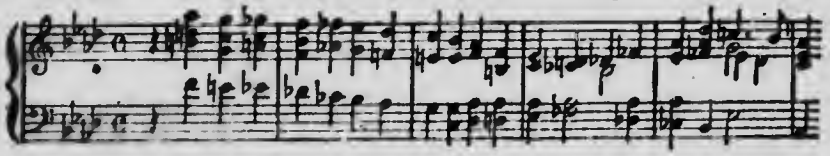
songs with a dominant seventh chord. This is not unsatisfactory if it is followed by the next song, as the composer intended. The third of Berlioz's "Les nuits d'été" song cycle, op. 7, ends with the triad on the dominant. The result is by no means unsuitable to Théophile Gautier's poem. The boldness of Berlioz has been out-Schumanned in our day by the reckless Richard Strauss. In the works of this greatest of living composers (1908) are to be found many remarkable cadences. The song "Wenn," op. 31, and the symphonic poem, "Thus spake Zoroaster," have characteristic Strauss ends. To the song the composer has added the ironical footnote:—"If this end is disagreeable to the musicians of the nineteenth century, let them transpose it." The chord of B major high above the low bass note C is fittingly enigmatical as an end to the sayings of Zoroaster, though the outraged classical purists would gladly dedicate Strauss and his nefarious scores to the sole object of the Zoroastrian religion of ancient Persia,—Fire![1]

If variety in cadence is desired, the sanest and most satisfactory procedure is to elaborate the harmonies and unsettle the tonality immediately before ending with a perfect cadence. The effect of the return to the dominant and tonic will be startling, dull, common-

[1] Herodotus, bk. iii., *Thalia* xvi.

place, or delightful, according to the skill with which the composer comes to the surface again after his plunge into the fathomless sea of harmony. The surprisingly beautiful example of this stratagem quoted herewith will serve as a refreshing cadence to this too lengthy chapter.

VERDI. "Requiem" (Offertorio).



CHAPTER VI.

PHRASES AND SENTENCES.

Poetry of sound—Recitative—Irregular rhythms of Japanese tune—Schubert's serenade—Fugue subjects should be phrases—Symphonic works—Lyrical, dramatic, epic styles—Composers at variance with theorists—Universal language of music—Leit-motive.

In Chapter III. a melody is described as a succession of notes. It is manifestly impossible to construct a musical composition that is not a succession of notes. Yet musicians frequently speak of a composition as devoid of melody. It is evident, therefore, that the word melody has a specific as well as a generic meaning. It is this restricted sense of the word that we must now consider.

Melody a Succession of Notes

Music is a language from which, with very rare exceptions, prose is eliminated. In the old forms of recitative, happily extinct, a form of musical expression akin to prose was frequently employed. With these antiquated successions of notes that are without form,

and void of melodic beauty, we are not concerned. The poetry of sound is the basis of music. A beautiful sound and a euphonious word, as well as a picturesque idea, are oftentimes called poetic; but poetry in music, in the comprehensive sense of the term, implies proportion and balance. The description of a melody at the beginning of Chapter III. is the baldest of prose; the thoughts expressed are not beautiful, there is no appeal to the imagination or the emotions, and the words do not divide themselves into phrases of rhythmical similarity and balanced proportion. Milton's lines on music, by reason of their fanciful expressions, their rhythm and rhyme, their flood of emotional beauty, are of the highest poetic value:—

Poetry of Sound

"And ever, against eating cares,
Lap me in soft Lydian airs,
Married to immortal verse,
Such as the meeting soul may pierce,
In notes with many a winding bout
Of linkèd sweetness long drawn out,
With wanton heed, and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony."[1]

[1] Milton, "L'Allegro."

Schubert Melody

The Japanese melody quoted on page 32 not only concludes unsatisfactorily without a tonic, but the lack of cohesion due to the uneven length and irregular rhythms of the phrases is woefully apparent to the occidental ear. The melody of Schubert's "Serenade," like Milton's poem, is made up of a number of phrases that balance each other and bear a family likeness in rhythm and in contour.

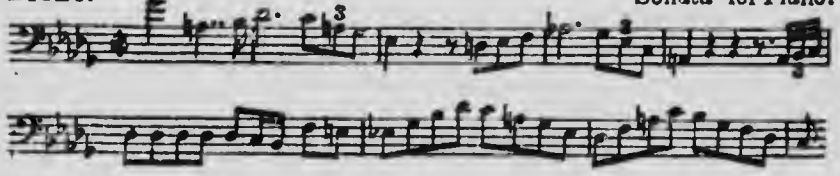
These four bars—

are the half of the sentence which the next four complete:—

It is by no means necessary that every sentence should consist of a balanced number of four-bar phrases. In this same song Schubert has a sentence of twelve bars, consisting of a four-bar phrase and a two-bar phrase balanced by another four-bar phrase and a second two-bar phrase.

The normal musical sentence should consist of at least two balanced phrases, the last one of which ends with a perfect cadence. A melody may contain a number of sentences, but it is difficult to maintain a continuity of idea if too many full cadences are introduced. In fugal compositions the subjects are rarely sentences. As that kind of composition avoids points of repose altogether, it is necessary that a characteristic fugue subject should be a phrase only. The following fugue subjects are neither sentences nor melodies; they are phrases:—

LISZT. "Sonata" for Piano.



CHERUBINI. "Requiem" Mass.

Phrases and "Leit-motive."

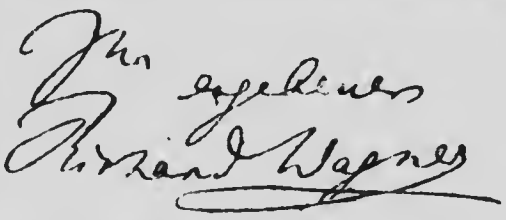
PERGOLESI. "Stabat Mater."

LUCAS. Prelude and Fugue, Op. 33.

In symphonic works also it is not unusual to find themes that could not pass muster as complete melodies if removed from the work in which they are found. Haydn and Mozart, it is true, usually come to a full stop and end one theme before introducing another, but the maturer Beethoven and all composers since his day endeavour to avoid these halts in their steady march to the final cadence. This is secured by the employment of phrases rather than complete sentences, and by ending their complete sentences with deceptive cadences.

Symphonic Works

The leading theme, the "leit-motive" of the historical Wagner controversy,[1] is a phrase. None of Wagner's leit-motives are complete sentences. If they were, it is impossible to believe that this giant of harmonic skill



[1] Henry T. Finck, *Wagner and his Works*; New York, 1893.

could have so woven them into the warp and woof of his colossal works. The theme that Berlioz introduces in all the movements of his "Symphonie Fantastique" is a phrase merely.

In small musical works, songs, dances, and the ordinary drawing-room solo, the phrase takes a subordinate position as part of the usual chain of sentences and melodies. It must not be taken for granted that these Beethovenish and Wagnerian themes are unmelodious because they cannot be catalogued as melodies—that is to say, complete sentences. When musicians speak of Wagner's works as full of melody, they mean an endless flow of overlapping and combined phrases. If the reader should unearth some of the forgotten tirades against Wagner's works, he will read that these same works are devoid of melody. And so they are devoid of frequent sentences made up of a number of balanced phrases. The wise critic will see that a song and a short solo require sentences and complete melodies; that the fugue and the music-drama offer a better scope for phrases; that the symphonic method can successfully employ both melodies and phrases.

The lyrical, the dramatic, and the epic styles in poetry have their most suitable rhythms and forms; so have musical styles.

RICHARD WAGNER.

Vague Terminology

A subtle instinct for the appropriate, an instinct which no man can teach, is the tribunal before which all cadences must stand. There is no other areopagus. The practice of the great composers is seldom in strict conformity with the edicts of the theorists. To the artist the quaint precept from the Koran is a more acceptable law:—

"Let not thy hand be tied up to thy neck; neither open it with an unbounded expansion, lest thou become worthy of reprehension."[1]

Universal Language of Music

Much confusion has resulted from the lack of precision of musical terminology. The universal language of music has been written about and explained by authors of so many nationalities that most of the words in use in connection with music acquire a different shade of meaning in each different country. Melody is one of these words; rhythm is another. The word rhythm is not only used in speaking of beats in a bar; its more correct and appropriate employment is to indicate the regular recurrence of the cadences. Bearing this in mind, the student will have no difficulty in understanding the expressions, four-bar rhythm and eight-bar rhythm, when he meets with them.

[1] *The Alcoran of Mohammed* (Sale's translation), chap. xvii.

There can, of course, be no rhythm of cadences unless the phrases that end with these cadences are symmetrically balanced.

In the fugal and leading-thematical styles the rhythms cannot be cadential when balanced phrases are avoided. The rhythms there are due to bar rhythms and the accents.

CHAPTER VII.

COUNTERPOINT.

Origin—Organum and fauxbourdon—Counterpoint and Gothic architecture—Eleventh century counterpoint—Golden age—Bach—Trend of modern music—The obligato—Too great complexity defeats its own end—Species of counterpoint—Modern examples of counterpoint—Old Church composers—English composers—Croft—Necessity for breadth of culture.

WHERE and when Counterpoint began are matters of conjecture. It is unimportant, moreover, though the fancy likes to picture a romantic origin for art forms. We are willing to accept the guesses of the historians quoted by Naumann[1] that Paris was the cradle of counterpoint. Certain it is that when the Organum and the Fauxbourdon, the harbingers of counterpoint, first made themselves felt in the musical world, Paris was the centre of European culture. Here, then, on the banks of the Seine, let us date the birth of counterpoint a thousand years ago. This epoch also witnessed the

Birth of Counterpoint.

[1] Emil Naumann, *The History of Music.*

beginnings of an architectural style comparable to the contrapuntal in music,—the Gothic. The venerable cathedral of Notre Dame still stands in sculptured stone, a monument of the Gothic builders in the days long gone; but the Gothic music of the early contrapuntists has perished. In feudal times a noble's home was at once a castle and a place of safety, with moats and grim embattled walls. Builders neglected the austere Norman architecture, however, when it was no longer necessary to provide refuges from danger. And with the enlightenment of the people and progress of education a music voicing the many moods and passions of a more complex life has banished the mediæval counterpoint that sufficed the simple-minded congregations of the eleventh century. It must not for a moment be supposed that the music of this period can rank with contemporary Gothic architecture: the golden age of contrapuntal music was not until the eighteenth century. In the year 1750 Johann Sebastian Bach, by whom all the science and art of his predecessors was carried to incomparable heights, was laid to rest. Since Bach's day counterpoint has abdicated the throne and is now only a citizen in the democracy of music. Melody, harmony, dynamic effects, variety of rhythms, orchestral colour, have more to do with the

Golden Age of Contrapuntal Music

NOTRE DAME CATHEDRAL, PARIS. THE REPUTED BIRTHPLACE OF COUNTERPOINT.

nature of modern music than counterpoint has. The archaic counterpoint of early days was uninfluenced by the harmonies that the tempered scale has made possible. It lacks colour and passion. It is the child of the cold grey stone cathedral; and it needs the echoes of the high-arched roof, the shadowy distance of the long drawn aisle, the Latin liturgy,—everything, in fact, that tends to separate the humble devotee from the sanctity of the priest. The trend of music has ever been towards expression: it no longer separates. The music we esteem to-day is that which makes the most direct appeal to our emotions. From this modern art counterpoint is not excluded, but it is not the counterpoint of our forefathers that composers now employ.

Counterpoint is the art of combining two or more melodies (or themes, phrases). The hymn from Gluck's *Iphigenie in Tauris*, quoted on page 45, is not contrapuntal. The only interesting melodic phrase is in the soprano, the chords under these notes being merely the accompanying harmony. We hear these chords as a whole, and ignore the tune which each separate part would make if played alone. If we turn to the chorale by Bach on page 50, we will notice that the tenor notes in the second bar are quite different in time value from the single note in the soprano. The effect of this tenor phrase is contrapuntal, in as much as our attention is

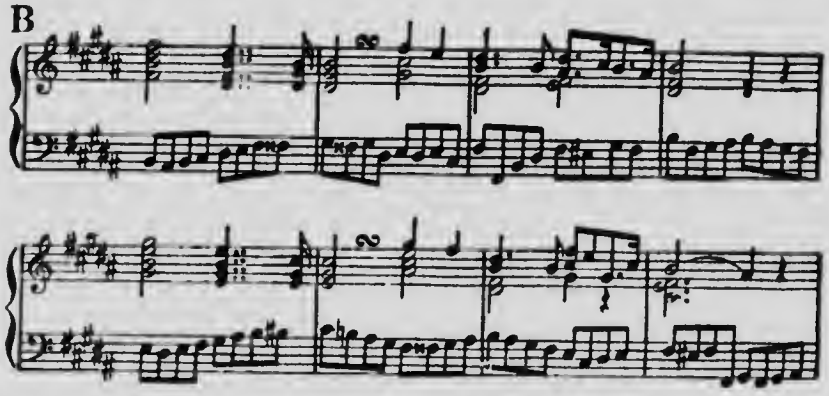
called to another phrase combined with the phrase in the soprano. Whenever the accompaniments of a melody are so constructed that they stand out clear and distinct from the melody as independent melodies themselves, the effect is contrapuntal to the hearer. A familiar use of free counterpoint is in an obligato to a song. Some of the finest counterpoint, however, is so smoothly written and of such complexity that the ordinary uncultured ear cannot distinguish any theme or sense in such a babel of conflicting voices, each one clamouring for the attention. To an uneducated ear the melodic, harmonic, and emotional beauty of Bach's unapproachably perfect fugue in C sharp minor, No. 4 of the "48," is lost in the maze of the five-voiced counterpoint. The simplest song or dance in balanced four-bar phrases seems richer in melody.

It does not require much attention for the listener to notice that when Wagner, in the second half of the *Tannhäuser* march, repeats the principal theme of the first part he elaborates the bass, giving it a melodic importance that it did not have in the first part. In the first part the bass is only an unobtrusive part of the harmonies that accompany the all-important melody. In the second part the shorter note value and the continuity of the melodic flow of notes in the bass make the bass almost equal in importance to the theme. In other

words, the bass in the second part is a counterpoint to the melody; the bass is contrapuntal. The example A shows the first two phrases that together make half of the first sentence of this march. B is the same half sentence with the contrapuntal bass.

A

B



There are several species of counterpoint classified in treatises. As exercises the systematic study of these

species is of value, but the only counterpoint that modern composers make any extensive use of is the species known as florid counterpoint. This species of counterpoint is easily distinguishable by its notes of unequal length, by tied and dotted notes, and by rests. The counterpoint in the *Tannhäuser* example B is not florid; it is of the third species. Space forbids an explanation of the five species of counterpoint, of which florid is the last. A treatise on counterpoint would fill a large volume. Nothing but the briefest description of what counterpoint is can be outlined here.

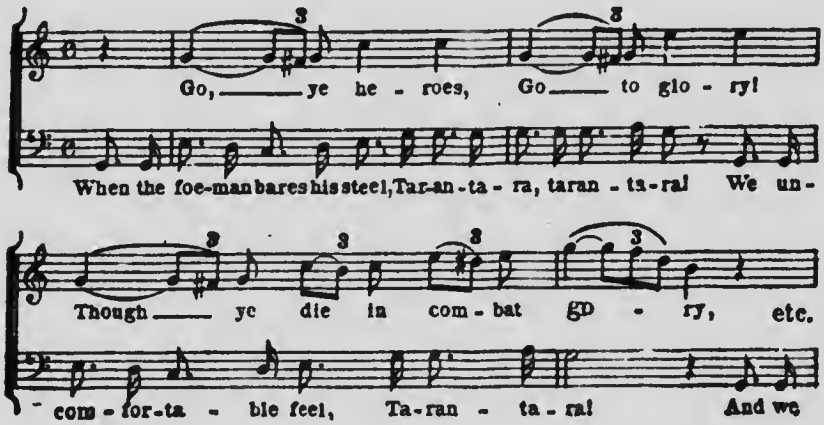
Species of Counterpoint

In addition to this simple counterpoint, of which all the examples quoted in this chapter are instances, there is also double counterpoint. Double counterpoint is the art of so constructing a contrapuntal passage that it can be sounded either over or under the theme it is intended to accompany. The art of double counterpoint has fallen into disuse in these days of harmony and orchestral colour. Not only in the works of Bach, but in almost all fugues, double counterpoint is more or less in evidence. In the fugue in Cherubini's Requiem Mass in C minor, of which a phrase is quoted on page 62, we find an excellent example of triple counterpoint. The three themes are so constructed that each one

Double Counterpoint

in turn may appear above, below, or between the other two.

Sir Arthur Sullivan sometimes lent considerable zest to the movements in his humorous operettas by causing two themes which had previously been heard separately to be heard together. An amusing instance of this procedure is to be found in the third number of the second act of the *Pirates of Penzance*. The Sergeant's song, "When the foeman bares his steel," is followed by Mabel's solo, "Go, ye heroes, go to glory." Later on in the same scene the two melodies are combined thus:—



With an orchestral accompaniment and a chorus of girls this counterpoint is very effective on the stage. Sullivan employs this same contrapuntal device in the

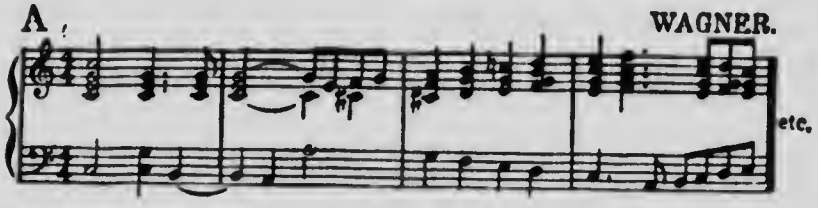
chorus, "Now glory to the God who breaks" in *The Martyr of Antioch.* In both these examples the composer has been careful to give each theme a characteristic and contrasting rhythm. The triplets of Mabel's song are easily distinguishable from the angular rhythm of the Sergeant's phrases. Sullivan had too fine a sense of the fitness of things to employ any but the least complex counterpoint in his sparkling operettas.

In the overture to *Die Meistersinger* Wagner has

ARTHUR SULLIVAN MONUMENT, EMBANKMENT GARDENS, LONDON.

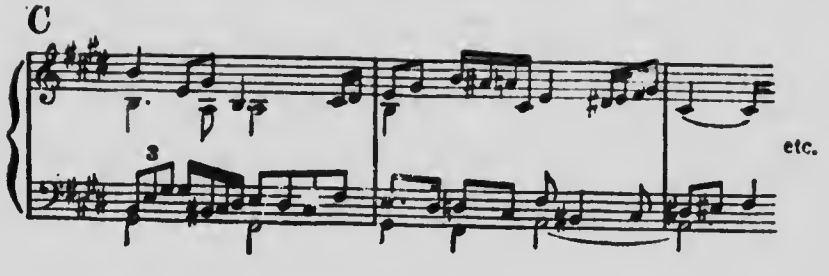
most felicitously combined three themes that have each been treated separately before they are heard simultaneously. This is one of the finest specimens of modern counterpoint extant. Examples A, B, and C are the first few bars of the themes which are afterwards so skilfully and delightfully combined in example D.

A

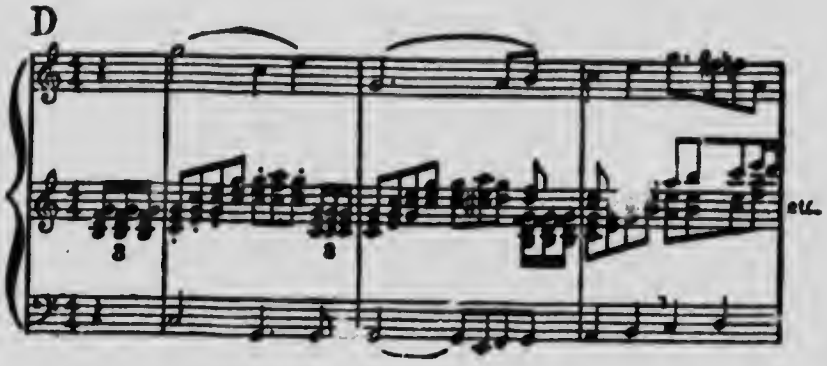


B

C



Complexities of Counterpoint



This complexity is not difficult to follow when the themes are known. The theme C, in notes of double length, is the upper melody, and is therefore the easiest to be distinguished. The theme A is in the bass, which is the next easiest part for the ear to hear; while theme B is ingeniously written in notes of half the time value of those that first announced it, giving it a rhythmical contrast to the themes A and C.

Old Church Composers

The old church composers of the eighteenth century thought less about clarity. They wrote for a public familiar with contrapuntal devices, and they frequently let ingenuity outstrip inspiration. Much of their eight-part counterpoint is so closely interwoven that the ear cannot follow the melody of each voice: too great a complexity defeats its own ends. At a distance from the

eye a fine piece of silk looks less complicated than a few twisted strands of rope seem. And Wagner's comparatively simple combination of three themes sounds richer and more complex than that music which is composed of a very great number of themes so closely fitted that the ear cannot separate one from the other. It must never be forgotten when judging, and possibly condemning, the old church composers that they were invariably imbued with a progressive spirit, and that they made use of the utmost resources of the imperfectly developed art of their day. In Thomas Tallis and William Bryde the old English polyphonic school had two great masters of the art second only to the Italian Palestrina. These two contrapuntists were neither equalled by any German of their times nor surpassed by the Netherlanders. The influence of Tallis was so great that when he, by way of experiment or for the sake of variety, composed a simple service in a Doric mode, his followers accepted this as a model for church services. And so it came to pass that for a long time the English church service was most orthodoxly dull and gloomy. Orlando Gibbons restored the polyphonic style to the service, and made it bright and melodious withal. Purcell, probably the greatest musical genius of whom England can boast, was somewhat under the

Early English Music

French influence[1] in his services. His greatness must be sought elsewhere in those forms which allow greater play of imagination and dramatic expression.

Unquestionably the finest examples of the English Church service date from the beginning of the eighteenth century. In 1727, exactly one hundred years before the death of Beethoven, and in the same year that the earth of Westminster Abbey closed over the remains of Newton, a humbler grave in the north aisle of the same old edifice received the ashes of William Croft. Croft could not soar among the stars with Beethoven nor think among them with Newton, but he nevertheless wrote the finest *Te Deum* and *Jubilate* to be found in the English service. In these, and in his anthems "Cry aloud and shout" and "God is gone up with a merry noise"—to mention only two of his many excellent choral works—we find masterly workmanship, fine feeling, and a breadth and power exactly proportioned to the form and dimension of the work. The successors of Croft have been too frequently orthodox and conservative. Like the followers of Tallis, they heed the manner of the past, and do not attempt to enrich the service from the new resources of music. There are notable exceptions, though many of these exceptions are weakly

Croft

[1] Sir John Stainer, "Service," *Grove's Dictionary.*

sentimental rather than strongly modern. But those cloistered music-makers, whose little world is bounded by the organ-loft and the echoing nave, remind me of a Californian orange which, though hanging from a living tree, had become fixed while green between a barbed wire and a rough-hewn post. And though it was kissed by the golden sun and wooed by the soft Pacific wind, it could not expand into a rounded fruit. Schumann is credited with saying that his development began when he got it into his head that there were other countries than Germany in the world. And it is doubtless good for a little man from Ulm, Rouen, or Durham, when expatiating in the turmoil of Chicago on the glories of his cathedral music, to be shocked with the question, "Where is Durham?" There are other worlds of music than the one in which we move. Explore them. It cannot be denied that much of the old music is too contrapuntal. Counterpoint had then but recently reached maturity, and composers revelled in their new-found art. The melodic school of Italy neglected everything for the sake of pretty tunes. When the sonata form was new, Mozart put many compositions on paper that are of the slightest possible musical value except as excellent examples of balanced sonata form. When the history of our times is written, it will be stated that

the composers of the latter part of the nineteenth and the early part of the twentieth centuries too frequently neglected balance of form, contrapuntal skill, and thematic development for the sensuous charm of rich harmonies and brilliant orchestration. In every age there are a few great minds which, like rocks in an impetuous torrent, are unmoved by the passing fashions of the day. The water wears the stone, it is true, and the spirit of the age in which a composer lives sets its mark upon him;[1] but the works of the great men, which are written for all time, are always perfect organisms. No one member is stunted for the sake of another over-developed and exaggerated limb.

Counterpoint must for ever take its place as one of the most important factors in the upbuilding of a great musical work, though it is improbable that it will ever regain the position of supreme importance which it held in the eighteenth century.

[1] Goethe, *Maxims and Reflections.*

CHAPTER VIII.

IMITATION, CANON, AND FUGUE.

Composers of contrapuntal epoch—Too great attention to external merit—The subjective and objective—Dodecachordon—Palestrina to Handel—Imitation and imitative passages—Flower of counterpoint is fugue—Fugal style and structure—Fugue and cadences—Bach's violin sonatas—His organ fugues—Mozart's wonderful skill—Modern oratorio and fugue—The fugue and modern expression.

THE academical spirit of the eighteenth century in letters was tersely expressed by Voltaire[1] in his strictures on the blank verse of Shakespeare:—"If you remove the labour, you remove the merit." The composers of the contrapuntal epoch in music were imbued with the same esteem for the external signs of workmanship. Now these external merits are but the trappings and the jewels of the spirit of the poem or the song. The music of Dante's marvellous three-rhymed *Divine Comedy* is the sweeter for the cadence

Composers of the Contrapuntal Epoch

[1] Voltaire, Preface to translation of Shakespeare's *Julius Cæsar*.

of its rhyme, but Dante's crown of unfading glory rests on a more firm foundation than the jingle of his lines. Bach's fugues are also marvels of constructive skill, though the amazing complexity of the forgotten mathematics in sound of the Netherland composers would oust them from their foremost rank if external labour was the touchstone of merit. The purity of style and perfect rhymes of Voltaire's plays have not prevented this wittiest[1] of all authors from ignominious neglect by the world of play-goers. Rhyme in poetry and form in music are largely products of the objective factor in the brain, that is to say, the intellectual faculties, which faculties can be directed by the will. The character, spirit, soul, call it what you will—it is usually called the inspiration of the poem or the composition—is the product of the subjective factor of the brain. This subjective factor is not under the control of the will.

It is seen in children, who, acting under its suggestions, imagine themselves soldiers, kings, ladies at court, or in any other capacity, according to the impressions they have received—impressions which the subjective factor of the brain indelibly preserves, prompting the will to the performance of the scenes

[1] John Morley, *Voltaire*, chap. iii.

it remembers in a sub-conscious way. In a hypnotic trance the mind is susceptible to suggestion to an abnormal degree. It is this subjective factor, which never forgets, that makes musical prodigies. It is this that characterizes genius. With the development of the intellectual faculties the child more and more loses the suggestions of the subjective factor and becomes the ordinary so-called intellectual adult. A highly developed intellect that will not interfere with the suggestions of a richly-stored sub-conscious memory is the distinguishing mark of the great composers and poets. It is a combination seldom found.

Old Contrapuntists

Among the old contrapuntists the intellectual factor often seriously interferes with the suggestive factor. Henricus Glareanus, in his *Dodecachordon*, published in 1547, tells us that it required two men to compose a piece of music—one to invent the tune, and another to write the counterpoint. It is evident that the objective and subjective were not combined in the mind of any composer with whom Glareanus was acquainted. Yet the old author was shrewd enough to say that it might be possible to combine the two functions of melodist and contrapuntist in one person.

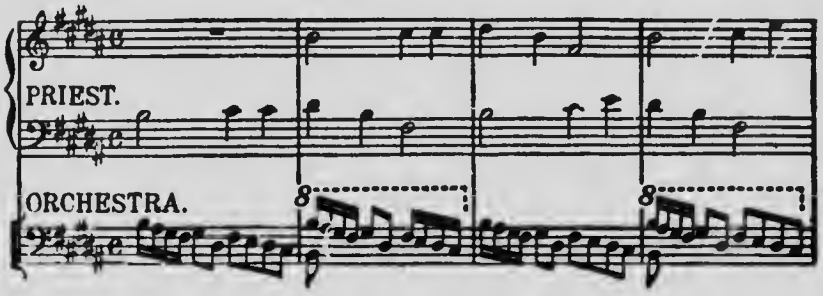
In 1547 Palestrina was a young student in Rome; in 1658 Purcell was born in London; in 1685, within a

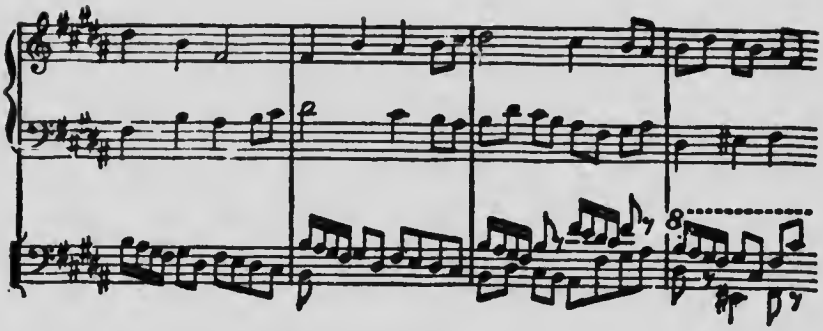
few days and a few miles of each other, Bach and Handel were born in Saxony. The speculative theory of Glareanus was not rash, though it may have been novel in his day. Palestrina, Purcell, Bach, and Handel, and an hundred excellent composers, from the birth of Palestrina to the death of Handel, are irrefutable evidence that the function of a melodist and a contrapuntist can be combined in the self-same mind.

Imitation

One of the earliest forms of contrapuntal ingenuity is imitation. Imitation is a term that is not very precise in its definition. Sometimes only the rhythm is imitated, and frequently the imitating melody varies considerably from the part imitated. If the imitation is note for note the same as the melody it is called a Canon. The subjoined example is a canon in the octave:—

DAHLILA. SAINT-SAËNS.





Canons can be written with the imitating part beginning at any interval from the melody as well as from the octave. The imitating part will then not be note for note as the melody, as it is in canons in the octave and the unison. If the canon or the imitation is in the tenth, for instance, every note of the imitating part will lie a tenth above the notes of the melody that are being imitated. It is usual to reckon intervals upwards. This will explain why a canon that begins on G with the imitating part starting on the E under the G is called a canon in the sixth. No account is taken of the second voice entering below the first. In the ascending scale E is a sixth above G, therefore it is called a canon in the sixth.

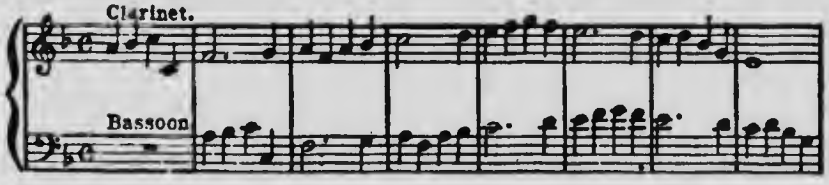
There are also canons in several voices, canons on several subjects, canons in which the imitating part is inverted; that is to say, upside down; canons in which the imitating part is in notes of shorter or longer time

value than the notes of the leading melody; in fact, there seems to be no end to the mathematical possibilities of imitation. The reason why it is dead as an art form to-day is that it makes such a great demand on the ordinary intellectual faculties of the brain that the more sensitive and rarer sub-conscious factor is overwhelmed and silenced. The bright lance of inspiration is shattered by the leaden mace of reflection.

Imitative Passages

Here and there in the works of modern composers are to be found musical examples of imitative passages. The seventh number of Sir Alexander Mackenzie's *Jason* contains a melodious vocal canon; Schumann's *Études symphoniques* for piano abound in imitative passages. One of the most genial of the many sportive, half-humorous pages that Beethoven wrote is the imitation in the octave between the clarinet and bassoon in the first movement of the fourth symphony.

BEETHOVEN.



This is strict imitation, and is therefore a canon of eight bars length. The last movement of Cæsar

Franck's sonata in A for piano and violin is one of the most beautiful imitative movements in existence.

Bach, of course, did everything. In his *Goldburg* variations there are canons in the unison, second, third, fourth, fifth, sixth, seventh, octave, and ninth. Of these the example in the interval of the fifth is in contrary motion. These canons are not haunting in their emotional beauty. The subjective factor in Bach's brain was recuperating for the creation of one of his profoundly felt and tenderly expressive choral masterpieces when his incessantly active mind vented its energy in these constructive problems.

The seeker for external perfection of canonic skill is referred to the masterly feat of A. A. Klengel, whose forty-eight canons and fugues in all keys are monuments of patient thought and elaboration.

Fugue

Counterpoint is the plant of which fugue is the flower in its full perfection. Counterpoint can go no farther than the production of a fine fugue. The fugue contains simple and double counterpoint, imitation, canon, as well as its own characteristic form. A fugue is a composition in which a certain phrase called the subject is announced and discussed by a number of voices in turn, separately and simultaneously, according to the elaborate but not rigid rules of fugue.

Fugue Construction

A typical fugue might be constructed as follows:—

First comes the exposition, which is made thus:—

A short characteristic phrase is announced by the soprano part in the tonic; the alto gives the answer, which consists of the subject in the dominant instead of in the tonic. The tenor now announces the subject again in the tonic, and is followed by the bass with the answer in the dominant. The soprano, alto, and tenor having entered in turn with the characteristic phrase, continue with free counterpoint until the end of the subject in the bass. When the bass enters there will therefore be four voices sounding at once, each one with an independent counterpoint.

At the end of this exposition there will be an episode, which is a passage of a few bars in which the subject is absent. Episodes usually contain phrases that resemble parts of the exposition, though the subject itself is omitted.

Counter Exposition

During this episode, and during the counter-exposition which follows this episode, one or more of the four voices, either instrumental or vocal, will become silent. This allows the voice that has dropped out to enter with effect when it is its turn to state the subject or answer in the counter-exposition. In the counter-exposition the composer contrives that the voices enter in a different

order than in the exposition. The voices that had the subject in the first part will now have the answer in the second part. At the end of the counter-exposition there is a longer episode, followed by a free treatment of the subject as the fancy of the composer suggests. Other keys than the tonic and dominant are here introduced, and the subject is heard in its entirety or in fragments with new harmonic accompaniments, inverted, augmented, and diminished. The last third of the fugue consists of the stretto and the final episode. In the stretto the subject is treated to canonical imitation which brings the entry of the imitating voice each time nearer the imitated notes of the subject. Few fugues contain all these treatments. Some fugues have no counter-exposition, some have no stretto. Some fugues have more than one subject; some have a counter-subject which accompanies the subject every time it appears.

The fugue avoids full cadences. If one should appear the subject will enter at the same time and continue the movement. It is not difficult to distinguish a fugue from a canon. In a canon every note in the leading voice is imitated by every note in the imitation that follows it like a slanting shadow to the end. In a fugue a short subject is heard here and there in a number of voices that make no attempt to imitate each other.

Various Bach Fugues

Bach was at once the greatest scientist, as well as the greatest artist in fugues, that the world has yet seen. He bound himself in the most unyielding of fetters and moved with the freedom of an acrobat.

Bach's Fugues, Etc.

For the solo violin, with its exceedingly narrow limits of harmony and double notes, he wrote fugues, preludes, chaconnes, with a rhapsodical fire and brilliancy that compel the applause of the concert room to-day when the master of the violin appears who can do them justice. The stiff forms are masked in ornament, like steel armour damaskeened in purple and gold. The first of organists in his day, and the acknowledged king of all contemporary and subsequent composers for his favourite instrument, he has bequeathed the world such a legacy of organ fugues that the musician hardly knows whether the quantity or the quality is the more amazing.

With every decade greater organs are constructed. But the mightiest organ has not yet found the limit to the breadth and grandeur of Bach's organ fugues. For the clavier, which had its exit with the entrance of the modern piano, Bach has been lavish of all kinds of fugues. His *Art of Fugue*, a book written to show what can be done with a theme, is unquestionably dry and technical. In the famous *Well-Tempered Clavicord*,

which Bach wrote to help forward the then imperfectly understood equal temperament, he has put some of the most beautiful of his musical utterances. Humour, pathos, dignity, and power are all to be found in these unapproached and unapproachable fugues. They are like the wild flowers that spring from the arid soil of the stony wayside. The vine and tendril and bloom of melody clasp and cloak the gnarled trunk of counterpoint.

Among all the singers, romancers, colourists, and wooers of Penelope to-day there are none who can bend the contrapuntal bow of this Ulysses of music.[1]

Mozart's Fugue and Sonata Forms

Mozart has deftly combined the fugue and the sonata forms in his overture to *The Magic Flute*, and in the last movement of the great C major symphony, which his contemporary admirers surnamed "The Jupiter." With such remarkable skill are these two forms so welded that it would be impossible to find the seam if the cadences of the sonata form did not interrupt the flight of the fugue. They resemble the architecture of the Incas, of which Prescott tells us that the stones were so neatly fitted that the eye might not detect the join it the fluting was removed.[2]

[1] Homer, *Odyssey*, bk. xxi.

[2] Prescott, *Conquest of Peru*, bk. i. chap. v.

No Modern Fugues

The fugue has not been modernized. It is difficult to introduce it in modern works without a glaring mixture of old and new styles. The fugue at the end of Beethoven's *Mount of Olives* is less inspired than the majestic "Hallelujah" chorus which precedes it. It is more formal and old fashioned in style, as well as a laboured product of the intellectual faculties rather than a spontaneous creation of Beethoven's genius. Half a century after the production of the *Mount of Olives,* the most popular, possibly the finest oratorio since the days of Bach and Handel, Mendelssohn's *Elijah,* was given to the world. Mendelssohn in his instrumental pieces has caught a good deal of the infection of Weber's romantic spirit. In his choral works the influence of the older classical composers is more noticeable. The fugue had long ceased to be an essential feature in instrumental compositions, though church music and those choral works which are founded on biblical stories remained, and still remain, far behind instrumental works in modernity of style. Yet the fugal style plays a very subordinate part in the *Elijah.*

Fugues in Oratorio

Twenty years after *Elijah* saw the light of day Wagner produced his *Die Meistersinger.* The introduction to the third act of this most perfect and magnificent of all comedy operas may some day be referred to by the

future historian as the germ of the fugue renascence. The theme which begins the introduction—a phrase that could do admirably for a fugue subject—is taken up in turn by four voices, instrumental voices, as in the exposition of a fugue. The difference is in the keys in which the voices enter, and in the richness of the modern harmonies which these combined voices produce.

A fugue containing all the interesting devices of structure of the classical fugue combined with modern harmony, and expressing the emotion of the romantic spirit in music, has not yet appeared. Wagner's poetical reverie is not a fugue. And the fugues of Wagner's contemporary, Josef Rheinberger, are modern only because they are new. Like the cathedral now abuilding in Liverpool, and the recently completed St. Patrick's, New York, they are but excellent copies and commingling's of styles long since defunct.

CHAPTER IX.

EQUAL TEMPERAMENT.

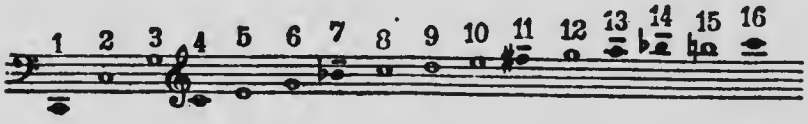
Overtones and tone colour—Natural harmonics—Many past systems—Meant one system—Auditory nerves of the future—What is equal temperament?—Its opponents—Enharmonic changes—Brass instruments—Ratios of vibrations—Bach's "well-tempered clavicord"—Rameau.

WHEN a string, rod, bell, disc, or column of air is set in vibration, we not only hear the fundamental tone which is the result of the regular vibrations of the entire rod, string, bell, disc, or column of air, but along with this fundamental tone are sounding a number of overtones, which overtones are the result of the vibrations in segments of the string or other vibrating medium which in its entirety produces the fundamental tone. These overtones are far less plainly heard than the fundamental tone. In fact the untrained ear is often unable to distinguish them at all. If they were not there, however, it would be difficult to distinguish one from another among the sounds of the piano, the violin, the voice,

Fundamental Tone

the flute, and other instruments. All fundamental tones are more or less alike. The difference in tone colour is due to the prominence or weakness of certain overtones sounding along with the fundamental tone. Though certain overtones are more distinctly heard in sounds of some instruments than in others, the actual overtones which accompany a fundamental tone are always the same, except in those cases, such as stopped, conical, and cylindrical pipes, which have been constructed for special purposes.

It is only necessary to transpose the following series of overtones, with the fundamental, into all keys to find the natural overtones for every fundamental.



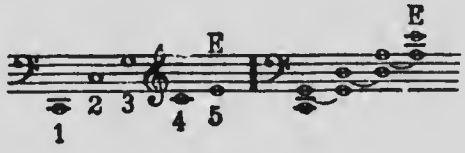
The piano cannot sound these intervals which belong to the untempered scale only, Nos. 7, 11, 13, and 14 being much flatter than the tempered notes, and all the rest of the series, with the exception of the octaves of the fundamental, being very slightly sharp or flat. Reference has been made to the Egyptian, Chinese, Japanese, Greek, Persian, Arabian, and Gregorian scales. It is manifestly impossible within the narrow covers of this volume even to outline the structure of these scales.

Natural Harmonics

It will be necessary, nevertheless, to digress a moment from our story in order to examine the structure of the tempered scale, which is the cause of the wonderful development of modern harmony.

Overtones or Harmonics

If we study the intervals in the series of overtones, or harmonics as some call them, we find octaves, fifths, fourths, major and minor thirds, whole tones, and half tones. At first glance it looks as if the half tone, also called semi-tone, was the smallest interval in the natural series. But if we accept these intervals furnished by nature and attempt to fill in the intervals greater than a semi-tone with whole tones and half tones found by using the natural fourths and fifths as a standard measure, we will find that nature gives a very great number of exceedingly small intervals between each semi-tone. For instance, if we accept the 5th harmonic E as the E of our scale, we find it to be out of tune by a very small interval, called a comma, with the E that we get when we tune up four perfect fifths from the fundamental C that gave us the E. The two E's in the following example differ from each other in vibration in the ratio of 80 to 81.



Again, if we tune up three major thirds from C, thus:—C to E, E to G sharp, G sharp to B sharp, we will find that B sharp is a little sharper than the C which is the perfect octave above the C the thirds start from.

Let us start from C and tune up in perfect fifths till we come to B sharp:—

C—G—D—A—E—B—F sharp—C sharp—G sharp—D sharp—A sharp—E sharp—B sharp.

Now let us return to the same C and tune down in perfect fifths till we come to D double flat:—

C—F—B flat—E flat—A flat—D flat—G flat—C flat—F flat—B double flat—E double flat—A double flat—D double flat.

If we will now bring our B sharp down in perfect octaves and our D double flat up in perfect octaves, we will find that B sharp is much sharper than C, and that D double flat is much flatter than C. Throughout the whole series C sharp will differ from D flat, D sharp from E flat, F sharp from G flat, G sharp from A flat, and A sharp from B flat.

If we continue our circle of fifths, or rather spiral of fifths, for we always get farther and farther away from our starting place, we will find that our triple sharps and flats, our four, five, six, seven, eight, or more, sharps or flats still give us new intervals. We will

discover that nature furnishes at least twelve intervals in a semi-tone.

The student, who up to the present fondly believed that the scale as he hears it on his piano or organ has always been as it is, may now begin to understand why so many tonal systems existed in the past. It is not too much to say that, considering the almost unlimited possibilities of the natural harmonics, it is remarkable that there have been so few systems!

Meantone or Mesotonic System

The most important system before the modern Equal Temperament was the Meantone, or Mesotonic, system. For this tuning all the works of Handel, the choral and organ works of Bach, and all the music of Bach's predecessors as far back as the sixteenth century were written. It has certain unquestionable advantages, the most important of which is the smoothness of the concords, due to the intervals more nearly approaching the natural notes of the series of overtones. The fatal weakness of this system is that only the major scales and harmonies of the keys of B flat, F, C, G, D, A, and the minor scales and harmonies of G, D, A, are in tune. When any key appeared that required G sharp instead of A flat, or E flat instead of D sharp, to mention only two of the defects of the meantone system, the result was intolerable. It is plain that composers were very much

limited in their choice of keys and in their modulations. This lack of freedom in modulation necessarily had an important influence on the form of the composition, as we shall see in a subsequent chapter.

To make the meantone tuning, or any other tuning but the equal temperament system, capable of employment in the production of all the mysteries and mazes of modern harmonies, while theoretically practical, is practically impossible. Any system that requires more than twelve sounds in an octave—that is to say, intervals smaller than the half-tone, is doomed to failure in the present condition of the human ear. It is idle to speculate as to what superfineness of perception evolution has in store for the auditory nerves in the coming centuries.

Equal Temperament System

Several eminent scientists, even as late as the end of the nineteenth century, have expressed dissatisfaction with the equal temperament system. The musician, however, can smilingly point to the harmonies of Wagner's *Tristan und Isolde* as an absurdly overwhelming refutation of the charges brought against equal temperament by Helmholtz's *Sensations of Tone*. It is to this great work, *Sensations of Tone*, nevertheless, that the student must go for explanations of sympathetic vibration, differential and summational tones, as

OLE BULL WITH HIS GASPARO DA SALO VIOLIN.

(From a picture in the possession of the late Auguste Wilhelmj.)

well as a profoundly learned and lucid explanation of the different tonal systems.

Equal temperament takes the perfect octave as found in the natural series of harmonics, and divides it into twelve semi-tones—thirteen, if the last note, the octave of the first note, is counted. The interval between these half tones is made equal in every case.

Some of the intervals in the natural harmonic series are sharpened, some are flattened. D flat and C sharp, E flat and D sharp, G flat and F sharp, A flat and G sharp, A sharp and B flat, are made to correspond. F flat is E, E sharp is F, B sharp is C, C flat is B, and so on. The flat notes are slightly raised and the sharp notes are slightly depressed. And the result? The composer can dart hither and thither, anywhere, everywhere, and none of his modulations lead to harmonic disaster. He can go round his circle of sharps and come out in flats; or he can begin his journey in flats and return at ease in sharps. He can construct his chords partly of sharps and partly of flats, or of naturals, sharps, and flats. All the restrictions of the older systems vanished at once. It is true that the differential and summational tones, as well as the sympathetic vibration between these tones and other tones, fundamental and resultant, have lost a little of their fulness, but on the other hand discords are

softer. To ask composers to give up their freedom of modulation in the equal temperament system for the sake of the insignificantly smoother concords in the Mesotonic system or the Just Intonation system would be similar to the proposal that painters should become less skilful in their drawing in order that they might gain a very little extra brilliancy in their primary colours.

The reader must not conclude that music has really lost any charm of sound because of the employment of the tempered scale. Few of the best musical ears could detect any difference whatever between the chords most in tune in the older systems and the same chords played immediately afterwards on a similar instrument tuned to the equal temperament scale.

On the other hand, the average ear could immediately detect the unpleasantness of the bad chords of the old systems, and these bad chords sound as well as the best when they are tuned to the equal temperament scale. Yet equal temperament, like most innovations and improvements, has had its detractors. First there are the scientists, who, unable to judge music as an art, condemn the tempered scale because its derivation is mathematically inexplicable. Secondly, there are those musicians who,

"With purpose to be dressed in an opinion
Of wisdom, gravity, profound conceit,"

still champion the obsolete. I well know the rich sound of certain Tartini tones, as they are called by violinists, and other double notes on the violin when they are played exactly in tune according to the intervals of the series of natural harmonics. For example, an E sounded with the C below it will be out of tune with the G sharp above it if it is attuned to the natural harmonic major third above the C.

Tartini Tones

There is a touch of Don Quixotism in all of us, and it must not astonish us that a mad musician here and there should play knight-errantry and tilt in feudal fashion at unconquerable windmills.

The opponents of the equal temperament system usually conduct their tonal experiments on the metal reeds of a harmonium. It seems that the beats that occur when two notes not exactly in tune are sounded together are more easily heard between the hard, stiff tones of metal reeds than between the softer tones of other instruments. It is safe to say that no system of tuning would make the detestable tone of a free, metal reed, as found in a concertina for instance, agreeable to a sensitively musical ear. On the soft toned piano, the still softer toned pipe organ, and on most of the instruments in the orchestra, the advant-

Opponents of the Equal Temperament System

ages of just intonation are almost indistinguishable from the shortcomings of equal temperament. The violin is tuned in fifths as perfect as the ear of the violinist can make them. It can only be by chance, however, that the unaided ear can tune these intervals so perfect that a scientific measurement would find them perfect. If the violin is tuned from the A that corresponds with the same note on an equally tempered piano, the E of the violin will be sharper than the E of the piano; the D will be flatter than the piano D to the same extent as the E was sharper, while the G will be still more flat. If the ear could hear these discrepancies, they would not be tolerated. Our sense of hearing can no more detect them than our sense of touch can feel the roughness of the serrated edge a microscope finds on the keenest razor. When violinists talk about quarter tones, and the difference between F double sharp and G, B sharp and C, A double flat and G, and other pseudo-temperamental distinctions which do not exist for the composer, they reveal their inability to grasp the first principles of the harmonic scheme employed by the composer.

Beethoven has written G natural, instead of F double sharp, as the leading note in the scale of G sharp minor in his Fifth Piano Concerto. Now, Beethoven seldom had any consideration for the convenience of

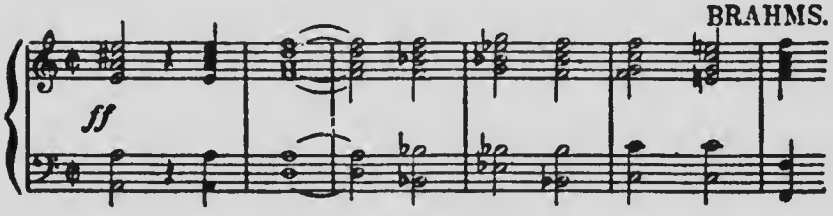
the performer. In his simple-mindedness, believing F double sharp and G natural to be identical in sound, he put on paper the note that his first violins would be most likely to play in tune. He knew that the least sharpening of the F double sharp would produce a most disagreeable tenth with the D sharp in the bass.

Brass Instruments

The brass instruments are the most out of tune with equal temperament of any of the orchestral instruments. Brass instruments have keys or slides to enable them to play the notes that lie between the widely separated notes of the natural harmonic series. Depressing a key or moving a slide on a brass instrument merely transposes the series of harmonics, with the fundamental, to another pitch. Theoretically, the only notes on a brass instrument that are in tune with the corresponding notes in the equal temperament system are the fundamentals, or generators, and the octaves of the fundamentals. In actual performance these slight discrepancies are

insignificant, for all good players instinctively correct these false intervals.

Any note of a brass instrument can be flattened or sharpened nearly a quarter tone at will by the pressure of the lips. A brass instrument which can correct a false interval can also falsify a correct one. This facility in going wrong, in conjunction with the marked influence of changes of temperature, would reduce the advantages of just intonation to an inappreciable minimum. The difference between these natural notes and the corresponding notes in the equal temperament system is only the twelfth part of the interval expressed by the ratio 551441 to 524288, or nearly 80 to 81.0915. To the mathematician a difference of $2262\frac{3}{4}$, which is the twelfth part of the difference between 551441 and 524288, looks startling enough. Yet where is the musical ear that shudders at the clashing of these irreconcilable discords when the glorious hymn in the finale of Brahms' C Minor Symphony is played by the united strings, wood-wind, and brass?



Mole-hill Mountains

A strand of spider's web hanging across the lens of an astronomer's teles e blots out a mountain in the moon and obliterates the canals of Mars. True; yet who but an astronomer can tell us this? And who but a mathematician knows anything of ratios among several hundreds of thousands of units? The highest note employed in music has little more than 4000 vibrations per second. Nearly all music is written for sounds that vary in pitch from only about 60 to 2000 vibrations per second. Then why talk in tons when we are working in ounces? The schoolmen in the middle ages, for want of something better to do, wasted much ink and some brain energy in measuring angels, and in reckoning how many little devils could dance on the point of a needle. Likewise in our day scholars of sound-waves, scientists in reed-vibrations, are needlessly perturbed to find the host of little discords that shriek and howl in every clash of an equal temperament chord.

The defects of equal temperament are nothing but theoretical spectres raised by the acoustician. Like other ghosts, they exist only in a fervid imagination.

The first great brain to grasp the importance of equal temperament was none other than that of J. S. Bach. He called his masterly collection of 48

Preludes and Fugues for the clavicord "The Well-tempered Clavicord." These pieces, the first 24 of which were given to the world in 1722 and the second in 1744, are not only written in all the major and minor keys of the entire chromatic scale, but their freedom of modulation is impossible in any other system than that of equal temperament. Bach, therefore, is not only a contrapuntist,—the greatest in the history of music. On account of his superb achievement in the then new world of harmony discovered in equal temperament, he is the father of modern harmony. Before quitting this chapter mention must be made of one of the greatest names in the history of French music, Rameau, who, in his *Demonstration du principe de l'Harmonie* (page 104 of the original edition of 1750), has a few words to say in favour of Equal Temperament.

"The Well-tempered Clavicord"

CHAPTER X.

HARMONY.

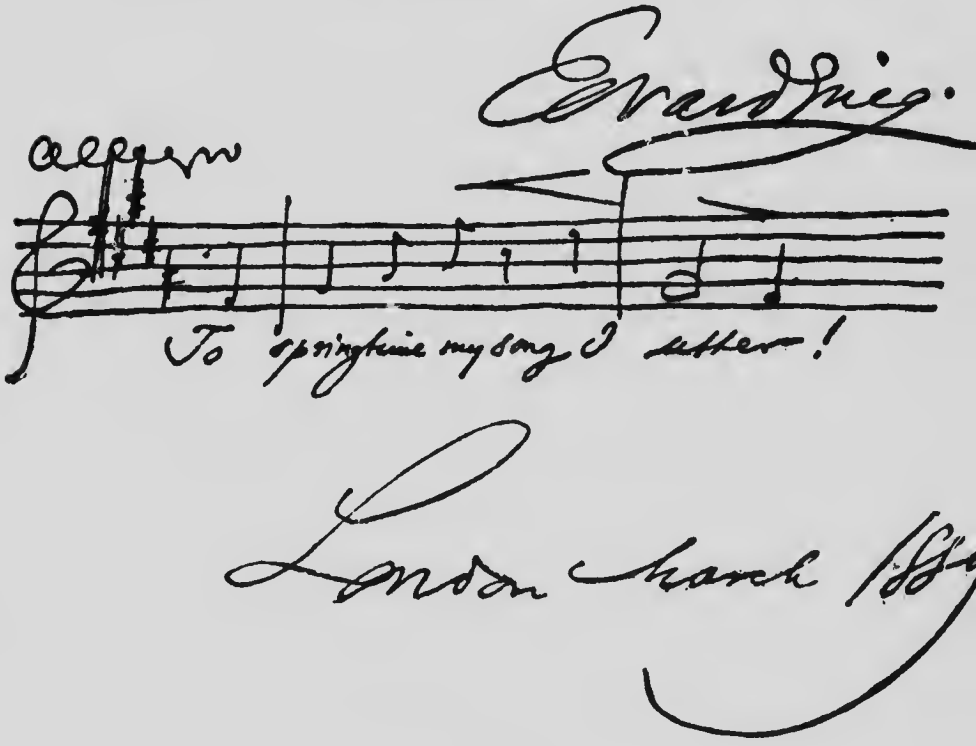
Definition—Difference between harmony and counterpoint—Complex counterpoint and simple harmony—Of Italian origin—Emancipation of harmony—Chopin's harmony—Grieg—Wagner—Monotony and restlessness—Theories of harmony—Necessity for rules.

THE simplest definition of Harmony that can be given is that it is the sounding together of two or more different musical tones. The most elaborate treatise, however, could not exhaust the resources of the possible harmonic combinations and sequences. Whenever a new genius arises he finds a way of expressing himself in harmonies that do not sound like those of his predecessors. Bach's "Sarabande" of 24 bars length in the G minor *English Suite* contains about as many harmonic changes as Grieg's song, "Du bist der junge Lenz," of 28 bars length. Yet these two pieces differ as widely as do the two hundred years that separate the dates of their composition.

Definition of Harmony

Difference of Manner

And this difference of manner is to be found between contemporary composers as well as between old and modern masters. No one who knows anything of musical style could confound the harmonies of Bach and Handel. How utterly unlike that of Bach is the 24 bar "Sarabande" in Handel's G minor suite, No. 16. Mendelssohn and Schumann, Brahms and Wagner, Chopin and Liszt,



Strauss and Elgar, Weber and Schubert, Berlioz and Meyerbeer, worked during the same periods of musical development; yet their harmonies are not alike. Arthur Sullivan and Edvard Grieg were fellow-students in Leipsic; and the violent contrast between their styles only emphasizes the extraordinary resources of harmony, which up to the present have proved inexhaustible.

During the great contrapuntal epoch little attention was paid to harmony; that is to say, the composer did not choose his harmony and then make his counterpoint fit his harmonic scheme. It was the counterpoint which received the lion's share of care and attention, while the harmony was as ignominiously treated as the poor sheep in the fable.

It is of course impossible to make a contrapuntal combination that does not produce some kind of harmony. It is possible, however, to have a very great contrapuntal complexity with the most meagre harmony; as, for instance, in Tallis's Motet "Spem in alium non habui," where we frequently find a forty-part counterpoint with no change of harmony for several bars. Such a barmecide feast of visionary and unreal fare cannot satisfy the cravings of the heart for genuine musical substance; for the deepest note of musical emotion can be sounded by harmony only. Harmony is the colour, the warmth, the passion of music.

Palestrina

Palestrina, though he lived in the contrapuntal day before the discovery of the tempered scale, was an inspired composer. His music, because of the varied chords which his ingenious counterpoint often makes, delights us to-day. He was fettered to the Church, unfortunately, and all his greatest works are yoked to the turgid Latin text. The painters of his day wrought altar-pieces, crucifixions, and Madonnas till all the walls in Italy were draped in penitential canvas. But the blue and gold and purple haze of the sunny Italian landscapes, which have been the inspiration of so many glorious pictures from Titian to Turner, were also beginning to make their genial warmth felt within the shady aisles of the cathedrals. On the shores of the Mediterranean or the Adriatic, whose azure waves still sparkle in the verse of Virgil, Tibullus, Catullus, the sense of harmony first found its voice. It is not improbable, as some authors affirm,[1] that St. Mark's in Venice was the cradle of Harmony. Certain it is that in the compositions of the masters of music who directed the musical services of this gorgeous Romanesque-Byzantine Church, during the first half of the seventeenth century, we find a relaxing of the rigid rules of counterpoint, and the introduction of the sensuous element of beautiful chord changes, un-

[1] Naumann, *History of Music*, chap xi., "Adrian Willaert."

doubtedly an expression of that harmonic instinct which is such an integral part of the modern composer's nature. The old masters of counterpoint hardly can have imagined that in admitting a few harmonic effects into their compositions they were introducing an element that was destined to assume so much importance and drive counterpoint from the field altogether.

The difference between harmony and counterpoint has been aptly set forth by Ouseley,[1] who says that the harmonist looks at the chords perpendicularly, while the contrapuntist considers the importance of each separate melody; that is to say, looks at the composition horizontally. From the view-point of the harmonist it is of little importance what manner of melody the separate voices make if each voice is played alone. He considers the effect of each complete chord and its progression to the next complete chord. But the contrapuntist aims at having each voice a melody in itself. Harmony sacrifices a great deal of detail of fine part-writing for the sake of the general effect of the whole. Counterpoint, in the strictly classical sense of the definition, has a powerfully restraining influence on the harmonic freedom of the

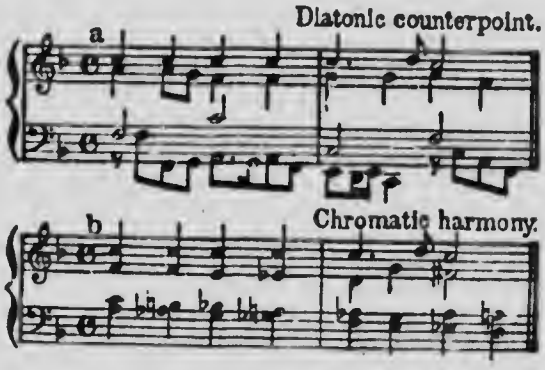
Difference between Harmony and Counterpoint

[1] Sir F. A. Gore Ouseley, *A Treatise on Counterpoint, Canon, and Fugue;* Oxford, 1880.

composer. Paradoxical as it may sound, it is nevertheless true that the student of practical composition finds the difficulties of counterpoint to lie in the harmonic progressions, and the obstacles in harmony to be the part-writing—that is to say, the counterpoint.

In the following example, A, I have combined three well-known tunes and a florid counterpoint bass in the manner of the eighteenth century masters. The soprano melody is Sullivan's "Onward, Christian soldiers"; the alto is from J. J. Rousseau's "Le Devin du village"; the tenor is the theme of the variations in the finale of Beethoven's "Eroica" symphony; and the bass is my ov This, of course, has no musical value, but it will serve to illustrate the manner of elaborating themes in vogue before the days of harmony. There are only two chords, F and C, in the example, and the themes stand out clearly one from the other by reason of the contrasted lengths of the notes of which they are constructed. In example B I have reduced the melodic material to the one Sullivan tune, which I have harmonized in a modern manner, more or less like Grieg's "Ballade" for piano solo. It will be seen that the interest consists in the progression of one complete chord after another complete chord, and not in the variety of rhythms of a number of tunes which are apparently independent of each other. A has four

themes and two harmonic cl nges; B has one theme and eight different chords:—



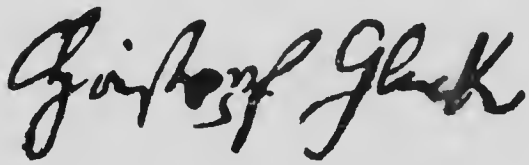
Berlioz, great musical colourist and impressionist as he was, detested the old contrapuntal style. It was like the red rag to a bull to him. "Why," he exclaims,[1] "should the vanquishing of the difficulties of counterpoint be supposed to add to the religious sentiment of a work?" He even questions Palestrina's right to be called a composer. He avers that most of the old Italian's work consists of four-part perfect chords with a few suspensions, without melody and without rhythm, and that there is only evidence of a patient science in overcoming certain artificial contrapuntal problems. "If Palestrina, having lost his hands, had been obliged to write with his feet and had

[1] Hector Berlioz, *Memoirs*, xxxix., "Palestrina."

succeeded in spite of this difficulty, would his works have acquired any value therefrom, or be any more religious?"

Bach, Berlioz, and Handel

With Bach's fugues Berlioz was continually at enmity. The brilliant French composer's contempt for the fugal style is to be seen in his superb dramatic legend, *The Damnation of Faust.* In the tavern scene the drunken revellers sing a short and weakly constructed fugue, concerning which Mephistopheles remarks, "Here we find bestiality in all its frankness." As an antithesis to this, we have the criticism of the great contrapuntist and epic composer, Handel, who said of the greatest dramatic composer of the day, "Gluck has no more counterpoint than my cook." There is room in the world, and welcome too, for the profundity of Bach, the grandeur of Handel, the noble tragedy of Gluck, and the fiery passion of Berlioz. It is puerile for a modern composer, who has inherited all the rich legacies slowly accumulated by his predecessors, to laugh at the productions of the simple toilers whose patient plodding made his riches possible. A single battalion of the present day could worst



the hugest army of antiquity. Yet the valiant little band of Grecian swordsmen and archers was mightily worthy of the panegyric of Thucydides. The guesses and the ventures of Magellan and Columbus have given the modern navies their infallible charts.

DUKE OF CHANDOS CHAPEL, EDGWARE, NEAR LONDON. HERE HANDEL WAS ORGANIST AND WROTE THE CHANDOS ANTHEMS.

The complete emancipation of harmony was the natural result of the establishment of the tempered scale. And the instrument which has contributed most to the discovery of new harmonic progressions is the piano. A good piano well tuned on the principles of the tempered scale offers an easy

and delightful means of testing every conceivable chord. Théodore Dubois, late director of the Conservatoire Nationale de Musique of Paris, told me that in his long experience as a teacher of harmony and musical composition he had found that those of his pupils who had learned the piano became masters of harmony more readily and thoroughly than those who learned the violin.

Emancipation of Harmony

The most lovely human voice and the exquisite violins of Stradivarius and Guarnerius are impotent in harmony. They have contributed, and will continue to contribute, to the development of melody. And thus these two instruments, the violin and the piano—one the most perfect in compass and modification of tone colour for the expression of melody, the other unlimited in its harmonic resources—mutually act on each other for the general good of music. The composer who writes for the orchestra carries about with him the harmonic instinct which the piano has fostered; and though his score is full of the richest and most elaborate harmony, the melodic nature of the stringed instruments curbs his exuberance of chord changes and prevents him from making his composition a restless and vague conglomeration of modulations, like a picture without a theme, a chaos of colour.

Chopin and Grieg

The composer who best understood the nature of the piano, and who wrote for it in a manner most in accordance with its nature, was Frederic Chopin. In the works of this inspired Pole the student will find some of the most beautiful harmonies and melodies ever devised by the mind of man. These works, therefore, are excellent models for the student of harmony to analyze. And Edvard Grieg is one of the boldest harmonic innovators of our times.

As in the past, so in the future will every composer of importance find in the limitless combinations of harmony a means of expressing his own personality. The best masters will never do without counterpoint entirely; nor did the best masters of the past ignore the musical beauty of harmony in their contrapuntal works. The counterpoint we employ to-day is not the colourless diatonic chant of the old church modes. Its white light has been shattered into iris hues by the prism of modern harmony. It is chromatic—that is to say, "coloured"; so called because when they began to appear in music, and the old notation had no signs to represent these foreign sounds, the notes to be raised or depressed a half tone were printed in red instead of the customary black. Painting has also had its contrapuntists and its harmonists,—the excess

of detail of the pre-Raphaelites, and the vaporous vagueness of the impressionists. The best art avoids both extremes.

Bach has not yet had a superior as a musical contrapuntist, and it will probably be a very long time before the amazing fertility in harmony of Wagner is surpassed. The prelude to *Tristan und Isolde* alone contains more harmonies than can be found in two hundred years of Italian opera down to the death of Rossini. Can the grandeur and beauty of the harmonies of *Die Götterdämmerung* ever be equalled? But because Bach in

counterpoint and Wagner in harmony seem to say "Thus far shalt thou go and no farther!" it by no means follows that the possibilities of music are exhausted. Tschaïkowsky's "Pathetic" and Dvořák's "From the New World" symphonies are sufficient refutations in themselves of this charge.

The musical quotation with which the chapter on Cadences ends is an excellent example of very modern harmony as distinct from classical harmony. It is evident that Verdi was influenced by the harmony in the construction of the melody. This is often the case in compositions written in our harmony epoch; in fact, a modern composer finds difficulty in harmonizing in a manner satisfactory to himself the old tunes that have descended to us from the days when there was no harmony sense in the authors of these tunes. Beethoven's treatment of a number of Scotch tunes is very unsatisfactory; yet Beethoven well knew the surprising and beautiful effect of harmony changes, as many a page of his sonatas and symphonies testify. Though composers of modern times are not limited to the few chords of the old contrapuntists, they frequently make use of a harmony as simple as that of their antecedents. In the beginning of *Das Rheingold* Wagner employs the chord of E flat for 136 bars without a break. This monotony, which is of course intentional, is quite different from

the harmonic sameness that causes our interest to flag in the older works of any dimensions, and vitiates the masterly counterpoint.

BEETHOVEN MONUMENT IN CENTRAL PARK, NEW YORK.

The art of composing beautiful and striking harmony cannot be taught. It is the birthright of talent and genius, as is the gift of melody. The student with a natural aptitude for music, however, can best develop his harmonic instinct by repeatedly hearing the works of the great composers. The one remarkable genius on whom Nature lavished abilities approaching the combined powers of his predecessors was Richard Wagner. *Die Meistersinger* and *Der Ring des Nibelungs* are the

epitome of the profundity, the grandeur, the noble tragedy, and the fiery passion of the best of Wagner's antecedents.

Along with this hearing of good music must go the careful study of it in detail, and a long practice of harmony exercises with a text-book and under the direction of a competent master. And the student must continue his studies notwithstanding the fact that he finds all the rules of his theory-book broken repeatedly by the great masters. Theory must for ever lag behind the practice of the composers. The theorist can only classify and explain what the composer has done. He is not a creator, an inventor. The difficulties of producing a perfect theory of harmony are so great, unfortunately, that most theorists fill their pages with the rules of older theorists. Hence it is that the student of to-day has frequently to subject his practice to the rules established by the composers who wrote before the advent of the tempered scale.

The hue and cry of "Rule-breaker!" "Outlaw!" has been hurled at Bach, Haydn, Beethoven, Wagner, Strauss; and probably will be heard as long as composers produce and theorists deduce. But the discipline of these rules has a very important bearing on the character of the future composer, when he is at liberty to roam at large in the free world of harmony.

These rules will prove to be the rudder to his ship. His genius only sends the breeze that fills the sails. Without these rules he will be uncertain in his choice of harmonies. Without these rules he will be unable to defend himself or explain himself, when his procedure is called into question. As the crafty Machiavelli four centuries ago remarked: "For a man may be wise and know many things are good, and yet want reasons and arguments to convince other men."[1]

[1] N. Machiavelli, "Discourse on Titus Livius," chap. xi.

CHAPTER XI.

PURITY OF STYLE.

Vague thing to describe—Avoidance of glaring contrasts—Mixtures of national styles—Obvious only to the cultured—Juxtaposition of incongruities—Jumble of antique, mediæval, and modern—Music and architecture—Exaggerated style—Performers' embellishments.

We have seen that rhythm marks our phrases into bars; that cadences divide our melodies into phrases; that harmony shows what these cadences are, and indicates to our musical sense where they should come. Rhythm, melody, harmony are the stones of which our musical structure is built. When the composer wishes to write a composition of some length, he does so by stringing together two, three, or more melodies, each one of which has its rhythm, phrases, and cadences, or by joining a number of transformations of one theme. Now, it is this art of stringing together different melodies that is commonly called Musical Form. He who can compose a beautiful melody and clothe it in

Rhythm, Melody, Harmony

appropriate harmony will find very little difficulty with the form of his composition. Study and experience will give him the judgment necessary to select the form best suited to the musical ideas he has to bequeath to the world. It is conceivable that a composer might be such a heaven-born genius that everything he wrote should bear the unmistakable mark of his rare style. But it is safer for the student to assume that in his case it is possible there is a certain amount of earthly dross in his make-up that might cloud the effulgence of his sacred flame if he neglected the study of the works of the great masters who preceded him.

Purity of Style

Purity of style will give him much trouble. Purity of style in music is a vague thing to describe in words. If a painter represented Ajax armed with a repeating rifle, or Socrates wearing a silk hat, or Cleopatra shod in French shoes with Louis heels, the critics would condemn his anachronisms. So in music would anachronisms, as well as a mixture of dissimilar styles of contemporary periods, constitute bad style. Most of the music of our times, like our architecture, is composite. It is a kind of style formed from modifications of a number of older styles, with the addition of a few novelties. The difficulty in making use of this style is in avoiding glaring contrasts. If the work begins in the modern rich harmonic

manner, it will offend the musical judgment of the capable critic to place a Handelian counterpoint in juxtaposition to this harmony. Nor should the styles of Germany, Italy, France, and Russia be all prominently in evidence in the composition of an English composer, unless that composer is powerful enough to fuse all this copper, tin, and zinc into his own bronze. It is not difficult to write in a modern manner, nor is it very hard to imitate the old masters; but it requires considerable skill to cope successfully with a number of styles in one composition. The pitfall into which the young composer is most likely to stumble is that of anachronism. It was this clashing of Palestrina and Wagner, Verdi and Bach t' at stamped the work of Perosi as that of an amateur.

If Socrates lived in our day, it would not be out of place to put a silk hat on his head; and if the short-statured Egyptian queen had the opportunity of discarding her sandals for the French shoe, she would doubtless show her feminine predilection for the modern footwear. If Handel and Bach and Palestrina lived to-day, they would certainly admire the music of Wagner, Strauss, Tschaïkowsky, Grieg, Elgar. There is therefore nothing really wrong in all these styles, except in the misplacing of their historical sequence. These inconsistencies of manner would, of course, be

obvious only to the musically cultured; and for those composers who are content to be judged by the uncultured this book is not written.

Choice of Style

The composer is free to choose any style he pleases. All that is required of him is that he keeps his style pure. One of Edgar Allan Poe's characters boasts of the incongruities in the furnishings of his chamber: "You behold around you, it is true, a medley of architectural embellishments. The chastity of Ionia is offended by antediluvian devices, and the sphynxes of Egypt are outstretched upon carpets of gold."[1] This character was a madman. And the composer who jumbles antique, mediæval, and modern styles may sooner get a reputation for eccentricity than for originality.

Music and Architecture

A recent work on architecture[2] classifies and describes the essential points of that art so clearly that I cannot but choose to call the music student's attention to them, for they are the same in the upbuilding of a musical work. First is truth—the building must look fit for the purpose for which it is designed. An abbey should not resemble an hotel, nor should an anthem under any pretext

[1] E. A. Poe, *The Assignation.*

[2] John Belcher, *Essentials in Architecture.*

whatever sound like a polka or a fackeltanz. Twenty years ago, when I was more susceptible to shocks than I am to-day, I was amazed to hear a tenor cavatina in the style of an operatic love scene sung, with a running triplet accompaniment in arpeggios for the grand organ, in St. Peter's in Rome!—the sacerdotal pomp, the glories of the Raphael pictures in mosaics, the magnificent cathedral which Michael Angelo wrought at the end of a life's experience, defiled with such frivolity! And another picture rises before me, another service of song thousands of miles west of Italy. The freed negro slaves are gathered together on a few benches in the forest. The gothic pines are their temple roof, a blazing log gives light, and they sing, —barbaric exultation with tears on their cheeks and fervour in their tones. Which of those two musical performances had the more of the quality of truth in it?

The second essential is beauty—that undefinable quality which no precept can confine and no recipe compound. Then comes strength, not necessarily "sound and fury signifying nothing,"[1] but the strength of earnest utterance and emotional conviction. The next quality, vitality, hardly needs defining. The

[1] Shakespeare, *Macbeth*.

quality of repose is discernible in the works of the great masters. They always "ride the whirlwind and direct the storm."[1] They accomplish their ends without undue straining after effects. Compare the climaxes in Beethoven's F minor sonata with those of a Liszt rhapsody. Liszt makes the greater noise; but whose message is the deeper think you? Then there is the feminine quality of grace, and Beethoven had that too—see the scherzando of his eighth symphony. So had Chopin, Mendelssohn, Schumann, yes, and Bach—for if the pastoral symphony of his Christmas oratorio is not graceful, then I do not understand the word. Breadth in architecture and in painting is really a unity of style in general without the exclusion of variety in detail; and surely this quality is most desirable in a musical work. Lastly we come to proportion and restraint, which are, in other words, balance and freedom from exaggeration.

Exaggerated Style

An exaggerated style can hardly be called pure, even when there are no traces of other styles. The latest New York buildings, towering nearly seven hundred feet above the pavement, are enormously tall and absurdly narrow. The engineering is high, but the art that hides the

[1] Pope, *An Essay on Man.*

steel frame behind a thin stone skin is narrow. Compared with the tiny Sainte Chapelle in Paris, the beauty of the skyscraper is that of an ungainly giraffe to a lovely child. So in our concert-rooms we frequently find long, showy brilliant, and difficult rhapsodies, paraphrases and transcriptions which, though requiring great executive ability on the part of the performer, are of the slenderest intrinsic value. And how their beauties pale before Schumann's simple "Traumerei"! Now, a work may be difficult of execution and yet be of the highest artistic value and a building may be as vast as the Houses of Parliament in London and yet be a masterpiece. Purity demands that there should be some reasonable proportion between the difficulty of execution and the value of the idea expressed. Music written to display the digital skill of the performer does not work with the chaste purity of the art where every note not needed to express with clearness the composer's idea is eliminated. The stately beauty of the Chiesa della Salute in Venice, rising from the water's edge and mirrored in its depth, is a vision that for ever afterwards haunts the memory of the traveller. But the sight of a smaller dome than that which crowns the Venetian church perched four times as high on a pile of as many offices as rivets will hold together, shocks the artistic judgment.

Performers' Embellishments

Equally to be condemned are many of the meretricious cadenzas introduced by soloists in the concertos of the great masters,—cadenzas as much at variance with the style of the composition as the running and racing of the executant's fingers differ from the flights of imagination of the composer. And when singers, who are usually the least qualified to do so among all those who meddle with music, attempt to remedy a song's defects by adding a few notes for vocal effect, their so-called improvements are trite, hackneyed, and vapid phrases in a style at least a century older than the song they seek to embellish.

In the choice of the form for his composition it is necessary to be discreet. Some musical forms are simple and short, and are suitable for slow movements. Other forms have so many repetitions, and are so extended, that no movement not a rapid one would be tolerable in them.

In a vocal composition the words and subject-matter play a very important part in the selection of the form. The nature of the instrument for which the composer writes must also be considered when choosing form and style.

The actual number of forms in use are comparatively few. The difference among all the many kinds of com-

positions is due more to variety in rhythm and style than to form. A gavotte, a gallop, a waltz, a funeral march, a nocturne, an anthem, and many another composition could all be written on the same form. The difference would be entirely in the style and the rhythm.

CHAPTER XII.

SONG FORM.

Simple hymn tunes—Principles of Form—Old composers' standards—Modern departure from—Waste of time to count bars—New composers always take liberties—"Dangerous innovations" of Haydn—Wagner a classic of the future—Short compositions—Strophic—Folk-songs—Art-song—Binary and Ternary forms—Maximum of good effect.

Song Form

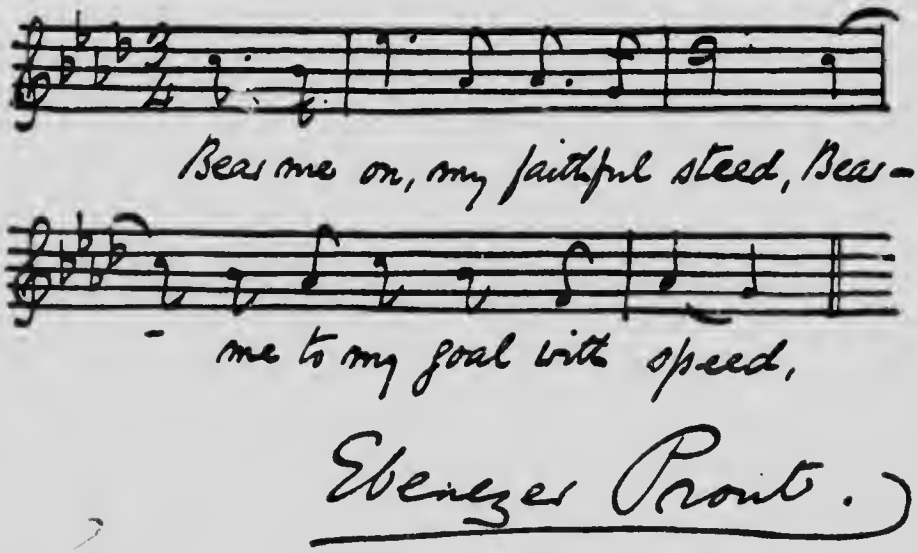
THE form in which the greatest number of compositions are written is a short, simple, easily-understood arrangement of subject-matter, which for convenience's sake is called the Song Form. All songs are not written in this form, however, and all compositions in this form are not songs. The song form, as it is popularly understood, consists of a complete tune of any length the composer sees fit to make it, followed by a secondary tune, usually shorter and of less importance, which is followed by the repetition of the first tune. A still shorter so-called song form is to be found in some hymn tunes where the phrases, four in number, are so constructed that the

second and fourth are identical, while the first and third are different. But this need not detain us. The readers for whom this book is intended are not likely to require aid in grasping the import of a hymn tune. And for those students who aspire to be composers this work is but a sketch of the underlying principles of form the details of which must be sought in technical text-books. At the same time, the student must be warned that there is a marked tendency on the part of the makers of text-books to select the forms used by the eminent old masters, such as Haydn and Mozart, and to stigmatize any modern departure from those sacred forms as irregularities. Old Father Haydn, as he is often called, was a revolutionary composer in his day, and was execrated by the same class of theoretical writers that condemn any modern departure from the sonata form that he perfected, or perhaps invented. Probably not one young composer in a hundred would prefer Mozart's D minor piano concerto to Saint-Saëns' G minor concerto for the same instrument. Why must Mozart's be held up as the standard and Saint-Saëns' as the irregularity? If we accept the latter work as the standard, then Mozart's is irregular. The fact is that neither is standard and neither is irregular. Any form that serves the composer adequately to express

Principles of Form

his thoughts is a good form. With this idea as his guide the young composer will have little trouble with the mastery of form if he has the genius to compose haunting melodies, and to clothe them in beautiful harmonies. It is but a waste of time to count the bars and the key sequence of all the dead masters in order to find an average that must serve as a standard to measure the living. It is just such encyclopædic lumber-learning that oppressed and crushed the judgment of the German teachers who, according to Prout,[1] condemned the fugues of Bach on account of their irregu-

[1] E. Prout, *Fugue*, Preface.



larities; that made the Vienna musicians censure Haydn for his "dangerous innovations," "errors of counterpoint, heretical modulations";[1] that will cause the critics of the future to fall foul of the methods of the young composer who has the temerity to depart from the classical manner of Wagner.

Short Compositions

Short compositions, then, may be written in one single musical sentence of eight bars. Many national airs are no longer. This form may be extended by making the sentence consist of a few more phrases, compound sentences; or it may be lengthened by repeating the first sentence, or tune, before the second tune is introduced. For instance, if a composer had a poem of four stanzas to set to music, he could make the second stanza a repetition of the first stanza if the nature of the words permitted such treatment. The third stanza would be another tune in a new key, and the fourth stanza would be a repetition of the first, with, perhaps, a few variations. Such is the general plan of the form of Tosti's popular ballad "For ever and for ever."

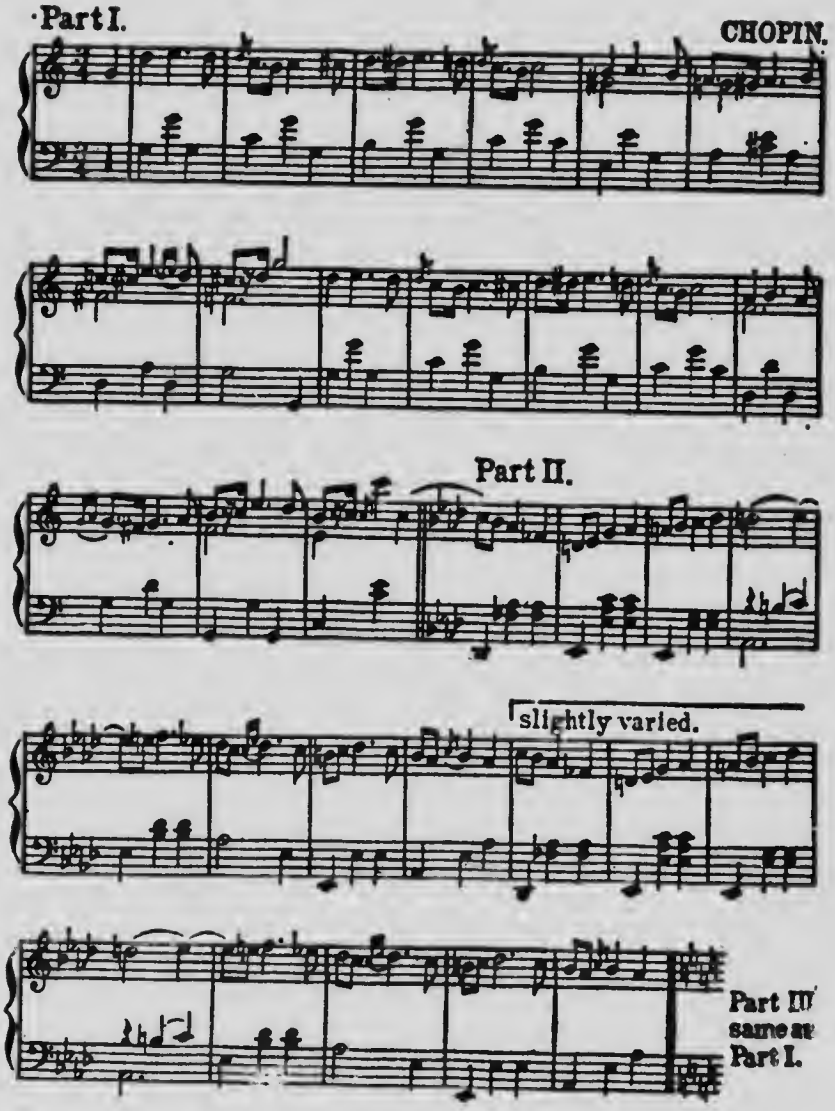
Frequently the same melody is made to do duty for each stanza of the poem. Schubert's "Wild Rose" is

[1] F. J. Crowest, *Great Tone Poets.*

an example of this "strophic" song form. Folk-songs are always in this form, as are many of the national dances. The most important kind of song is called the "art-song," of which form Schubert's "Erlking" and "Wanderer" are the finest examples. In this form the composer endeavours to portray in music the varying emotions and suggestions of the poem. He will frequently return to a phrase or a complete tune if the poetic conditions justify him in so doing. But he may make new music, unlike anything else he has done before, for each line of the poem. Schubert's "Wanderer" begins with an introductory passage of six bars, very slow, on the dominant of F sharp minor. Then there are eight bars of accompanied recitative for the voice, ending in C sharp minor. One bar for the piano leads to a seven-bar phrase for the voice, beginning in E major and ending in the dominant of C sharp minor. Then follows another melody for the voice—a complete sentence of eight bars divided into two sections at the end of the fourth bar, both sections being identical for the first two bars, and different in the last two. This melody begins in C sharp minor and ends in E major. One bar for the piano leads us to another melody of nine bars in length of varied rhythm and a quicker movement, which is immediately followed by a new

Folk-songs and National Dances

movement in a different rhythm and still quicker movement of fourteen bars in length. Then follows three slow bars in the first movement for piano, leading to a repetition of the seven-bar phrase, beginning in E major and ending on the dominant of C sharp minor. Six bars of a new phrase different in character from any that precede it, followed by two concluding bars for the piano, bring this superb song to a close. The form of this song is here given in detail, not as a model for other composers to follow in composing other songs—for this form would not fit another poem—but as an illustration of the freedom of form a great composer deemed necessary to the nature of the poem he wished to represent in music. But though Schubert followed no set form in this song, he has admirably kept within the bounds of unity of style. We feel that this composition is organically complete, a perfect whole. A composer without the genius of Schubert might construct a song absolutely perfect in form from the theoretical point of view, but which would contain some of the most glaring mixtures of styles and incongruities of treatment. It will be seen, then, that "The Wanderer" song is not in Song Form at all. The following mazurka (the 24th) by Chopin, which is here given in a very much simplified version, is a perfect example of the so-called Song Form:—


Part I.
CHOPIN.
Part II.
slightly varied.
Part III
same as
Part I.

Chopin's Example

This consists of three parts, of which the first and third are alike. Each part consists of sixteen bars, making in all forty-eight bars. Each part is divided into two sections of eight bars each, the first four bars of each section of parts I. and III. being identical. Part II. is made up of eight bars, which are repeated in a slightly varied form to make up the sixteen bars. Nothing could be more clearly constructed or more perfectly balanced. The numbered and lettered bars make a plan for the eye thus:—

PART I.

1 2 3 4**
5 6 7 8
1 2 3 4 (9 10 11 12)**
13 14 15 16.

PART II.

A B C D E F G H
A B C D E F G H (slightly varied).

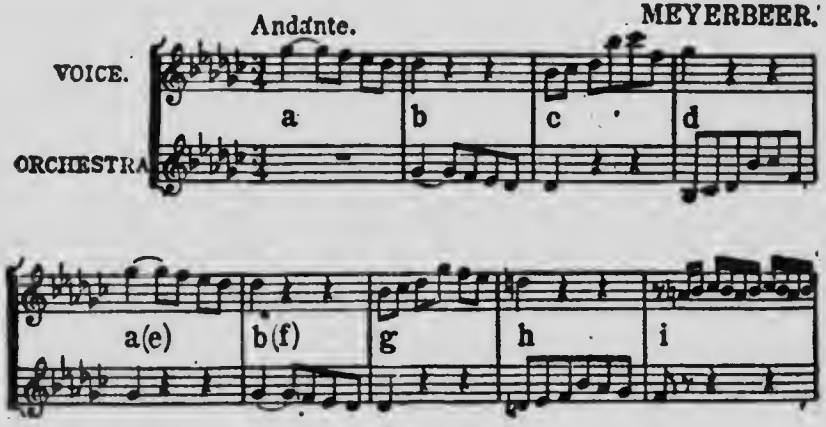
PART III.

1 2 3 4**
5 6 7 8
1 2 3 4 (9 10 11 12)**
13 14 15 16.

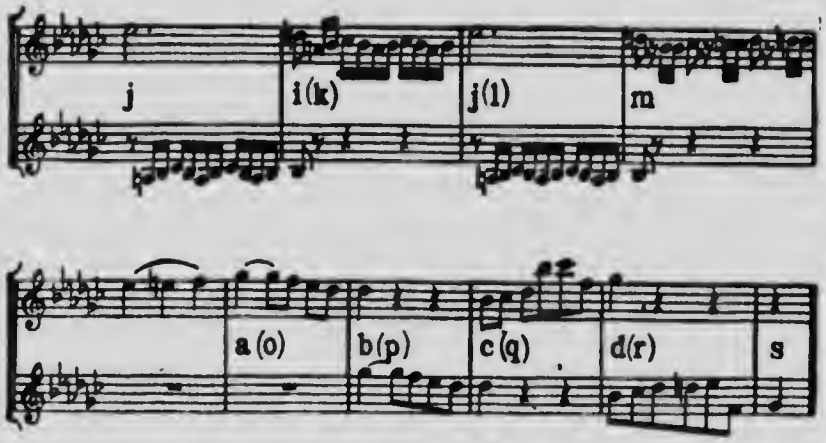
** It will be noticed that the initial phrase, which sets the character for the rest of the composition which is to follow, is heard four times.

Nothing could be simpler in its structure than the famous melody in the scene between Valentine and Raoul in the fourth act of Meyerbeer's *Les Huguenots.* This scene, which was one of the greatest dramatic and musical successes of the nineteenth century, had for its principal theme a tune consisting of barely more than the repetition of two simple phrases. It is first sung by the tenor, and the orchestra repeats each phrase in canonic imitation. Later on in the scene the soprano sings the tune, while the tenor sings the canonic imitation. It is merely a repetition of the same music with different instrumentation.

Only the melody and the imitation are here given. The harmonies that accompany these phrases are by no means elaborate:—



Meyerbeer Song



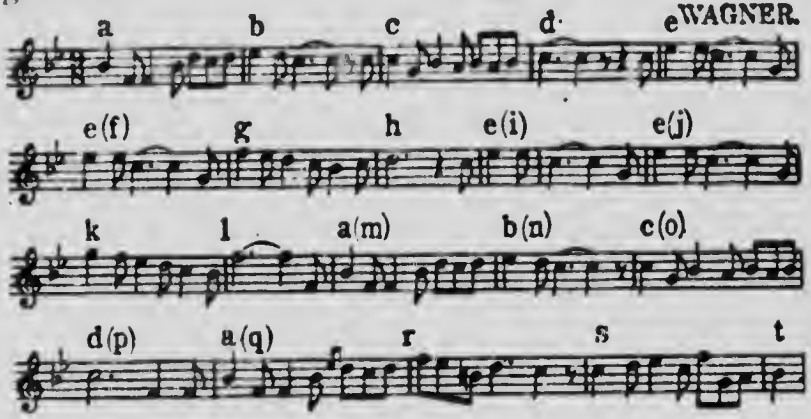
The plan of the form of this piece is as follows:—

A B C D
A B G H
I J
I J
M N
A B C D (slight variation in bar D(r))
S.

A melody from the third scene of the first act of Wagner's *Die Walküre* is constructed as follows:—

A B C D
E E G H
E E K L
A B C D
A B S T (slight variation in bar B(r)).

The voice part without accompaniment is herewith given:—



After these balanced and simple examples from Chopin, Meyerbeer, and Wagner of the Song Form, it may be profitable to put the structure of Schubert's art-song "Der Wanderer" into the same plan for the eye:—

A B C D E F
G H I J K L M N
O
1 2 3 4 5 6 7*
P Q R S T U V W X
aa bb cc dd ee ff hh ii
jj kk ll mm nn oo pp qq rr ss tt uu vv ww
xx yy zz
1 2 3 4 5 6 7*
8 9 10 11 12 13
14 15.

Such irregularity of structure in a longer composition, especially in an instrumental work where there are no words to furnish the poetic outline of the subject, would produce nothing but an incoherent, rambling, meaningless effect. No one but an artist can write an art-song; and Schubert was an artist—as a song-writer, the greatest the world has seen.

The two-part "song form" is often called the Binary Form. The name binary is appropriate to any composition, long or short, which can be divided into two parts. Composers, however, do not quarrel over the classification of names. It is altogether likely that Bach, who wrote the greater part of his shorter pieces in binary form, never heard the name.

The three-part "song form" is often called the Ternary Form. Here again we must leave the theorists with a bone of contention. Prout and Marx and other theorists each severally class the selfsame form as binary, ternary, and rondo. Now a ternary form is one which can be separated into three parts.

It may not be out of place to again remind the reader that the object of the composer is to express his idea clearly and with proper regard to the variety of emotion and unity of style. He cares nothing at all for the set forms of other compositions, knowing well that a form which is natural to one kind of musical expression may

be disastrous to another. The one point he considers is that his melodies are so ordered that they produce the maximum of good effect. As a rule the set forms of the two-part song, or binary form, or else the three-part song, or ternary form, are the best for the production of this desirable maximum effect. But if they are not, then the composer must cast them to the winds. Matter must always take precedence over manner.

CHAPTER XIII.

VARIATION FORMS.

Not so frequent now—Many varieties of—Great value of—Old music more contrapuntal—Modern more harmonic—Thematic development the principal function of variation forms—Oldest form of variation—Purcell and Bach.

COMPOSITIONS called variations are not written so frequently now as they were an hundred, or even fifty years ago; but the art of theme transformation, otherwise variation, remains, and will remain the chief source of interest in compositions of any length. Even in a very short piece the composer will usually make some slight variation in his principal theme if he has occasion to repeat it. There are a number of ways in which a phrase can be varied, though it cannot be said that any one way is more important than the others in the list:—

Variations

(1) Melodic, in which the theme itself is varied.

(2) Harmonic, in which the theme remains the same, but the harmonies are changed.

(3) Contrapuntal, in which the theme is accompanied by other themes in counterpoint.

(4) Rhythmic, in which the rhythm is changed.

(5) Tonal, in which the theme and its harmonies are transposed to a different key or to a different pitch.

(6) Ornamental, in which all sorts of turns, trills, ornamental passages, are added to the theme or to the accompanying harmonies.

(7) Instrumental, in which the themes and harmonies are arranged wholly or in parts for different instruments, as in orchestral variations.

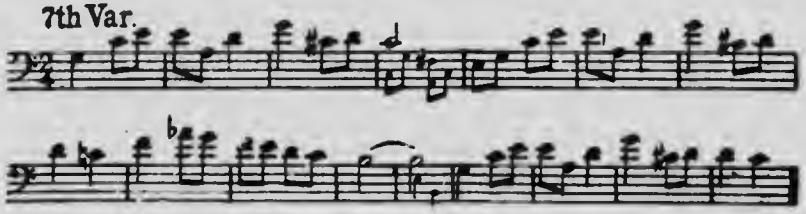
(8) Dynamic, changes in the loudness, softness, fulness, and the accents.

It is seldom that a composer employs any one of these singly. If the theme is changed there is almost certain to be harmonic variation as well. In Schumann's "Impromptus," op. 5, the theme is announced as—

Theme. SCHUMANN.

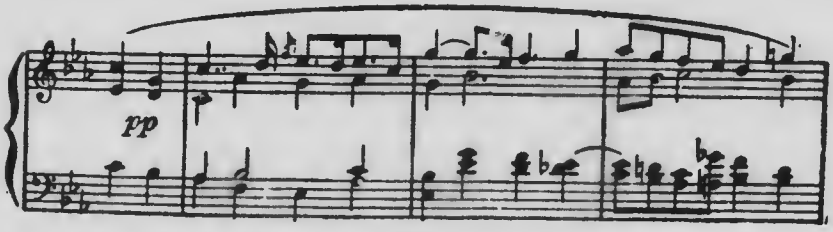
Example from France

Appears in the 7th Variation in this form:—



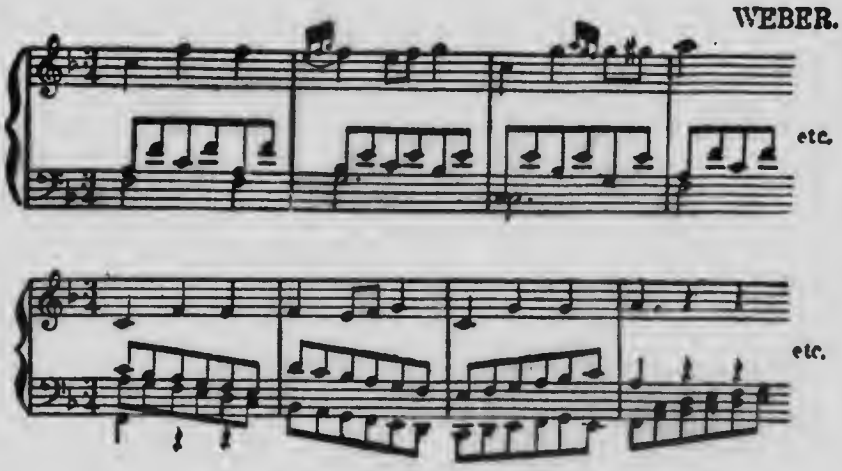
This variation has slight harmonic changes as well, and, in addition, it is an example of tonal variation. It cannot be classed under ornamental variation, for it is less elaborate than the original theme. Examples of harmonic variation are very common. In the overture to his *L'Arlésienne* music Bizet first announces his theme (an old Provençal air which Lully has also treated) in a powerful unison without harmony:—

This theme is immediately taken up very softly by another combination of instruments and accompanied with harmony thus:—



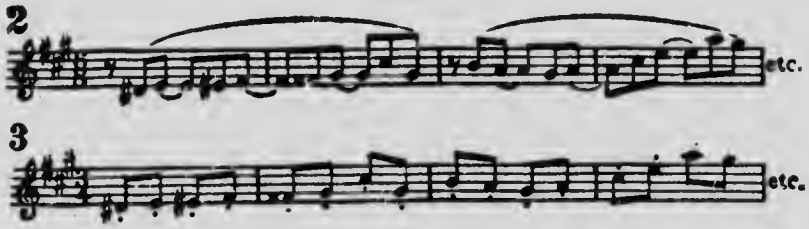
This variation, which is primarily harmonic, is also secondarily dynamic and instrumental.

Old music is full of examples of contrapuntal variations A comparatively modern instance of the employment ot counterpoint in the treatment of a theme is the second variation in Weber's op. 9. The melody to be varied is first accompanied thus :—



In Saint-Saëns' "Le Rouet d'Omphale" symphonic poem the principal theme appears in three different rhythmical forms :—

"Lohengrin" Prelude



Saint-Saëns makes no harmonic changes in these three rhythmical variations, but the instruments are different on each appearance of the theme.

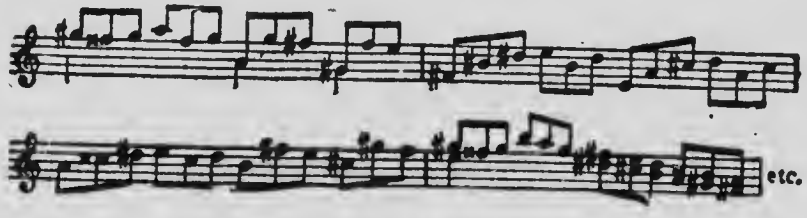
Tonal Variation

No finer example of tonal variation could be quoted than the prelude to Wagner's *Lohengrin*, too long to give here. In this prelude the theme is first heard in the highest notes of the violins in the key of A. It is then repeated, note for note, without any change of sequence of harmonies, in the key of E, an interval of a twelfth lower, by the wood-wind instruments. In the meantime the violins continue to play a secondary theme in counterpoint to the first which is now in the wood-wind. Then the theme is taken up by the violas, 'cellos, horns, bassoons, and other deeper-toned instruments in the key of A, a fifth below the previous E. The harmonies are only transposed, not changed. Finally the full orchestra has the theme and the same harmonies transposed a fifth lower to D. The theme is curtailed on its final

appearance, and a coda is added to round off the composition into a satisfactory whole. The entire movement is constructed of four statements of one theme with the same harmonies, transposed to different keys, with the addition of instrumental and dynamic variation, for about eighty slow bars,—the maximum of effect with almost the minimum of material.

Beautiful examples of ornamental variation can be found in the works of all the good composers. The second theme of the first movement of the "Waldstein" sonata makes its appearance in the simplicity of a classical nude, thus:—

The composer immediately presents it in all the beauty of translucent draperies, in this ornamental fashion:—



It is hardly necessary to say more than has been said in the foregoing on Instrumental variation. Beethoven, in his Fifth Sonata for violin and piano, places the first theme in the violin. He immediately repeats it on the piano, the violin meanwhile playing what was in the right-hand part of the piano score when the violin had the theme. This is one of the simplest applications of the instrumental variation in a composition.

Instrumental Variation

It often happens that a section of a movement, or even the entire movement, is to be repeated with no variation whatever beyond the direction "second time *forte* (or *piano*)" as the case may be. This is the simple use of the dynamic variation.

The skilful employment of all these variation forms offers scope for the greatest ingenuity of the composer. There is seemingly no limit to the possible ways in which a theme may be transformed. Thematic development, which is a term embracing all these various ways of varying a theme, is the most important factor in the construction of great works. It is the middle section of the sonata form, as well as of the fugue. Wagner's music dramas are devoid of any of the set forms of older works. They are only one vast accumulation of leading themes (*leitmotiven*) with thematic development. Without

Thematic Development

thematic development, transformation, Wagner's works could not exist. Like the symphonies of Beethoven and Brahms, they would only consist of a few short tunes if there was no art of thematic development to build them into a consistent whole. The few examples quoted above can give only a suggestion of the range of the variation. They are but a few pebbles from the seashore.

Though compositions named "Variations" are not so frequently written now as formerly, yet there are many splendid examples of modern variations. The orchestral variations of Tschaïkowsky, Dvŏrák, Elgar, are shining examples of the form. In the classical days there were numerous variations published. Bach and Beethoven wrote several collections. Mendelssohn's "Serious Variations"—so called because they are in the classical spirit in contradistinction to the showy ornamental variations of the day—are in the repertory of all pianists.

In former times there were three forms of composition in popular use which were constructed entirely of variations. They were called Chaconne, Passacaglia, and Ground Bass. The first two were in dance rhythms at first, though they had long ceased to be danced before the old composers used them as vehicles for some of their most elaborate writing. Perhaps the

chaconne most famous in our day is the theme with thirty variations in Bach's D minor sonata for violin alone. Beethoven's 32 variations in C minor for piano, though not so named by the composer, are really a chaconne. The passacaglia is so much like the chaconne that the modern ear cannot detect the difference that gave rise to the two names. Bach and Handel have both left excellent examples of these two forms, of which the former composer's masterly and dignified Passacaglia in C minor for the organ is unique among works of its class for its contrapuntal grandeur.

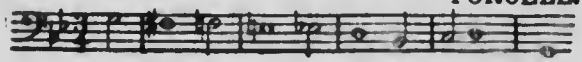
Chaconne, Passacaglia, and Ground Bass

The oldest form of variation is in all probability the ground bass. This consists of a short phrase, usually of eight bars in length, which is repeated in the bass, while the upper parts are changed at each repetition.

Henry Purcell, who preceded Bach and Handel by a number of years, has left a touchingly beautiful air in his *Dido and Aeneas*, written on a ground bass, and set to the words, "When I am laid in earth." The bass, which is given here, shows what a "modern" the old English master was. And it is difficult to believe that there was no tempered scale in existence at that time. An examination of the harmonies, however, will reveal the fact that Purcell has found a

means of harmonizing the bass eight different ways without revealing the poverty of his harmony resources.

PURCELL.



Handel in the opening chorus of his oratorio *Susanna*, and Bach in the "Crucifixus" of his B minor Mass, have both employed a descending chromatic bass, very much like this older bass of Purcell.

The shallow, ephemeral variations, consisting of trills, arpeggios, and other ornamental passages, with which the vacuous popular tunes are often stuffed out, are really a debased use of a method Mozart has employed with exquisite taste in the Theme and Variations of his piano Sonata in A.

It will take the world a long time to outgrow Haydn's masterly variations in F minor.

CHAPTER XIV.

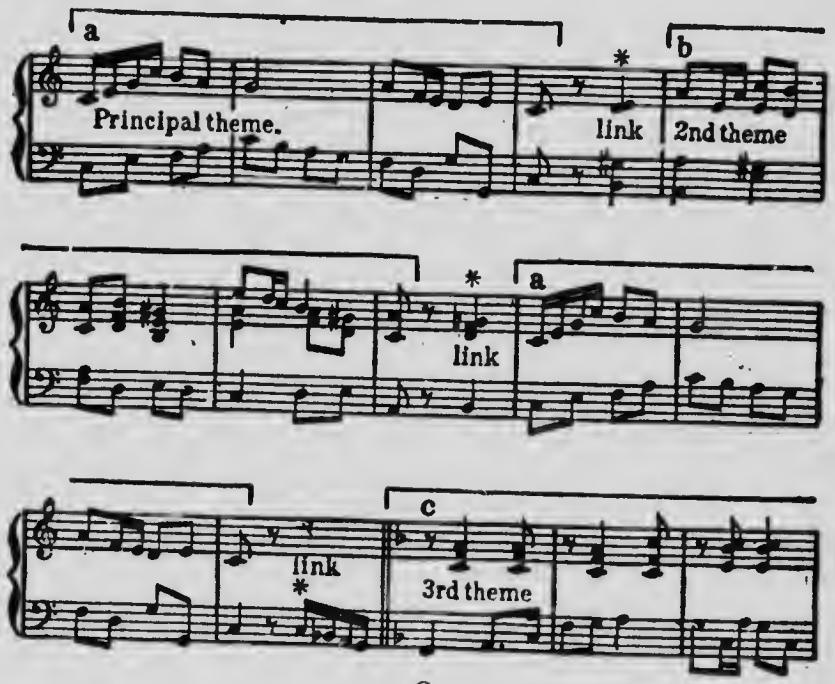
RONDO AND SONATA FORMS.

Example in miniature—Few rondos regular—Composer tries to conceal the plan—Structure of sonata form—With Haydn and Mozart clear and balanced—Beethoven's expansion and free treatment—Monotony of tonality—Fine effect by Grieg—Old sonatas—Liszt's sonata—Harmony important to-day.

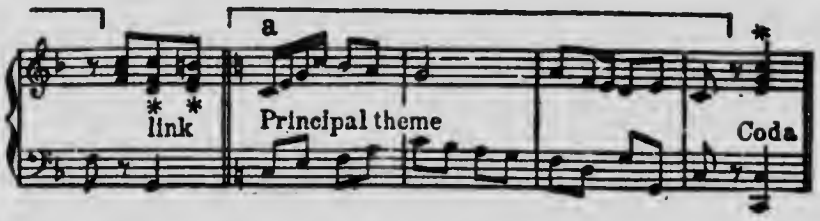
THERE are still two forms to be described—the Rondo and the Sonata. The rondo form is of great utility in making a long movement of rapidly-moving themes, which if heard in song form would be too soon finished. It consists in repeating the principal theme as often as the composer thinks it advisable to do so, with the addition of new themes between each repetition of the principal theme. The composer naturally tries to hide the seams in his musical fabric. It is not always easy for the novice to find the dividing and connecting bars in a long and elaborate composition. For the sake of illustration I submit herewith an example of the simple rondo form which

The Rondo Forms

I have written for this chapter. Needless to say, it has no musical value whatever. It would be impossible to find a musical composition constructed so mechanically of four-bar tunes. But if the student will bear in mind that each of these four-bar tunes, marked A B C, may be of any length and of a number of sub-divisions, and that the simple chords marked with an asterisk, thus *, may be elaborate passages of any number of bars in length, he will then understand the value of this ridiculous little model rondo:—



Embryonic Rondo



A still longer rondo form is as follows:—

A B A C A B A.

There are few rondos, however, that can be called strictly regular in form according to these two patterns given. The theme A may be constructed of two or more sentences. When it is repeated one of the sentences may be omitted, or the whole may be varied; in fact, the composer does his best to hide the plan and to emphasize the musical effect.

A detailed analysis of a rondo by Beethoven is given in Appendix A. See "Rondo."

The Sonata Form

Of all these cyclical forms—that is to say, forms in which certain themes keep on recurring—the Sonata Form is the most important. Some confusion is apt to result from the use of the words "sonata" and "sonata form." A sonata is a long composition in several movements, of which movements one at least is generally in the sonata form. It is this form that we must now consider.

To put it briefly in words, the Sonata Form consists

of (*a*) a princ[illegible]l theme, (*b*) a passage leading to, (*c*) a second t[illegible]eme in the dominant key; this much, constituting the first section of the sonata form, is repeated. Then follows (*d*) the development section, called "thematic development," in all the ways described in Chap. XIII., (*e*) re-appearance of the principal theme, usually more elaborated, (*f*) passage leading to, (*g*) the second theme, this time in the key of the tonic, with concluding bars or coda. This form is easy to understand as a form, though difficult to weld into a satisfactory whole in actual composition. The sonata form as found in the works of Haydn and Mozart is very clear and balanced. With Beethoven, who is the greatest master to use the sonata form for the expression of his greatest utterances, the clear and simple form of Haydn and Mozart underwent considerable modification and expansion. Beethoven, like all composers, soon found that no set form was suitable for every composition. Several of his later sonatas are hardly recognizable as sonatas if we attempt to judge them by the Haydn-Mozart model. One of the first liberties Beethoven took was in putting his second theme in other keys than the dominant on its first appearance and the tonic on its second. A plan of a movement in sonata form in the key of C will make this clear:—

A in C major.
B in G major.

Repeat:—

Development section in several keys.
A in C major.
B in C major.

It will be noticed that there is the risk of monotony of tonality in having A and B both in the same key after the development section. To avoid this Beethoven put some of his second themes in E major on their first appearance and in A major on their second. These keys, of course, are the keys of the second theme of compositions in C major. If the key-note or tonic of the composition was G, then the keys of the second theme would be B and E. There are many other ways in which Beethoven changed the form to suit his subject-matter, but we must content ourselves with an analysis of what the sonata form is generally supposed to be.

Monotony of Tonality

Haydn's Sonata in D (No. 7, edition Peters') is constructed as follows:—A, principal theme in D for 16 bars; B, second theme in A for 18 bars; C, short codetta of 6 bars in A. This is repeated. Then follows the development section, E, for 20 bars, passing through a number of different keys and returning to; A, principal theme in

Haydn's Sonata

D for 19 bars, slightly changed and extended at the end in order to better prepare the entry of; B, second theme in D for 18 bars; short codetta, C, of 6 bars in length, ending in D. Beethoven, in addition to putting the second theme in other keys, might have extended the codettas of this movement, especially the last one. He sometimes introduced some new thematic development in his final coda.

The first movement of Grieg's well-known and beautiful Sonata for violin and piano in F major is constructed thus:—

Grieg's Sonata

Four bars of unimportant introduction; principal theme in F for 29 bars; passage in canonic imitation of 18 bars in A minor, leading to; second theme in C of 33 bars length. All this is marked to be repeated. Then follows a long development section of 98 bars in different *tempi*, and many keys in which the principal theme is treated to various thematic transformations; return of principal theme in F for 29 bars; passage in canonic imitation of 18 bars in D minor, leading to; second theme in F for 33 bars; codetta of 5 bars made from principal theme. It will be seen that Grieg has kept to the classical form in his relation of keys for his first and second themes. It was a clever and ingenious device on his part, however, to employ that canonic imitation

as a link between the two subjects. It is as natural and smooth to proceed at once to D minor from F major as it is to go there from A minor. In choosing these two keys for his link passage he found a means of making the appearance of the second theme in the key of F sound as fresh and welcome as he had previously done when he put it in C. It is by just such touches of genius as this that the great composers are able to produce such new and beautiful effects in the old forms. Grieg proved that the sonata form is not such an old bottle that it was incapable of holding his new wine.

Sonatas of Bach and other Composers

The sonatas of Bach and of other composers before the time of Haydn are not in the form that we now associate with that designation. Bach seems to have used the title for almost any collection of movements that was too irregular to be called a suite. His sonata in A minor for clavier consists of a slow Præludium, a Fuga, an Adagio, an Allemande, a Courante, a Sarabande, and a Gigue. If he had omitted the first three movements he could have called the remaining four a Suite. In these Bach sonatas all the movements are in the same key. In the sonata as we now know it—that is to say, a long composition in several movements, of which movements one at least is generally

in sonata form—the different movements are put in various keys. Usually these keys are related. By related keys is meant keys that have a great many notes in common in their respective scales. The more notes there are in common the more nearly related the keys are. Hence it will be found that if a composer writes his first movement in G, for instance, he would probably put his second in D or C. This rule is by no means binding. Even Haydn, who preceded Mozart, put the second movement of his Sonata in E flat (three flats) in the key of E (four sharps). He could not have found a key less related to the first. The one rule which they all observe, however, is that all the movements should not be in the same key.

Liszt's Sonata

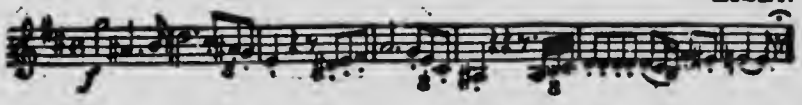
Franz Liszt has left us one sonata. Few musicians realize how much they are indebted to the efforts of Liszt for their present social rank. Mozart when visiting a nobleman had to be content to eat with the servants in the kitchen. Liszt, one of the most widely cultured men known to history, whose amazing power of swaying multitudes surpassed that of the fabled musician of whom Shakespeare wrote:—

> "Orpheus with his lute made trees,
> And the mountain tops that freeze,
> Bow themselves when he did sing;"

this Hungarian who wrote in French a panegyric on Chopin, a Pole, and a contemporary rival; whose charity enabled the Saxon Wagner to live during the composition of those music dramas in which more than one of Liszt's musical ideas are utilized; Liszt, who for thirty years gave lessons without remuneration to any and all who came to him; whose princely gifts saved from starvation the inhabitants of inundated Raiding; whose liberality raised the Beethoven monument at Bonn when Germany would not contribute; who made the profession of a musical artist respected in all the courts of Europe; this same Liszt had the temerity to publish a Sonata for the piano, of which instrument he was king. Ah! Then those miserable dwellers in the caves of theory raised their encircling dust in controversy. Those toilers in antiquarian research, who plough a stagnant sea in a barge with no bellying sail to catch the glint of the sun, and who know not the smell of the salt brine in the breeze, shook their heads in sorrow, and exclaimed, "Ichabod, Ichabod! His glory has departed." This so-called sonata in one movement is really a symphonic poem for piano. Call it a sonatic poem, and all the controversy will cease. It consists of a principal theme, and a few secondary themes which are treated to a number of various transformations and developments. In form

it resembles a very long development section of the classical sonata. It fills thirty-five closely printed pages, and it is full of ingenious and striking harmonies and passages. The form is one which Liszt has made eminently his own in the symphonic poem of which he is at once the inventor and one of the greatest exponents. Whether this sonata pleases us or not is another matter. Byron is credited with the remark that a man would tire of Venus if he had to face her every morning at breakfast. It is purely a matter of taste. The principal theme of this remarkable work is—

LISZT.



but to give all the harmonic and contrapuntal devices that the composer has found for it would take almost as many pages as the sonata fills.

Beethoven's Thirtieth Sonata

Sonatas are sometimes written which contain no movement in sonata form. Beethoven's Thirtieth Sonata, op. 109, is a fantasia and a set of variations. If the greater number of sonatas were written in this form, then this would be the accepted standard form. But the form established by the first masters of the sonata, Haydn and Mozart, consists of—

More Beethoven Alterations

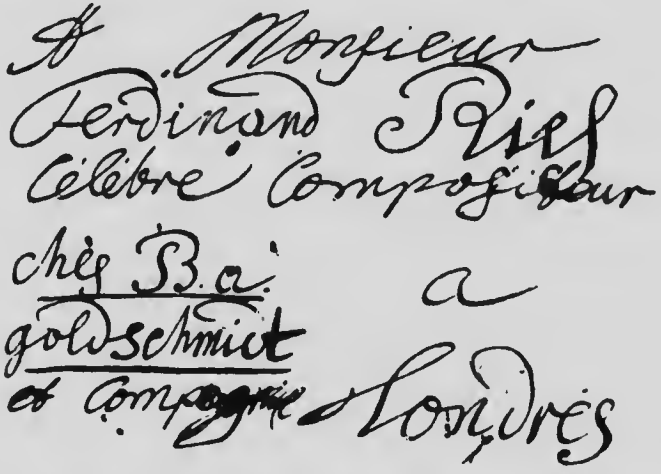
(*a*) First movement, in sonata form.

(*b*) Second movement, any form suitable to a slow tempo, such as the binary or two-part song form, though any form may be used.

(*c*) Third movement, a minuet, binary or ternary form.

(*d*) Finale, usually a rondo, or a quick movement in sonata form.

Beethoven changed the minuet to a scherzo, and sometimes joined two movements together, as in the "Appassionata" Sonata, op. 57, wherein the finale follows the slow movement without a break. This

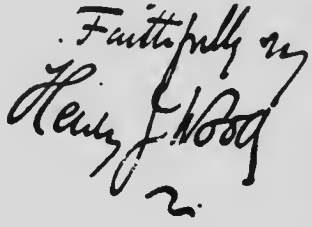


ADDRESS ON A LETTER WRITTEN BY BEETHOVEN TO F. RIES.

sonata has only three movements, as have also other sonatas of Beethoven. In fact, the title Sonata to-day carries with it no exact meaning as far as the form and number of movements are concerned. All we associate with the name is a certain dignity and seriousness of style which is impossible to describe but easy to recognize.

Difference between a Sonata and a Symphony

The difference between a sonata and a symphony is one of style, not of form. If we arranged a sonata for the orchestra we would have what might be called a symphony, but which would probably be unsatisfactory as a symphony on account of the smaller calibre of the themes and the lack of breadth and power in the climaxes. A sonata written for a violin and a piano, for instance, will receive a different treatment by the composer during its production than the composer would have given to themes intended to be performed in a larger hall by an orchestra. But so far as the formal structure is concerned, the sonata, trio, quartette, and symphony are the same.



The symphony, like the sonata, is no longer the formal collection of a certain number of set movements that it used to be.

Pauper Masterpieces

Tschaïkowsky's popular "Pathetic" Symphony in B minor has two slow movements, of which the slower is the last. In one of the same composer's symphonies we find a waltz, probably suggested by the second movement of Berlioz's "Fantastic" Symphony. This takes the place of the scherzo. In Schumann's "Rhenish" Symphony in E flat the scherzo is the second movement, and in the same composer's fourth symphony, in D minor, the second movement, a romance with a trio, leads without a break into the finale. This three-movement symphony has no scherzo. Beethoven introduces a section of the preceding scherzo in the middle of the finale of his Fifth Symphony in C minor.

Tschaïkovsky's "Pathetic" Symphony

The nine principal symphonies published in full score by Peters of Leipzic, selected from the hundred or more written by Haydn, all conform to the same plan of a first movement in sonata form, followed by a slower movement, succeeded by a minuet and a finale. The three masterpieces in G minor, E flat, and C, composed by Mozart in the zenith of his powers and shortly before he was laid to rest in his pauper grave, are also in the Haydn form. In these twelve symphonies of Haydn and Mozart the slow movements alone are in different keys than the other three movements, which are invariably in the key of the first

movement. The sequence of keys in Brahms' First Symphony is—first movement in C minor, slow movement in E major, allegretto in A flat, leading without a break to the finale in C major.

The same composer's Second Symphony has a key sequence of D, B, G, D respectively for the four movements; and Brahms' Third Symphony has F, C, C minor, F minor with a short coda in F major, for its respective four movements. Harmony, therefore, plays a very much more important part in modern than in old music; for not only do composers pay more attention to the contrasts of different tonalities for the consecutive movements of their longer works, but each separate movement itself is full of harmonic changes that can be sought for in vain in the earlier works.

CHAPTER XV.

CONCLUSION.

True and false ideals—Ruskin, Tolstoy, and others—Music impalpable—Sensuous charm—Rembrandt—Emerson's simile—Fabrication of fiction—Fallacious theories—Experience and "unfolding of faculty."

THE student of music is often at a loss to recognize true from false ideals in music. So many eminent writers have written such nonsense about the art that it is no wonder he is puzzled. When he reads a number of contradictory passages in Ruskin's works,[1] and discovers that none of them quite agree with the common practice of the great composers; when he finds Tolstoy[2] classifying Wagner's *Nibelung's Ring* as a type of counterfeit art, and condemning Beethoven's music as absurd and Bach's as bad, he may find himself in a hopeless quandary.

True and False Ideals

[1] John Ruskin, *Fors Clavigera, Modern Painters, Præterita.*

[2] Leo Tolstoy, *What is Art?*

If he will turn back to the first chapter of this book and read the quotation from Spencer's *The Study of Sociology*, the scales will fall from his eyes. Ruskin, Tolstoy, and a dozen others equally great in their own spheres, have not experienced that "unfolding of musical faculty." They have remained children in music. Why should the musician heed the verbose lucubrations of Ruskin on music, and the senile croaking of the great Russian moralist, whom the ignorance and oppression of his fellow-countrymen has made ascetic?

Ruskin, Tolstoy, and others

An American author wrote:—"In a new country we often see a little patch of land, a clearing in which the pioneer has built his cabin; the remainder of the farm is still forest. It is thus with the brain of the average man. There is a little patch, just large enough to practise medicine with, to sell goods or preach with, while all the rest of the brain is covered with primeval forest."[1] And it is into this primeval forest that these literature farmers stray when they leave their familiar fields. They had better far heed the counsel of Candide[2] and "cultivate our garden."

Music is not only impalpable,—a succession of impressions,—"a kind of inarticulate, unfathomable

[1] Robert Ingersol, *God and Man.*

[2] Voltaire, *Candide, ou l'optimisme*, chap. xxx.

speech, which leads us to the edge of the infinite, and lets us for moments gaze into that,"[1] but it has a sensuous charm which flatters the ear, turning aside the senses of the unwary into the flowery fields of indolence. This sensuous charm of musical sounds may prove a stumbling-block. Even the great poets rarely get beyond the sensuous exterior of music; as if it was so soft and mellifluous a language that their ears, charmed by the magic tones, were deaf to the meaning.

Music Impalpable

Spenser wrote:—

> "Right hard it was for living wight which did it heare,
> To read what manner musicke that mote bee;
> For all that pleasing is to living eare
> Was there consorted in one harmonee;
> Birdes, voices, instruments, windes, waters all agree."[2]

Shakespeare[3] confessed that Spenser was dear to him, and it therefore would be impertinent to question the poetic value of this description of the "Bowere of Blis." The old poet meant merely an agreeable mixture of pleasant sounds. But could a composer commit the absurdity of mingling birds, voices, instruments, winds, and waters in a symphony?

[1] Thomas Carlyle, *The Hero as Poet.*

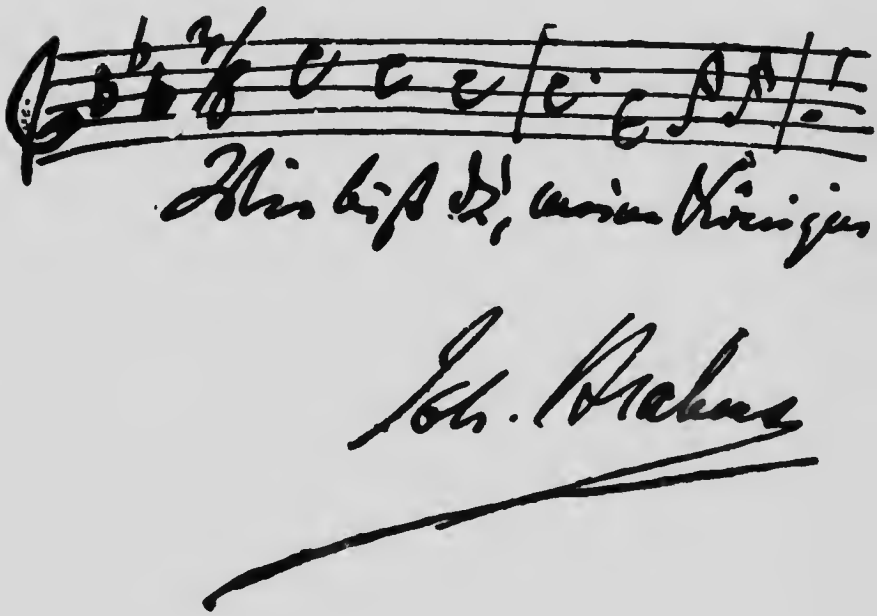
[2] Edmund Spenser, *The Faërie Queene*, bk. ii. canto xi.

[3] Shakespeare, "The Passionate Pilgrim," xi.

Now, sensuous charm—tha. is to say, mere beauty of sound—means as little in a musical composition as the prismatic hues of a decomposed ray of white light mean in a picture. The child that ignores the character in Rembrandt's "Portrait of an Old Man,"[1] will shout for joy when the livid blues, yellows, and reds from the prism dart about the room. And the childish ear that craves pretty sounds will hardly grasp the import of a Brahms symphony.

Sensuous Charm

[1] The National Gallery, London, No. 243.



Silly Criticisms

The eye that only looks for beautiful colour will resent the intrusion of the greys, browns, and blacks necessary to complete a picture. Likewise, the ear that finds delight in no music save that of mellow sounds and melting voices must fail to understand why certain long, sombre, and frequently harsh compositions are called great.

Emerson says:—"A man is like a bit of Labrador spar, which has no lustre as you turn it in your hand, until you come to a particular angle; then it shows deep and beautiful colours."[1] The composer should rejoice that the language of tones does not permit him to express himself on any subject but music, else he might utter as silly sayings on literature and ethics as moralists and writers have written on music. His range of subject-matter may be circumscribed, but at least he is limited to the "deep and beautiful colour" of his best angle. The student may rest assured that those forms which have been sanctioned by the usage of the great masters are the best,—best because they allow the freest play and the strongest expression of the entire gamut of emotion from "the morning of laughter to the night of tears."[2] Ignore the arm-chair critic. No one can take these

Language of Tones

[1] R. W. Emerson, "Experience."

[2] Robert Ingersol, *Prose Poems* (Farrell).

unconscious humorists seriously when they affirm that a folksong among the hills and a chorus of peasants at sunset are expressions of a truer art than are the outpourings of a great composer. Do they imply that the peasants are more musical than the composer?—whose work they stigmatize as "complex and intellectual." In a like manner the death of Cock Robin is a tragedy; but no man who had experienced an unfolding of literary faculty would exalt it above *Macbeth*, even though Shakespeare's work is more "complex and intellectual."

And the popular novelists and story-tellers of the day almost invariably misuse musical terms, or refer to the art in a manner consistent with their vocation as fabricators of fiction. Marie Corelli's pretty simile of "harps in unison" has pleased thousands of her readers; but no musician who had taken his first steps in orchestration would write for his "harps in unison."[1]

Fallacious Theories

Finally, the student must not condemn a work because he does not immediately like it. We are often told that a true work of art should at once appeal to all. This is another of those fallacious theories which owe their currency to the well-chosen language and plausible reasoning of the brilliant, but art-ignorant, writer who postulated them.

[1] Marie Corelli, *A Romance of Two Worlds.*

Experience Necessary

There is no expression that can touch alike the infant and the grandfather, ignorance and the wisdom of age and experience, the fool and the genius.

The composer, the poet, and the painter are men of many moods. Before they can produce works that ring with character, and which interest because of their intensity of feeling, they must feel and think more than it is possible for the ordinary man to do. It is only to be expected, therefore, that they will often voice a sentiment and express an emotion that the student has not yet experienced.

Time will reveal to him many of the dark sayings of old, and draw aside the veil that hides so much of the master music from his understanding.

> "All nature is but art unknown to thee;
> All chance, direction which thou canst not see;
> All discord, harmony not understood."[1]

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[1] Alexander Pope, "An Essay on Man," Ep 1.

Appendices.

A. List of Forms in Compositions.

B. Bibliography.

Appendix A.

List of Forms in Compositions.

Adagio. A name sometimes given to a movement in very slow time; it can be in any rhythm and in any form. The Adagios in Beethoven's Sonatas are fine examples.

Allegro. Sometimes given to a quick movement; it can be in any time and in any form. Beethoven excelled in this movement.

Allegretto. Often used in the same way that Allegro is used, except that Allegretto is considerably less energetic, and not so fast.

Allemande. A very old dance, long obsolete. It is important, however, in that it was one of the essential movements of the suite, usually the first. In form it is often irregular as regards number of bars, but it was divided into two parts, each of which was repeated. The time signature is 4/4. The suites of Bach and Handel contain the best examples of the Allemande.

Andante, Andantino. Movements faster than Adagio, but slower than Allegro. Beethoven has named one of his most attractive piano solos "Andante" in F.

Anglaise. An old dance sometimes ascribed to France and sometimes to England. Writers disagree as to the time signature, which is variously stated to be 2/4, 3/4, and 3/8. Bach, whose authority is at least equal to that of these

disagreeing authors, has written an Anglaise in 4/4 in his third "French" suite.

Anthem. A vocal composition, usually with words of a religious nature. It is written in various forms, according to the requirements of the text. The English Church composers have distinguished themselves in this kind of composition —Purcell, Croft, Wesley, Goss, Stainer, and many others.

Aria. A vocal composition for a solo voice, with an accompaniment for instruments. Standard form is a more or less extended first part, followed by a shorter second part, ending with the repetition of the first part. This form is often called the "Song Form." The Arias in Mendelssohn's *St. Paul* and *Elijah* are good specimens.

Aubade (French). Literally "morning music," in distinction to Serenade, which is "evening music." The Aubade has no set form.

Ave Maria (Latin). A hymn of the Roman Catholic service. No set form. It takes the Song Form at times, as in the *Ave Maria* by Gounod, also Luzzi.

Ballad. In vocal music a "simple song." Also used for the musical setting of a narrative poem for solo, chorus, and orchestra.

Ballade. An extended instrumental composition in the nature of a ballad—*i.e.*, a story told in music. Usual form, that of the development section of a sonata form. It may be written in any form, however. Chopin's Ballades for piano are the finest examples of this kind of work. Grieg, also, has left one interesting specimen of Ballade.

Ballet. A series of dances for the stage. Elaborate dances requiring skilled dancers. Sometimes applied to a stage piece with words, but a piece in which dancing is the

Appendix A

principal element. In the eighteenth and early nineteeth century the Ballet was a necessary and very expensive appendage to Italian opera in England and elsewhere.

Barcarolle. An instrumental, sometimes a vocal, piece in imitation of and an elaboration of the Venetian gondolier's song. Almost always in 6/8 time, but the form is not set. Chopin's Barcarolle is well known and justly admired.

Berceuse. A cradle-song (Wiegenlied). Of no set form, but usually of a very simple harmonic texture. Schubert, Chopin, Brahms, and others have kept to the same bass note for the entire movement. Chopin's remarkable Berceuse for piano has a number of elaborate passages and harmonic changes in the upper part without any change in the bass.

Bolero. A Spanish dance in 3/4 time, usually with castagnets, faster than a Polonaise. There is no set form for this dance. Chopin has written a Bolero. It is an early work, however, and hardly does the composer justice.

Bourée. A quick and jovial dance of French origin. In 2/4 or 4/4 time. It consists of two parts, each of which is repeated. Each phrase of the Bourée should begin on the fourth quarter note, or crotchet, of the bar. In this respect it differs from the Gavotte, with which it is sometimes confounded. A very fine Bourée is to be found in Bach's B minor Sonata for violin solo.

Branle, or **Bransle** (English, Brawl). An old French dance in 4/4 time. An old writer in 1588 (Arbeau) names eighteen varieties of this dance, which is now obsolete.

Brindisi. A drinking song, popular in Italian operas. Of no set form.

Bühenweihfestspiel. A name given by Wagner to his "Stage-consecrating-festival-play"—*i.e.*, *Parsifal.*

Burden. The chorus or refrain of a song. Form will depend on the nature of the words.

Burlesca. A piece, either vocal or instrumental, usually the former, of a burlesque nature.

Burletta. A farcical operetta.

Cachucha. A Spanish dance, in 3/8 or 3/4 time. As a national dance it consists of a single tune, which is repeated. Composers sometimes employ the rhythm for movements of greater length and of more elaborate form. Raff has published a composition in this form for piano solo.

Calata. An Italian dance in 2/4 time.

Canarie, Canaries, Canario. A dance in a kind of jig manner in 3/8 or 6/8 time.

Canon. A composition in which one or more voices, or parts, imitate another voice strictly from the beginning to the end. (See Chapter VIII.) Schumann wrote some interesting Canons for piano solo.

Cantata. Formerly meant a composition to be sung, in contradistinction to a Sonata, something to be played. Now the word is used for any kind of a composition in the nature of an elaborate song, up to an oratorio, or an opera not intended for the stage. It includes a number of movements, each one of which is a complete movement in itself. Composers make little distinction to-day between the Cantata and the Oratorio. The text of the Cantata may be sacred or secular, but of late it is usual to associate a text of a religious nature with the name Oratorio. Haydn's *Seasons* and Schumann's *Paradise and the Peri*

are Cantatas. The name Cantata, however, has been given to so many short and unimportant works that modern composers frequently call their important choral works dramatic legends, or some such title—for instance Sullivan's *Golden Legend.*

Cantica, Cantico, Canticle. Short tunes of a hymn-like nature, for church use.

Cantilena. A short vocal composition of a song-like nature.

Canto, Cantus. See Chant.

Canzona. A song, or ballad.

Caprice, Capriccio. A free, fantastic sort of composition, wherein the composer follows his own caprice in his formal structure of the piece. Mendelssohn and Saint-Saëns have each written an excellent Rondo Capriccioso—the former for piano, the latter for the violin.

Carol. A carol of mirth, or of jubilation; Christmas Carols are of very old origin. One of the best examples of a modern carol is Gounod's "Cradled all lowly."

Carola. A kind of Italian round dance accompanied by singing.

Cassatio, Cassazione, Cassation. Formerly the end piece at an extended musical performance. Later it became a kind of serenade for instruments. The form of each movement is simple.

Catch. A canon in the unison for three or more voices, usually of a simple character and set to words of a cheerful or humorous nature. It is also called "Round." The English school of composers excel here.

Cavatina. A short song or tune of an impressive nature. Raff's well-known example will be well remembered.

Chacona, Chaconne, Ciacona. An old slow dance in 3/4 tim on a ground bass. The finest example of this form i music not intended for dancing is in Bach's violin sonat in D minor. A masterly dance is to be found in Gluck' *Iphigenie in Aulis.*

Chanson. A song.

Chant. A short composition to words from the Psalms o Canticles. There are Gregorian chants and Anglican chants. The Gregorian consist of the intonation, first reciting note, mediation, second reciting note, and the ending. The Anglican chant begins with the reciting note. Anglican chants are single or double. A single chant is constructed of a phrase of three and a phrase of four bars. Double chants consist of four phrases respectively of three and four, and then of another group of three and four bars.

Chorale, Choral, Corale. A hymn-tune, plain-chant. There are several hundred wonderful Chorales by Bach extant.

Concertante. A composition in which two or more solo instruments are all of equal importance, in contradistinction to a Concerto, where one is of solo importance and the others merely accompaniments.

Concerto. A composition of two, three, but rarely of more movements, in the sonata form, with the addition of passages intended to display the particular nature of the instrument for which the concerto is written. Its most usual style is that of a brilliant solo for one particular instrument, with an accompaniment for orchestra. Most concertos are written for the piano or for the solo violin, though the 'cello, flute, clarinet, oboe, organ, harp, and

other instruments have a repertory to choose from. Concertos are very occasionally written for two solo instruments. The finest Concertos in existence are Beethoven's in G and Schumann's in A minor, for piano; and Beethoven's in D and Mendelssohn's in E, for violin. The list of excellent Concertos, however, is very long.

Concert (koncert). The German spelling of Concerto.

Among obsolete forms are now to be classed the Concerto da camera, the Concerto da chiesa, the Concerto grosso.

Concertstück. German for Concert piece; usually an abbreviated Concerto. Weber's Concertstück is the most famous work of that title.

Contraddanza, Contredanse. Country-dance, a popular kind of dance, of which the most important to-day is the Quadrilles. The movements are in 6/8 and 2/4 time, and the form of each movement is very simple.

Coranto, Courante. A merry, bright dance, now obsolete, but to be found in the classical suite in great variety. It was in 3/2 or 3/4 time. Like most of the old dances, it consisted of two parts, both of which were repeated. The suites of Bach and Handel contain many examples of this old dance form.

Cracovienne. A Polish dance in 2/4 time which belongs to the district of Cracow. Chopin's op. 14, a composition for piano with orchestral accompaniment, is one of the very few examples of this dance to be found in the works of the great composers.

Credo. See Mass.

Czardas. A Hungarian (Magyar) dance in 2/4 or 4/4 time. It is in two parts, of which the first, slower part, is called Lassu, and the second, rapid movement, Fris. Liszt's Hungarian rhapsodies are the best examples of this dance form applied to extended compositions.

Danse Macabre. A French term for "Dance of Death." Saint-Saëns has so named his symphonic poem for orchestra, op. 40. It is a weirdly humorous waltz movement in G minor.

Deutsche Tänze, Deutsche, Teutsche. Old slow German dances in 3/4 time, from which the modern Waltz has been evolved.

Dirge. There is no particular form for the dirge, but as the name implies, the nature of the composition is mournful. It may be in any time.

Dithyrambus. A Greek hymn to Bacchus. A title sometimes given to a wild, impetuous, and enthusiastic vocal or instrumental composition. Lucas' Dithyrambus for organ is an example of this little-used title.

Ditty. A title not used by composers, but sometimes applied to a simple, short, or commonplace song or tune.

Divertimento, Divertissement. Compositions in no particular form, of a very light, pleasing, diverting nature.

Doxology. A Greek name for a short hymn to the glory and honour of God.

Dreher. An obsolete Austrian dance resembling the Ländler. In 3/4 time.

Appendix A

Duet, Duo. Compositions for two voices, or two instrumenta performers. Saint-Saëns has written a fine set of variations, on a Beethoven theme, as a duet for two pianos.

Echo. A name given by the old composers to a composition wherein a loud passage or phrase was immediately repeated very softly. The best example extant of this is the last movement of Bach's "French" (französische) overture in B minor.

Eclogue. See Pastoral.

Ecossaise. Old Scotch dance in 3/2 or 3/4 time of a slow character. The name has now become associated with a lively, bright dance in 2/4 time. There is nothing similar between the old and the new dances.

Elegia, Elegy. A composition expressing tender regret, longing, sorrow. In character slow; it may be in any form and in any time. Massenet's beautiful Elegy is deservedly popular.

Ensemble. A term given to that part of an opera where most or all the performers are singing together.

Entr'acte. An instrumental composition of no set form, intended to be played between the acts of a work for the stage. The Entr'acte music of Schubert's *Rosamunde* is still played, though the opera is forgotten.

Entrata. An instrumental introduction to a longer composition.

Epilogue. The concluding piece of a number of movements. The name is very rarely given to a musical work.

Epinicion. A Greek song of victory.

Epiodion. A Greek funeral song.

Epithalamion, Epithalamium. A bridal song, wedding music, nuptial composition. It can be of any form and in any time. The usual signature, however, is 4/4.

Erotica. An Italian love-song.

Estravaganza. A musical farce of an extravagantly far-fetched character.

Etude. Literally a "study" intended to help to a mastery of the difficulties of any particular instrument. The word has been often applied, however, to beautiful and poetic compositions, usually difficult. Probably the finest examples of the Etude are Chopin's two volumes for the piano, op. 10 and op. 25.

Fackeltanz, or Marche aux Flambeaux. A kind of curious military band-piece in the style of a Polonaise March. It consists of a loud first and last part, with a quiet middle part or trio. It is in 3/4 time. A very popular one with English organists a decade or two ago was Scotson Clark's (Augener). Meyerbeer's Fackeltanz is the best of this kind of work.

Fandango. One of the national dances of Spain. It is of Andalusian origin, and therefore bears traces of Moorish influences. The oldest form of this dance was in 6/8 time. Later, the time was changed to 3/8 or 3/4. It often consists of a first and last part in the minor, with a middle part, or trio, in the major. It is usually accompanied by castagnets. It closely resembles the Bolero, Jota Arragonesa, Polo, Seguidilla, Tirana.

Appendix A

Fantasia, Fantasie. Some of the classical movements of Bach, of Mozart, as well as mere introductions to longer pieces and loose arrangements of operatic tunes, are called fantasias. They all resemble one another, however, in being absolutely free in their structural form.

Farandole, Farandola. A dance of Provençal origin. It is in 6/8 time.

Finale. The concluding movement of any long work, whether for orchestra or voices. The last movement of a symphony, and the concluding ensemble of the act of an opera, are called finales more frequently than are any other movements.

Folias, Follia, Folies d'Espagnes. A Spanish dance in 3/4 time. The dance is obsolete. All that is known of it is that it was on a kind of ground bass, resembling the chacone.

Forlana. A merry, gay dance, once popular with the Venetian gondoliers. It is in 6/8 or 6/4 time. Bach employed it in his C major suite for orchestra, sixth movement. Bach's dance is in 6/4 time.

Française. A bright dance in 6/8 time, once popular in France, but later merged into the quadrille.

Frottola. An Italian name for a ballad, a song of the people.

Fugue. The most serious and important of the old contrapuntal forms. It is the flower of counterpoint. It consists of a subject, answer, exposition, counter-exposition, counter-subject, stretto, coda. It is a composition in which a certain characteristic short phrase is heard in different voices, above, below, backwards, diminished, augmented,

inverted, according to the rules of fugal writing. Th fugue can be separated into the three sections, all which are so closely interwoven, however, that it require some experience to see these sections, which are: (*a*) th exposition and counter-exposition; (*b*) the free develop ment part; (*c*) recapitulation and coda. (See Chapte VIII.) In Niecks' *Dictionary of Musical Terms* ther are over forty kinds of fugues mentioned.

Galliard. An old dance of Roman (?) origin, in 3/4 time Popular in the time of Shakespeare, who mentions it. I was of a merry character, with strongly marked rhythm.

Galop. A quick dance in 2/4 time. It is of German origin and is supposed to be a kind of corrupt waltz in 2 time. It is sometimes written with an introduction, a trio, and a coda.

Gavotte. An old French dance in 4/4 time, of a jovial, springing nature. Each phrase of the Gavotte should begin on the third beat of the bar and end on the first of a bar. Bourées, and some modern compositions resembling Gavottes, though wrongly barred, and consequently wrongly accented, are often miscalled Gavottes. Bach and Handel are the two greatest German masters who employed this dance freely. Rameau and Gluck put it in their dramatic works for the French stage. One of the most beautiful in existence is to be found in the latter composer's *Iphigenie in Aulis.*

Gesang. German for Song.

Giga, Gigue. A rapid, lively, frolicsome dance which formed the last movement of the old Suite. It consists of two, three, or four groups of triplets in the bar. The time

signature should therefore be 6/8, 9/8, or 12/8. The older composers, however, were often undecided in their time signatures. We frequently find 4/4 with triplets, 12/16, 24/16, 3/8. The so-called Gigue in 8/4 time, without triplets, with which Bach ends his E minor Partita (No. 6), is really misnamed. The form of this fugato-caprice, however, is the same as that usually found in Gigues:—two strains, each of which is repeated. There is no set number of bars for this dance form as employed in the Suite. One by Handel in 12/8 time fills 143 bars. Another by Bach in 12/8 time only extends to 44 bars.

Glee. An English vocal composition for three or more voices without accompaniment. Each part is sung by one voice only. It is therefore a trio (terzett), quartette, quintette, as the case may be, but not a chorus where there are several voices to each melodic part. There may be several movements in a glee. The name is derived from the Saxon word *gligg*, meaning music, and by no means signifies that the words of the glee are merry, or even contented. It is often very serious. The glee is essentially modern in harmony, and there are to be found in it scarcely any of the contrapuntal devices which characterized its ancestor, the Madrigal.

Gloria. See Mass.

Gondellied, Gondola Song. See Barcarolla.

Greek Music. Too complicated and problematical to be dealt with here. Of antiquarian interest only. See Chapter III.

Ground, Ground Bass. A passage in the bass which is continuously repeated while the upper parts are continually varied. See Passacaglia.

Hochzeitsmarsch. German for Wedding March.

Hornpipe. Old English dance in 4/4 time in its later form, bu often in 3/2 in the older. It is a spirited, energetic dance usually ending with two beats after the first of the bar o the last bar. The form is the old binary: two section each of which is repeated. It is not unlike the Bourée. Edward German has done a great deal in reviving this old dance in his compositions for the English stage.

Hymn, Hymnos, Hymnus. A short tune with words of a religious nature.

Idyl, Idylle, Idillio. A quiet, short composition in Pastoral style.

Impromptu. A name loosely applied to almost any free, unpretentious composition. The name implies a piece composed off-hand without evidence of study or plan. The most poetic and beautiful Impromptu ever written is that of Chopin in F sharp, op. 36, for piano.

Interlude, Interludium. Anything sung, acted, played, between the acts of a play or opera, or between the verses of a hymn or psalm.

Intermezzo, Intermede. Anything sung or played between the acts of a stage piece. The Intermezzo from Mascagni's *Cavalleria Rusticana* was enormously popular during the life of the opera.

Intrada. See Entrata.

Introduzione. Introduction, see Entrata.

Introit. See Mass.

Inventions. A name given by Bach to 30 little pieces in imitative style, and impromptu nature for the clavichord (piano).

Appendix A

Jig. See Gigue.

Krakowiak. See Cracovienne.

Kyrie. See Mass.

Lancers. See Quadrilles.

Ländler. A kind of slow, boorish waltz in 3/8 or 3/4 time, belonging to the districts of South Germany and Austria. The character of the music is such as peasants would care to dance to. It is entirely lacking in that aristocratic aroma that Chopin's Valses de Salon exhale. Schubert wrote a number of excellent Ländlers. It belongs to the same family as the Deutsche Tänze.

Larghetto. A word meaning "slow." The slow movement of a symphony or a sonata is sometimes called the "Larghetto" or "Andante," as the case may be. These names imply no particular form.

Leit-motive. A short characteristic phrase with which a certain sentiment, individual, or idea is associated. Wagner was the first to employ the device systematically and consistently, though it was occasionally used by Weber, Berlioz, and others before him.

Lied. German for Song; plural Lieder.

Litany. A church composition in which the invocations of the priest and the responses of the congregation are the leading feature.

Lobgesang. German for Hymn of Praise. Mendelssohn's "Hymn of Praise" is called Lobgesang in Germany.

Loure. An old French dance in 6/4 time, occasionally in 3/4. It was rather slow and heavy, with a well-marked accent on

the first of the bar. Descended from the old bagpipe tunes. There is one to be found in Bach's fifth French suite.

Madrigal, Madriale. A vocal composition for several voices in which contrapuntal devices of all kinds were conspicuous. It was of Italian origin, and in Italy it was most successfully cultivated. In England the madrigal was much in favour in the sixteenth century. It was the outcome of the instinct to express sentiment, passion, humour, and human feeling by means of music at a time when the only musical means of expression of any considerable development was the polyphonic church style. The madrigal went out of fashion when the harmonic manner came into general use.

Magnificat. The Vesper Canticle of the Church service. The name is simply the first word of the Latin line "Magnificat anima mea Dominum," etc., Luke i. 46.

March, Marche, Marcia. A composition to accompany marching, especially soldiers, but also processions, funeral or festival or bridal. It is usually in 4/4 time in the slower marches, but often 2/4 or 6/8 in the quick marches. The festival march is the slowest and broadest, the funeral march a little quicker, and the quick march is, of course, the fastest. The form of the march varies. The magnificent Kaiser March of Wagner is an elaborate tone poem. The standard military march consists of two parts of 16 or 24 or 32 bars each. The second part is called the trio, and is followed by a repetition of the first part. A marked characteristic of the march is the strong rhythm. In military marches the drum is much in evidence. The happiest adjustment of a popular manner, individuality of melody, and appropriateness of rhythm is to be found in

the marches of Sousa, who is known in America as the "March King."

Marseillaise. A popular French revolutionary song written and composed by Rouget de Lisle in 1792.

Mascherata, Masque. An old form of dramatic entertainment which was the most important predecessor of the modern opera. The subjects were mostly allegorical or mythological.

Mass. The most important musical composition of the Roman Church service. It consists of the Kyrie, the Gloria, the Credo, the Sanctus, and Benedictus, the Agnus Dei Masses also sometimes contain the Introitus, the Graduale, the Offertorium.

Probably the finest Mass in existence, from a musical standpoint, is Bach's superb B minor Mass. The Masses of Cherubini are notable examples of purity and dignity of style. Very few composers, even the greatest, Haydn, Mozart, Beethoven, Rossini, Verdi, Schubert, are able to maintain that severity, dignity, and grandeur of style that is most desirable in a Mass.

Mazurka, Masurka, Mazurek. A national dance of Poland. Chopin's incomparable Mazurkas are all in 3/4 time, and are to be played slower than the valses, though the tempo varies considerably. A characteristic of the Mazurka is a division of the first beat into two notes in the melody. The usual form for these pieces is a first part followed by a kind of trio in another key, and a repetition of the first part.

Melody, Melodia, Melodie. A pleasing succession of notes of different pitch, and almost always of a certain rhythmic

symmetry. Rubinstein has named his most popular piano composition "Melody" in F. The name, however, implies no set form; but a composition called "Melody" would necessarily be simple in construction.

Minuet, Menuet, Menuetto. An old French dance in 3/4 time. It was originally a stately, graceful dance of the royal courts and the aristocratic balls. When it was introduced into the Suite, and later into the Sonata and Symphony, the pace was quickened and the character considerably altered. It differs from a slow waltz in that the first beat of the bar is not so heavily accented.

The usual form of the Minuet is a second strain, or Trio, after the first strain, and then a repetition of the first strain. The minuet and trio in Beethoven's "Moonlight" Sonata (Op. 27, No. 2) contains 36 bars in the first strain, and 24 bars in the second. The entire movement is therefore 96 bars long with the repetiton of the first part, and without the repetition of the different subdivisions of the two strains.

Monferina. An Italian dance belonging to Lombardy and Piedmont, of a lively, light-hearted nature, in 6/8 time.

Miserere. A musical setting of the Latin psalm beginning "Miserere mei Deus, secundum magnam misericordiam tuam." It was a "Miserere" by Allegri that Mozart wrote down from memory when a boy in Rome.

Missa. Latin for Mass. Missa brevis, a short mass; Missa pro defunctis, a requiem mass; Missa solemnis, high mass.

Monody, Monodia, Monodie. A vocal composition for one voice.

Appendix A

Morceau. French for Piece. The name Morceau de Concert means the same as the German Concertstücke, though the French title is usually associated with a lighter composition than the German Concertstücke.

Morris Dance. A dance supposed to be in Moorish style. It was popular in England at May-time. It was usually noisy, with plenty of drum and percussion effects, but there was no set form for this dance. There is a Morris dance in Edward German's well-known *Henry VIII.* music.

Motet, Motetto. This once famous form of writing was the religious counterpart of the secular madrigal. It was for voices, in several parts, and full of contrapuntal devices. It is sometimes to be found with instrumental accompaniment. The motet, strictly speaking, should not be accompanied, but should rely on its vocal part writing for all its effects.

Movement. A name often applied to any one complete section of a long instrumental composition of any description.

Nachspiel. German for Postlude.

Nocturne. A French word applied to a dreamy, romantic quiet kind of "night piece." It is of no set form, and the rhythm is usually slow. Brought into vogue by Field, and perfected by Chopin. In the latter composer's 19 Nocturnes are to be found six different time signatures. The lovely Notturno in Mendelssohn's *Midsummer Night's Dream* music consists of a first strain of 34 bars, followed by a section 38 bars long in which the theme of the first part is developed, broken into fragments, put into different keys, as in the middle section of a sonata movement. Then follows the first strain again, with slight changes and richer orchestration, and the piece ends with a coda.

Obligato, Obbligato. An independent instrumental accompaniment to any composition. This is the modern use of the word. In olden days it meant an indispensable accompaniment.

Octet, Octour. A composition for eight instruments or voices. Instrumental octets are usually written in Sonata form.

Œuvre. French for a work, a composition. Chef-d'œuvre, a masterpiece.

Offertoire, Offertorium. See Mass. A name also sometimes given to short pieces for the organ.

Opera. A drama with music, though many opera texts are merely an excuse for stringing together a number of arias, duets, trios, quartets, and finales. Wagner called his operas "Music Dramas." In these music dramas the old recitative is made more melodic and has an interesting accompaniment, and the old set forms enumerated above are broken up. The entire act is coherent and consistent, and the drama does not halt for the sake of music as in the older vocal concert style of opera.

All composers are influenced to a great extent by the principles of Wagner, though national styles and temperamental differences are manifest in the works written by German, Russian, Italian, French operatic composers. The first really great German opera was Weber's *Der Freischütz.* Verdi's works are Italian in style, but Rossini's best work, *William Tell*, was written for the French stage. The greatest French opera of modern times is Saint-Saëns' *Samson et Dalila.* The most popular French opera, and perhaps the most popular opera ever written, is Gounod's *Faust.* The German Meyerbeer and the Bohemian Gluck wrote for the Paris stage.

Appendix A

Opera Comique. This is the French term for an opera of lesser dimensions than the grand opera. It is by no means the English "comic opera." The most famous example of the French opera comique is Bizet's *Carmen.* Ambroise Thomas' *Mignon* is of the same class.

Operetta, Opera Bouffe. To-day these two terms mean the same thing, though formerly opera bouffe was a much lighter, shallower composition than operetta. The best examples in French are the works of the German Offenbach. In England Arthur Sullivan most successfully cultivated the operetta, or "comic opera."

Opus. Latin for a work, a composition. Abbreviated to op.

Oratorio. A work of the dimensions of an opera, but intended to be given without action. In fact, the words are more of a contemplative than of a dramatic nature. The subject is taken from the Bible, or from religious sources, and the music should be appropriate to the story. The greatest masters of this form are Handel and Mendelssohn. It is a style much cultivated in England, where the works of Parry, Sullivan, Mackenzie, Elgar, and others of less repute are well known and esteemed.

The oratorio contains solos, duets, trios, quartets, and so on, but the operatic finale is here represented by the grand choruses which form the backbone of this form. Composers now apply Wagner's leit-motive principles to oratorio constructing.

Organum. The name given to those works produced about the year 900, in which we find the first attempts at accompanying a melody with harmony. The so-called "harmony" consisted of nothing but fourths and fifths.

Overture, Ouverture. The name of the instrumental piece which precedes any large vocal work for the stage or concert room. The name is often given to independent orchestral pieces for orchestra. To-day Mendelssohn's *Fingal's Cave* overture would be called a symphonic poem. The old French overture, called Lully's overture, consisted of a slow movement, followed by a quicker movement generally in fugal style, and concluding with the first slow movement slightly varied. The overture to Handel's *Messiah* is an abbreviated Lully overture. The old Italian overture, named after Scarlatti, consisted of a quick movement, a slow movement, and a repetition of the first quick movement. The overtures of the great classical period were almost always written in the sonata form, with the exception of the overtures to popular operas, which were mere strings of the melodies taken haphazard from the opera. The overtures of the latest works are seldom in any set form. Wagner's overtures generally resemble the development section of a symphony. See Chapter VII. on Counterpoint for an example of Wagner's treatment of the themes in his overture to *Die Meistersinger*.

Pæan. A hymn in praise of Apollo principally, but also of some other god.

Pantomime. A stage piece with dancing and acting, but without spoken dialogue. The name is misapplied to theatrical musical plays in England.

Paraphrase. An arrangement of any composition for another instrument than the one it was originally intended. The name is sometimes incorrectly given to fantasias and variations. Liszt's brilliant paraphrase of themes from Verdi's *Rigoletto* is well known.

Appendix A

Partita. A kind of free suite, or series of pieces of various kinds. Bach's partitas differ from his suites in form in that there are a few new forms in the former that are not to be found in the latter.

Part-Song. A vocal composition for more than one voice.

Passacaglia, Passacaglio. A stately dance of uncertain origin, possibly Spanish or Italian. It is in 3/4 time, and it closely resembles a chaconne. According to some writers the only distinction is that whereas in the chaconne the phrase that is continuously repeated is always in the bass, it may be put in some of the upper voices in the passacaglia. Bach's magnificent passacaglia in C minor for organ is the greatest achievement in this form extant.

Passamezzo. An old Italian dance in 4/4 time of moderate movement. Probably a variation of the Pavan.

Passepied, Paspy. An old French dance in 3/4 time, but much faster than the minuet. It did not form part of the suite, but was occasionally introduced into partitas, and rarely into suites.

Passion Music. An oratorio on the subject of the Passion of Christ, and intended for performance during Holy Week. Graun's *Death of Jesus* and Bach's famous *Matthew* Passion are standards by which other works of this class are measured. Stainer's *Crucifixion* is a well-known and much-admired example of English Passion music.

Pasticcio, Pastiche. A work in which several composers co-operate. A work made up of a number of different themes taken from a composer's different works.

Pastoral, Pastorale. "A shepherd's piece," or a little composition of a quiet, idyllic, cheerful nature, usually in 6/8 time, though of no set form. It may also be a rustic opera descriptive of country life. Beethoven's sixth Symphony is named "The Pastoral."

Pavan, Pavane, Pavana. An old, stately, grave dance of unknown origin. Rabelais described it in 1562. It was in 4/4 time.

Phantasie. See Fantasia.

Phantasiestücke. A title often met with to-day, but which implies no set form.

Pibroch. A kind of so-called music consisting of variations for the Scotch bagpipes based on a tune called *urlar*. A. C. Mackenzie has published a violin composition of this name.

Plain-chant, Plain-song. An old ecclesiastical kind of hymn in which the time, or rhythm, of the music was not fixed, but depended on the accent of the text sung to it.

Polacca. See Polonaise, *alla Polacca*, in the style of a Polonaise. Weber has written a brilliant Polacca in E for the piano.

Polka. A modern Bohemian dance in 2/4 time. It is only a dance, and must therefore consist of regular phrases of 4 or 8 bars in order to fit the steps of the dancers.

Polonaise. A dance of Polish origin, and one of the most chivalrous, courtly, yet animated dance forms in existence. It is in 3/4 time, and the form is usually that of one strain followed by another, and a repetition of the first strain.

Chopin employs this form for his polonaises, though the form of each strain is often considerably extended. The polonaise is a very important dance rhythm, and it has been used by many composers, though by none so successfully as by Chopin.

Postlude. A short organ voluntary played at the close of a service.

Pot-pourri. A selection of a number of tunes loosely strung together.

Prelude. Something played before the beginning of a longer piece. The name implies no set form. Bach calls the short pieces that precede his fugues by the same name that is often given to the long orchestral introduction to Wagner's *Lohengrin*—Prelude. Chopin's thirty-two beautiful little compositions for piano are called "Preludes," but they are all different one from the other.

Presto. A very quick movement. This word is rarely used to-day as a title.

Quadrille. A dance of several different movements, in 6/8 and 2/4 time.

Quartette. A name that usually means a composition for four stringed instruments written in sonata form. It also means any composition for instruments or voices limited to four performers. The quartettes of the great classical composers written for two violins, viola, and cello, are the highest achievement in chamber music.

Quintet. Same as Quartette except that it requires five performers.

Quodlibet. A Latin phrase meaning "what you please," formerly given to the style of composition we now call pot-pourri.

Ranz des vaches. A Swiss herdsman's tune, either sung or played on the Alpine horn. An effect employed by Rossini in the *William Tell* overture, by Schumann in his *Manfred* music, by Wagner in the third act of *Tristan und Isolde.* In all these three cases the melody is allotted to the *cor anglais* (alto oboe).

Recitativo, Recit. A kind of musical expression half-way between speaking and singing. The words must be clearly enunciated, and there is one note only to each syllable. The singer is allowed great liberty in the tempo.

Redowa, Redowak. A Bohemian dance now written in 3/4 time; resembling a Mazurka somewhat, but with a less pronounced rhythmical accent.

Reel. A spirited dance, generally believed to be of Scandinavian origin. It is a dance of the people, and examples in the great masters are not to be found. It is in 4/4 time, rarely 6/4. It consists of 8-bar phrases. The Irish reel is faster than the Scotch, which latter dance is the more popular.

Refrain. That part of a song or instrumental piece which is repeated at the end of each stanza, or strain.

Requiem. A mass for the dead. It consists of (1) the introit *Requiem æternam;* (2) *Kyrie;* (3) the tract *Absolve;* (4) the sequence *Dies iræ;* (5) the offertorium *Domine Jesu Christe;* (6) *Sanctus;* (7) *Benedictus;* (8) *Agnus Dei;* (9) the communion *Lux æterna.* Five of the most famous Requiem masses, of different epochs and schools, are

Mozart's, Cherubini's, Berlioz's, Brahms' (German Requiem), and Verdi's.

Rhapsodie, Rhapsody. A composition of a brilliant, showy nature, but of no set form. See Czardas. Liszt's Hungarian Rhapsodies and Brahms' two Rhapsodies in B minor and G minor have nothing in common but the title.

Ricercata. A kind of very strict, highly artificial, complicated fugue. In Bach's *Art of Fugue* is a composition in six voices called ricercata. The title which Bach gave this work above mentioned is "Regis Iussu Cantio et Reliqua Canonica Arte Resoluta," the initials spelling the word "Ricercar," by which name a ricercata is often called.

Rigaudon, Rigadoon. An old French dance in 2/4 or 4/4 time of an unequal number of bars. It is peculiar for its jumping step, and it is in three or four sections, of which the third is the shortest. Rameau's quaint dance of this name is still popular.

Ritornello. An old Italian term, formerly used for the introduction to a song; also the refrain of a song.

Rondo, Rondeau. A name often given to a composition in a certain form; the form of many compositions not so named is often that of a rondo. The characteristic of the rondo is the repetition of the principal theme, with secondary themes between each repetition. The order of these repetitions is not always the same. Two forms of rondos might be constructed thus:—(1) a, b, a, c, a; (2) a, b, a, c, a, b, a. Considerable harmonic variety can be obtained by putting the principal theme, a, in different keys on each repetition, though the last appearance of the theme will be in the tonic, or key in which the piece began. The theme b can

also be heard in different keys. The rondo with which Beethoven ends his "Waldstein" sonata in C, op. 53, is very long. It is constructed on this plan:—*A*, 62 bars in C; passage of 8 bars leading to; *B*, 28 bars in A minor; passage of 15 bars leading to; *A*, 62 bars in C; *C*, 45 bars in C minor; *A*, 16 bars in various keys; long passage of 76 bars to; *A*, in C major for 32 bars; long passage of 58 bars leading to Coda made up of; *A*, and various passages at accelerated speed of 141 bars. The extraordinary characteristic of this rondo is the economy of melodic material in it. Only the theme A is of importance. The themes B and C and the numerous long passages are quite unable to stand alone. But the judicious contrast and mixture of the important theme with the others in rondo form have produced one of the finest of Beethoven's compositions for the piano. (See Chap. XIV).

Round. See Catch.

Roundel, Roundelay. A musical setting to a poem in rondo form.

Saltarello. An Italian, especially Roman, dance in 6/8 time, or 2/4 with triplets. It is vivacious, and distinguished by the skipping triplets in the melody. Mendelssohn has written a saltarello as the last movement of his Italian Symphony.

Sanctus. See Mass.

Sarabanda. Formerly a lascivious dance, possibly of Oriental origin, but subsequently changed to one of the most dignified and stately of all dances. It became one of the essential movements in the suite, where it took the place of the slow movement of the modern sonata. It is in 3/4 or

3/2 time. Some of the most expressive of Bach's shorter pieces are couched in this form. The noble and touching air in Handel's Rinaldo, "Lascia ch'io pianga," is a sarabande. It was introduced into England from Spain, where it is thought by some writers to have originated.

Scena. As a musical form this name is given to a composition for solo voice with accompaniment for orchestra. A scena consists of recitative and arias of different kinds and speeds. Beethoven's "Ah, Perfido" is a scena for soprano.

Scherzo. A composition perfected by Beethoven. It took the place of the minuet in most of his symphonies and sonatas, and other works in sonata form. It is not a dance, and it therefore allowed the composer greater freedom in expressing all kinds of humour, caprice, odd effects than the minuet could. In speed it is considerably quicker than the minuet tempo proper. Its form is that of a principal strain, followed by a trio, ending with a repetition of the first strain. Many exceptions to this form are to be found. It may be in rondo form. It is the character of the music, not the form, that makes a scherzo.

Schottisch. A dance in 2/4 time. It is not the same as the ecossaise. It was sometimes called the German Polka. The music resembles that of the polka, but should be played slower than that dance.

Seguidilla. An old Spanish dance mentioned by Cervantes. It is in 3/4 or 3/8 time, usually in a minor key, and accompanied by castagnets. It is of moderate tempo, and is still danced in all parts of Spain.

Septett, Septuor. A composition for seven instruments, usually in sonata form; also any composition for seven voices.

Serenata, Serenade. Literally "evening" music. A composition in one or more movements for instruments or voices of no set form, but of a certain quiet, pleasing style, such as would be appropriate to sing or perform under the window of any one of exalted rank, or of a beloved lady. Moskowski's melodious and graceful Serenata was till recently greatly in vogue.

Siciliana, Siciliano. Formerly a simple rustic dance in 6/8 or 12/8 time. Later the style was used for various compositions of a moderate movement. There is much of the siciliano manner in the air "He shall feed his flock" in Handel's *Messiah.*

Sinfonia, Sinfonie. See Symphony.

Sketch, Skizze. A name sometimes given to any kind of little composition of no set form.

Solo. A name given to any piece sung or played by one performer, although he or she may be accompanied by instruments. The accompaniment will be entirely subordinate in interest to the solo.

Sonata. A name formerly less definite in its meaning than it is to-day. It now means a composition in several movements or at least sections, one of which movements or sections being in the sonata form. The several movements of a sonata are in related keys as a rule, though here, as in all musical forms, there are many exceptions. Sonatas are for one or for two instruments. Sonatas for three instruments are called Trios, for four instruments Quartettes, for orchestra Symphonies. The sonata descended from the old suite. The most striking improvement in the sonata over the suite is that, whereas all the movements of the

suite are in the same key, the movements of the sonata have a great tonal variety. The sonata form has only been brought to its present perfection since the suite went out of fashion. (See Chapter XIV., where the sonata form is more fully treated.)

Sonatina. A composition similar to the sonata, except that the middle or development section is omitted from the movement in sonata form. Many compositions not named sonatinas, such as overtures, are like sonatinas in form.

Song. Any composition, good or bad, which is a tune set to any kind of words is called a song. Needless to say, the name embraces an enormous number of compositions in all forms. (See Chapter XII. on Song Form.)

Stabat Mater. A musical setting of an old Latin hymn of the Roman service, beginning with the words "Stabat mater dolorosa." The most popular Stabat Mater is Rossini's.

Strathspey. A spirited Scotch dance, somewhat slower than the reel, and with a melody less smooth by reason of the dotted and short notes in it. It is in 4/4 time.

Stück. German for a piece, a work.

Study, Studie. See Etude.

Suite. The most important of the great forms before the advent of the sonata. It consisted wholly of movements in dance form, but not of dance music as some writers seem to think. The four essential movements of the suite were: (1) Allemande; (2) Courante; (3) Sarabande; (4) Gigue. To these four movements were often added extra movements, such as a Prelude before the Allemande; a Bourèe, Gavotte, Minuet, or Passepied before the Gigue. The suite

also occasionally contained the Loure, Anglaise, Polonaise (not the modern polonaise), the Pavane, and other dance forms. Occasionally a fugue was incorporated in the suite. The movements of the old suite were almost always in the same key. Modern suites are more irregular in their structure, and are always more varied in their sequence of keys.

Symphonic Poem, Symphonische Dichtung. A name given to a kind of composition invented by Liszt. The form of this composition is free, and is the outcome of the subject-matter of the poem itself. It consists of one or two principal themes, which are transformed in various ways, as in the development section of a sonata. It is a form admirably adapted for certain musical expressions, and the inventor, Liszt, has left a number of splendid examples in this form, of which the best is undoubtedly "Les Préludes," after Lamartine's poem. Saint-Saëns and Richard Strauss have made use of this form with conspicuous success. It is usually in one movement, or at least the movements are connected.

Symphony. This greatest of all musical forms, in which genius finds at once its unlimited freedom and its hardest task, is in form only a sonata for orchestra. But the subject-matter of a symphony is broader, richer, and more varied than it would be possible for one performer to grapple with in a sonata. In the symphony "absolute music"—that is, music that has no help in the way of words, scenery, or action, finds its highest expression. The greatest symphonist is Beethoven. With this name may be coupled Schubert (Symphony in C) and Brahms. The symphonies of Haydn and Mozart, who preceded Beethoven, are of smaller calibre in every way; and the symphonies of Schumann,

Appendix A

Mendelssohn, Dvořák, Tschaïkowsky, and others since Beethoven's day are wanting in that coherence, sustained power, and high imaginative quality that distinguishes the works of the great master of masters. The name symphony was formerly used to designate any instrumental introduction to any kind of piece. In England to-day this old custom still prevails, though the musical world in general uses the word symphony in the specific sense only. It is anomalous that the English public should call the most trivial introduction to the commonest ballad or dance by the same name that musicians use to distinguish the greatest of musical works.

Tambourin. An old French dance of a lively character, accompanied by a tambourine, in 2/4 time.

Tarantella. A rapid dance of Neapolitan origin, now written in 6/8 time. As a dance form it has found considerable favour with composers of brilliant piano or violin pieces. It differs very slightly from the saltarello. Liszt, Chopin, Moskowski, and others have written excellent tarantellas for the piano.

Te Deum. A musical setting of the Ambrosian (?) Hymn beginning "Te Deum laudamus." It is a hymn of thanksgiving.

Terzett, Terzetto. A composition for three voices or instruments. The name trio is now usually given to instrumental works for three performers.

Thema, Theme. A melody, or tune. The name is usually given to the principal melody, tune, or subject of a movement.

Threnody. A song of lamentation, or a piece in that style.

Tiranas. A certain kind of national song of Spain.

Toccata. An old name little used to-day, but signifying about the same kind of composition as it did two hundred years ago—a composition designed to display rhythmical energy, technical brilliancy, and showy effects in the performer. It should sound like an improvization or an impromptu prelude. Broad, sustained melody is out of place in a toccata. Bach has written some masterly toccatas for the organ. Modern toccatas are richer in harmony and fuller in sound than the old. But the nature of the composition remains the same. It has no set form, and it may be in any time. Schumann's Toccata for piano is very difficult, but of little musical interest. Widor and Dubois, among the French composers, have written successful organ toccatas in modern times.

Todtenmarsch. German for dead march.

Touquet. A French name sometimes given to Toccata.

Transcription. An arrangement of any tunes or tune for any voices or instrument other than those for which the tunes were originally composed. The word usually is applied to a brilliant set of variations on a few themes. One of the finest examples of a transcription is Liszt's transcription for piano solo of Schubert's song, "The Erlking."

Trauermarsch. German for funeral march.

Trinklied. German for drinking song. See Brindisi.

Trio. This word has three distinct meanings, often confusing:—(*a*) any composition, vocal or instrumental, for three performers; (*b*) an instrumental composition in sonata form for three players; (*c*) the middle part of many dance

forms or other movements. This last meaning of the word has descended to us from olden times, when, for the sake of variety, the middle part of the dance or other piece was written in three part counterpoint in contradistinction to the first part, which was written in two part counterpoint.

Tune. A series of single notes, a melody, theme, thema.

Variations. Melodic, harmonic, rhythmical transformations of a theme. See Chapter XIII.

Vaudeville. A popular, commonplace, gay song; also a theatrical piece which contains a number of such songs.

Vespers. Part of the evening Church service.

Villancico. A Spanish name for a kind of motet, or religious piece.

Villanella. A rustic kind of dance, or song. It is of no set form, except that when it is for more than one voice the melody is to be in the upper part. They are to be found in different rhythms.

Volkslied. German for folk-song; a simple, unpretentious vocal tune.

Waltz. A very important dance of German origin. It is 3/4 time, rarely in 3/8. The music intended for dancing must be in regular phrases of eight bars. There is often a chain of waltzes in different keys, each one of which is 32, or 48, or 64, or more bars long. The best examples of waltzes for dancing are those of Strauss and Waldteufel. The poetic, romantic piano solo in waltz form by Weber, "Invitation to the Dance," was probably the beginning of the style carried to such perfection by Chopin.

Zarzuela. A Spanish name for a kind of short comic, light opera, or operetta.

Zingaresca. Gipsy music, or music sung by masked performers during carnival. There is a certain wild, barbaric nature in this music that cannot be described in words, but there is no set form for it. It much resembles the Czardas of the Hungarians.

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