

**KEY TO THE QUESTIONS
AND
EXERCISES IN STUDIES
IN MUSICAL GRACES. 75**

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Key to the Questions and Exercises in Studies in Musical Graces. 75 by Ernest Fowles

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BY
ERNEST FOWLES

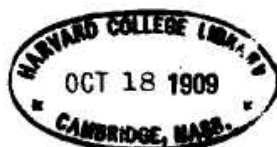
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Warren A. Locke,
Cambridge

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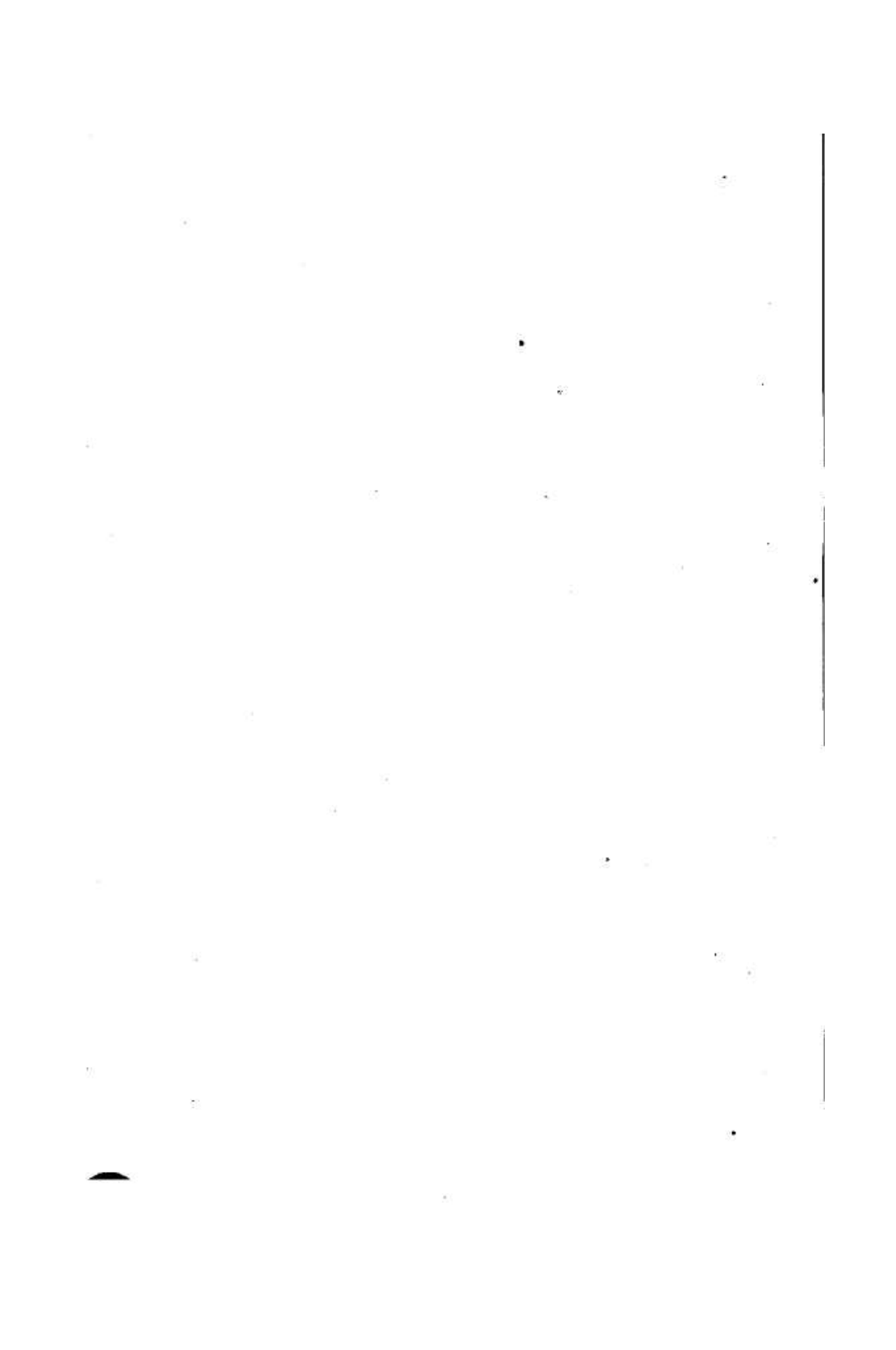
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AUTHOR'S NOTE.

THIS key is intended primarily to facilitate the task of the teacher in connection with the various exercises set for the student in the author's "Studies in Musical Graces."

It is not to be presumed that the solutions of the graces here given will, in every case, meet with unqualified approval. In some cases, indeed, another interpretation than the author's may be deemed desirable. Nevertheless, such divergence of opinion cannot but tend to the further illumination of a subject which, approached upon narrow lines, is of little practical utility to the student but which, regarded from a wide and healthy standpoint, is of the very greatest service to those who, in the pursuit of their common art, desire to cultivate the power of clear thinking.

106 Palace Road, Tulse Hill, London, S.W.
Christmas, 1907.



KEY TO THE QUESTIONS AND EXERCISES
IN
"STUDIES IN MUSICAL GRACES."

SECTION I.

1. The appoggiatura is a non-essential dissonance which, displacing the essential or harmonic sound before which it occurs, postpones the appearance of the latter. Consequently, it produces an effect of abeyance, completion occurring only with the sounding of the harmonic sound. (par. 1.)

2. Because it is a sound of the prevailing harmony and is, moreover, more than a 2d removed from the following sound. (par. 1.)

3.

4.

The image contains two musical exercises, labeled 3 and 4. Each exercise consists of two staves of music. The top staff of each exercise shows a melodic line with several notes marked with a slur and a fermata, indicating appoggiaturas. The bottom staff shows the corresponding harmonic accompaniment. The key signature for both exercises is one sharp (F#), and the time signature is common time (C). Exercise 3 features a sequence of chords and melodic fragments that illustrate the concept of appoggiaturas. Exercise 4 follows a similar pattern, showing how these dissonances resolve into the following harmonic sounds.

5. That a composer is enabled thereby to express precisely the time-distribution of the sounds concerned. (N. B. par. 15.)

6. Because discordant sounds were originally introduced with doubt and diffidence. A clear exegesis of harmonic derivation is the work of

comparatively recent years. The differentiation of discords and an understanding of the exact function of the auxiliary sound compared with that of the essential discord was necessarily dependent upon a knowledge of the fundamental bases of sound-combination. (par. 3.)



8. Because the discordant nature of the appoggiatura is evident only with the appearance of the prevailing harmony. (par. 1.) It is true that the latter may be inferred and that, in such a case, the appoggiatura may appear prematurely. (Vide the appoggiatura in Ex. 24 of this Sec.) But, the inference must be sufficiently strong to make the dissonance of the ornament equally evident.

9. The "executive latitude" referred to is virtually an outcome of the practice indicating the grace in untimed form. It is a natural habit of an executant to introduce sounds thus indicated with special freedom. When this freedom is extended to an appoggiatura expressed in exact notation, it is usually owing to a particular æsthetic effect accruing to the sound in question and therefore does not touch the point at issue. The student's attention should be drawn in this connection to par. 15 of this Sec.

10. The three rules here referred to are given in par. 6. It is impossible to regard these rules as a sure guide because they were enunciated at a time when a stricter atmosphere prevailed in connection with the subject treated in this book; further, because the accession to freedom of melodic movement which characterized the advent of pure monody reacted upon rules which, however useful they may have been in the immediate post-Bach era, found but little acceptance in music of a later date.

11. Because the appoggiatura is concerned with the first harmony of the bar, i. e. the chord of E minor. In the solution given, this chord is not defined. The true solution is as follows. (Cf. par. 12.)



12. Firstly, because the nature of auxiliary sounds is now clearly understood and the prevaricating untimed note is therefore unnecessary.

(par. 3.) Secondly, in order to express the time-movement involved with perfect clearness. (par. 15.)

13. The appoggiatura of Bach is generally short. (par. 20.) That of later writers is nearly always comparatively long. N. B. No reference is intended here to the acciaccatura.

14. Because the acciaccatura, in all respects save that of length, is technically similar to the appoggiatura. This is the inevitable result of their unity as regards derivation. Nevertheless, the musical significance of these two species of the same grace is so different, that the use of distinct terms is at once highly advisable and convenient. (pars. 24 & 25.)

15. The older acciaccatura was always a 2nd removed from the sound of the chord to which it was applied; the modern acciaccatura may be at any interval. (Vide Exs. 35 & 36 of this Sec.) The older form occurred at the same moment as its principal sound; the newer form occurs immediately before the principal sound.

16. These are given in detail in par. 25.

17. Because the little stroke through the hook which distinguishes the acciaccatura was not universally adopted by composers. In many cases, indeed, its introduction is the act, not of the original writer, but of the modern editor. (par. 26.)

18. (A) When the principal sound requires a particular emphasis. (B) When the grace-note is prefixed to a starting sound. (C) When it occurs before a succession of sounds at the same pitch. (D) When it decorates detached sounds. (E) When it is applied to successive sounds separated by disjunct intervals. (F) When it is separated from the principal sound by an interval larger than a 2nd. (G) When it occurs before a group of uniformly moving sounds. (H) When it occurs before the equal subdivision of a time-beat. (I) When it occurs before a very short sound. (J) When its execution as an appoggiatura would destroy the rhythmic symmetry of a passage. (K) When it occurs upon the penultimate sound of a cadence, provided that the final sound be anticipated. (pars. 28 to 34.)

19. The grace note prefixed to the penultimate sound of a cadence is usually an appoggiatura unless the final sound be anticipated, when an acciaccatura is generally required. (par. 34.)

20. The second of the two sounds is one degree removed from the principal sound (par. 37.); further, an interval greater than a 2nd exists between the first sound and the second. (Cf. Sec. IV, pars. 1 & 22.)

21. The stroke through the chord which indicated the original acciaccatura. (Vide Footnote p. 20.)