Music appreciation, based upon methods of literary criticism

Hamilton Clarence Grant
Title: Music appreciation, based upon methods of literary criticism

Author: Hamilton Clarence Grant

This is an exact replica of a book. The book reprint was manually improved by a team of professionals, as opposed to automatic/OCR processes used by some companies. However, the book may still have imperfections such as missing pages, poor pictures, errant marks, etc. that were a part of the original text. We appreciate your understanding of the imperfections which can not be improved, and hope you will enjoy reading this book.
Copyright MCMXX
BY OLIVER DITSON COMPANY
International Copyright Secured
The illustrative examples of piano pieces and songs that appear in this book* are issued by the publishers in a separate volume entitled

TYPICAL PIANO PIECES AND SONGS
Used as Illustrations in
Hamilton's Music Appreciation
Price $1.50

*Except Grieg's From Holberg's Time, Op. 40
(Ditson Edition, No. 187)

A FOLK DANCE AT CAPRI
EXAMPLES ANALYZED

BACH: Gavottes I and II, from Third English Suite............ 43
MOSZKOWSKI: Mazurka, Op. 10, No. 3 .................. 40
CHOPIN: Nocturne in B major, Op. 32, No. 1 ............ 64
TCHAÏKOVSKY: June (Barcarolle), Op. 37, No. 6 ...... 70
BACH: Prelude in D major, from the Well-tempered Clavichord............ 83
SCHÜTT: Étude mignonnette, Op. 16, No. 1 ............... 87
CHAMINADE: Les Sylvains, Op. 60 ...................... 103
HANDEL: Air and Variations from Suite V ............... 115
MENDELSSOHN: Andante con Variazioni, Op. 82 .......... 120
WAGNER-SINGER: Spinning Chorus ....................... 134
COLEHIDGE-TAYLOR: Transcription of Negro Melody, Op. 59, No. 22 .... 139
HAYDN: First Movement from Sonata in F major ......... 154
BEETHOVEN: First Movement from Sonata, Op. 13 ....... 161
BEETHOVEN: Adagio from Sonata, Op. 10, No. 1 ....... 171
MOZART: Rondo from Sonata in C major ................. 182
BEETHOVEN: Last Movement of Sonata, Op. 13 ......... 187
HAYDN: Sonata in F major .................................. 201
BEETHOVEN: Sonata, Op. 13 ................................ 205
HADLEY: Canon, Fate, Op. 14, No. 2 ............... 215
CLEMENTI: Exercise 10, from Gradus ad Parnassum ... 216
BACH: Two-part Invention, No. 8 ....................... 219
BACH: Fugue No. 5, in D major, from Well-tempered Clavichord, Vol. I .... 227
BACH: Fugue No. 21, in B-flat major, from Well-tempered Clavichord, Vol. I .... 231
HANDEL: Harpsichord Suite, No. 16 .................... 240
GRIEG: From Holberg’s Time, Op. 40 .................. 243
MOZART: Fantasia in D minor ......................... 251
LISZT: Hungarian Rhapsody, No. 11 ..................... 254
BEETHOVEN: String Quartet, Op. 18, No. 3 ........... 265
DVOŘÁK: Sonatine, Op. 100, for Violin and Piano ... 271
MOZART: Symphony No. 4, in G minor ................ 284
BEETHOVEN: Symphony No. 5, in C minor ............. 291
WAGNER: Overture to Tannhäuser ....................... 309
ENGLISH FOLKSONG: O No, John ....................... 325
WELSH FOLKSONG: All Through the Night ............. 327
NEGRO FOLKSONG: Swing Low, Sweet Chariot .......... 328
GRIEG: A Swan ........................................ 343
DEBUSSY: The Bells ..................................... 346
SCHUBERT: The Erlking .................................. 358
CHADWICK: A Ballad of Trees and the Master ........ 364
VERDI: Opera, Aïda ..................................... 378

Three Children Playing Instruments
Bartholommeo Montagna
LIST OF BOOKS TO WHICH REFERENCE IS MADE

APTHORP, W. F.: The Opera, Past and Present (Charles Scribner's Sons)

BACH, A. B.: The Art Ballad; Loewe and Schubert (William Blackwood & Sons, London)

BIE, OSCAR: A History of the Pianoforte and Pianoforte Players (E. P. Dutton Co.)

BURTON, FREDERICK: American Primitive Music (Moffat, Yard and Co.)

DENSMORE, FRANCES: Chippewa Music, two volumes Teton Sioux Music (Bulletins 45, 53 and 61 of the Bureau of Ethnology, Smithsonian Institution, Washington, D. C.)

DUNHILL, THOMAS F.: Chamber Music (Macmillan and Co.)

ENGEL, CARL: National Music (Longmans, Green and Co.)

FINCK, HENRY T.: Songs and Song Writers (Charles Scribner's Sons)

GOETSCHIUS, PERCY: Lessons in Music Form (Oliver Ditson Company)
   The Homophonic Forms of Musical Composition
   The Larger Forms of Musical Composition (G. Schirmer)

GROVE'S DICTIONARY: Five volumes (Macmillan and Co.)

HAMILTON, C. G.: Outlines of Music History
   Sound and its Relation to Music (Oliver Ditson Company)

HENDERSON, W. J.: The Orchestra and Orchestral Music (Charles Scribner's Sons)

HEYDRICK, B. A.: How to Study Literature (Hinds and Noble)

HIGGS, JAMES: Fugue (Novello and Co.)

KILBURN, N.: The Story of Chamber Music (Charles Scribner's Sons)

KREHBIEL, H. E.: Afro-American Folksong (G. Schirmer)

The Pianoforte and its Music (Charles Scribner's Sons)
LEE, E. MARKHAM: On Listening to Music  
(London, Kegan Paul)

MACPHERSON, STEWART: Form in Music  
(London: Joseph Williams)

(Doubleday, Page and Company)

The Orchestral Instruments and What They Do  
(Novello and Co.)

PAUER, E. Musical Forms  
(Oliver Ditson Company)

(Appleton and Co.)

PATTERSON, A. W.: The Story of the Oratorio  
(Charles Scribner's Sons)

PRATT, W. S.: The History of Music  
(G. Schirmer)

SHARP, CECIL: English Folksong  
(Novello and Co.)

SHELDON, J. S.: The Pianoforte Sonata  
(London: Methuen and Co.)

STRAYER AND NORSWORTHY: How to Teach  
(The Macmillan Company)

STREATFELD, R. A.: The Opera  
(J. B. Lippincott Co.)

WEITZMANN, C. F.: A History of the Pianoforte and Pianoforte Literature. (G. Schirmer)
Music Appreciation
Based upon Methods of Literary Criticism

SUGGESTIONS FOR STUDY

If we say that a person has the ability to appreciate music, we imply that he has the power, first, to distinguish rationally between what is good and what is poor in a musical composition, and, second, to listen to a piece of music with intelligent enjoyment.

Certain elementary types of music, such as the folktune, are so simple in their structure that they are readily understood even by those who have had no musical training whatever. Not so, however, with the more complex types; for the processes of music are so subtle and the meaning is so indefinite as compared with that of the other arts, that even a well-versed musician must frequently hear an elaborate composition several times before he can pass a mature judgment upon its worth. Consequently, some compositions which sound attractive on a first hearing will finally be cast aside as unworthy, while others, less obvious in their interest, will reveal more enduring qualities upon a closer acquaintance.

In dealing with a piece of literature the student seeks to discover the exact nature of the thought that is expressed, and the means by which this expression is secured. Similar factors, although generally less obvious, are present in a musical work; consequently, for the proper estimation of the latter, similar methods may be employed.
It is proposed to present in the following pages a plan for arriving by very direct means at the thought and expression in music. Recognized types of musical composition will be considered in order. Under each of these types the student will be asked questions of vital import both as to details and as to general effects; and guiding principles will be presented as aids in solving the problems presented. In other words, he is to be properly equipped for the exercise of his own judgment, which, however, is unhampered in its application to the special work under consideration.

There are three main divisions in the book, the first dealing with types of piano music, the second with types of music for instruments in combination, and the third with types of vocal music. On account of the availability of the piano and the fact that nearly all types are exemplified in its music, the greater part of the book is occupied with piano music. The application of these types to other kinds of music is then explained.

There are many and increasing ways in which courses in music appreciation are at present conducted. Most important and far-reaching, however, are those courses which are incorporated into the curricula of schools and colleges, and which are therefore planting fertile seeds of musical culture in a great variety of receptive minds. Appreciation may be taught also to special classes of music students, or to private music pupils.

To meet all these needs, the questions and examples here given may be used with great elasticity. Since the types are not necessarily consecutive, some may be omitted, or the order may be changed at will. Questions may also be elided at the discretion of the teacher, and others may be