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### MTO 26.3 Examples: Lumsden, Music Theory for the “Weaker Sex”

(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.20.26.3/mto.20.26.3.lumsden.html>

**Example 1.** Oliveria Prescott Prize winners, 1910–1954. Commemorative plaques, Royal Academy of Music



OLIVERIA PRESCOTT PRIZE			
Percy Bowie	1910	Ronald Chamberlain	1920
Ethel E. Bilsland	1911	George F. Dodds	} 1921
J. Albert Sowerbutts	} 1912	Peter Latham	
Phyllis N. Parker		Frederick Durrant	} 1922
Morfydd Owen	} 1913	Bertram Orsman	
Gilbert Bolton		Michael Head	1923
Herbert J. Brine	} 1914	W. Alwyn Smith	1924
Jaroslav K. Bauer		Sybil Barlow	} 1925
Eric Grant	} 1915	Godfrey Sampson	
Alec Rowley		Eric Brough	1926
Leo Livens	} 1916	Guirne Creith	} 1927
William B. Manson		Godfrey Sampson	
Philip A. Levi	} 1917	Elizabeth Poston	} 1928
Egerton Tidmarsh		Freda Robertson	
Elsie Marian Nye	} 1918	Mary M. Couper	} 1929
Edmund T. Jenkins		Ethel Winfield	
Paul Kerby	} 1919	Mary Callender	} 1930
Arthur L. Sandford		Monica Myatt	
Russell E. Chester	} 1920	C. Ivor Walsworth	} 1931
Maxwell McMichael		Margot Wright	
Haydn Morris	} 1921	Cecil Milner	} 1932
Alan Bush		Beryl Price	

## OLIVERIA PRESCOTT PRIZE

John Palmer	1933	Charles S. Inman	1944
Peter Burges	1933	Kurt B. Koppel	1944
Joyce Chapman	1934	Doreen Carwithen	1945
Richard Tildesley	1934	Alan Jellen	1945
Lois Henderson	1935	Ann Ree	1946
Patrick Piggott	1935	Czeslaw Halski	1946
Daniel Jones	1936	Peter Hodgson	1947
Geoffrey Robbins	1936	Mary Jacoby	1947
Iris Greep	1937	David M. Lester-Cribb	1948
Denis J. Matthews	1937	John Joubert	1948
Gwendoline Browne	1938	Jack Myers	1949
Margaret O. Mullins	1938	Stephen Rhys	1949
Geraldine Thomson	1939	Iain Hamilton	1950
Manuel Frenkel	1939	Roger North	1950
Barbara Rawling	1940	Roy Teed	1951
Josephine Rhodes	1940	Ian Humphris	1951
Peter Cowderoy	1941	Gareth Walters	1952
Arnold Van Wyk	1941	Geoffrey Winters	1952
James Iliff	1942	Raymond Hockley	1953
Ronald Smith	1942	Janyce Pringle	1953
Margaret Hubicki	1943	Peter Crump	1954
Arnold Van Wyk	1943	Susan Bradshaw	1954

Example 2. Oliveria Prescott, *Concert Finale* (ca. 1879), title page and mm. 1–32. Courtesy of the British Library

CONCERT FINALE,  
Composed for the end of a  
MISCELLANEOUS PROGRAMME,

— BY —

OLIVERIA PRESCOTT.

— ... —  
*Arranged as a PIANOFORTE DUET, from the Orchestral score.*

*by the Composer.*

*Ent. Sta. Hull.*

*Price 5<sup>s</sup>/=*

— . —  
London,

STANLEY LUCAS, WEBER & CO

*84, New Bond Street, & 308<sup>a</sup> Oxford Street W.*

*Score & Band parts to be had of the Publishers.*

## CONCERT FINALE.

OLIVERIA PRESCOTT.

Allegro  
Molto.

*f*

*gva....loco*

*gva....loco*

*gva....loco*

*gva....loco*

*A*

*mf*



**CONCERT FINALE.**

OLIVERIA PRESCOTT.

**Allegro**  
**Molto.**

The musical score is written for a single instrument, likely a piano or organ, in bass clef with a 2/4 time signature. The key signature has one flat (B-flat). The piece is titled 'CONCERT FINALE.' and is by 'OLIVERIA PRESCOTT.' The tempo markings 'Allegro' and 'Molto.' are placed at the beginning. The score is divided into six systems. The first system includes a forte 'f' dynamic marking. The fourth system contains a section labeled 'A' with a mezzo-forte 'mf' dynamic. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals.

**Example 3.** Women presenters in the first twenty-five years of the Musical Association (1874–1899)

	Paper title	Date presented
Mrs. Watts Hughes	“Voice Figures, With Illustrations”	June 6, 1887 (13 <sup>th</sup> Session, 1886–87)
Oliveria Prescott	“Musical Design, a Help to Poetic Intention”	May 10, 1892 (18 <sup>th</sup> Session, 1891–92)
Mrs. Jane M. E. Brownlow	“Some French Popular Songs of the Fifteenth Century”	January 9, 1894 (20 <sup>th</sup> Session, 1893–94)
	“The Bardi Coterie”	March 10, 1896 (22 <sup>nd</sup> Session, 1895–96)
Dr. Annie W. Patterson	“The Characteristic Traits of Irish Music”	April 13, 1897 (23 <sup>rd</sup> Session, 1896–97)

Example 4. Front page, first issue of *The Girl's Own Paper*, January 3, 1880



VOL. I.—No. 1.]

JANUARY 3, 1880.

[PRICE ONE PENNY.]

# ZARA: OR, MY GRANDDAUGHTER'S MONEY.

## CHAPTER I. AN ARRIVAL.

THE streets of a dreary London suburb were more dreary than usual on that December evening. A dense fog was fast gathering up its yellow vapour, making the shabby, tumble-down region only one degree less obscure than it would be at midnight. Jasper Meade, proprietor of the "Commercial Lodging House," stood on his own door-step, whistling a dismal refrain very much out of tune, but at the moment he was not thinking of melody—his keen, restless black eyes were striving to penetrate the mist. He watched every vehicle that rattled past, splashing through the sloppy mud, waking up the echoes for a short space, and disappearing into the obscurity beyond, and considered it another lost chance, a fresh disappointment. The secret of this was that Jasper's last venture in the world of speculation was not realising his expectations.

venture was of questionable advantage. It had been described in the advertisement as "ruinously cheap," having

beast, and doing a splendid business. Tempted by the delusive bait, he had rashly invested the whole of his capital

in the purchase, awakening too late to the knowledge that much gloss and rosy tint is apt to be used in advertising, and that a bargain rarely comes up to the description given of its merits.

Rooms, many and various, there certainly were in the old house, but they looked as though generations of bygone travellers had tarried there, disported themselves without restraint; and then gone on their ways. The walls were sullied and grimy, the furniture worn out, the carpets ragged and faded, the whole place disreputable in the extreme. Jasper's wife—a pretty, bright-eyed little woman, charming with her Frenchified manner, born and bred a lady—had been driven to utter despair when Jasper took her down to that suburban establishment, and told her it was to be their future home! The meanness and vulgarity of the place



"WILL YOU COME TO MY LITTLE ROOM?"

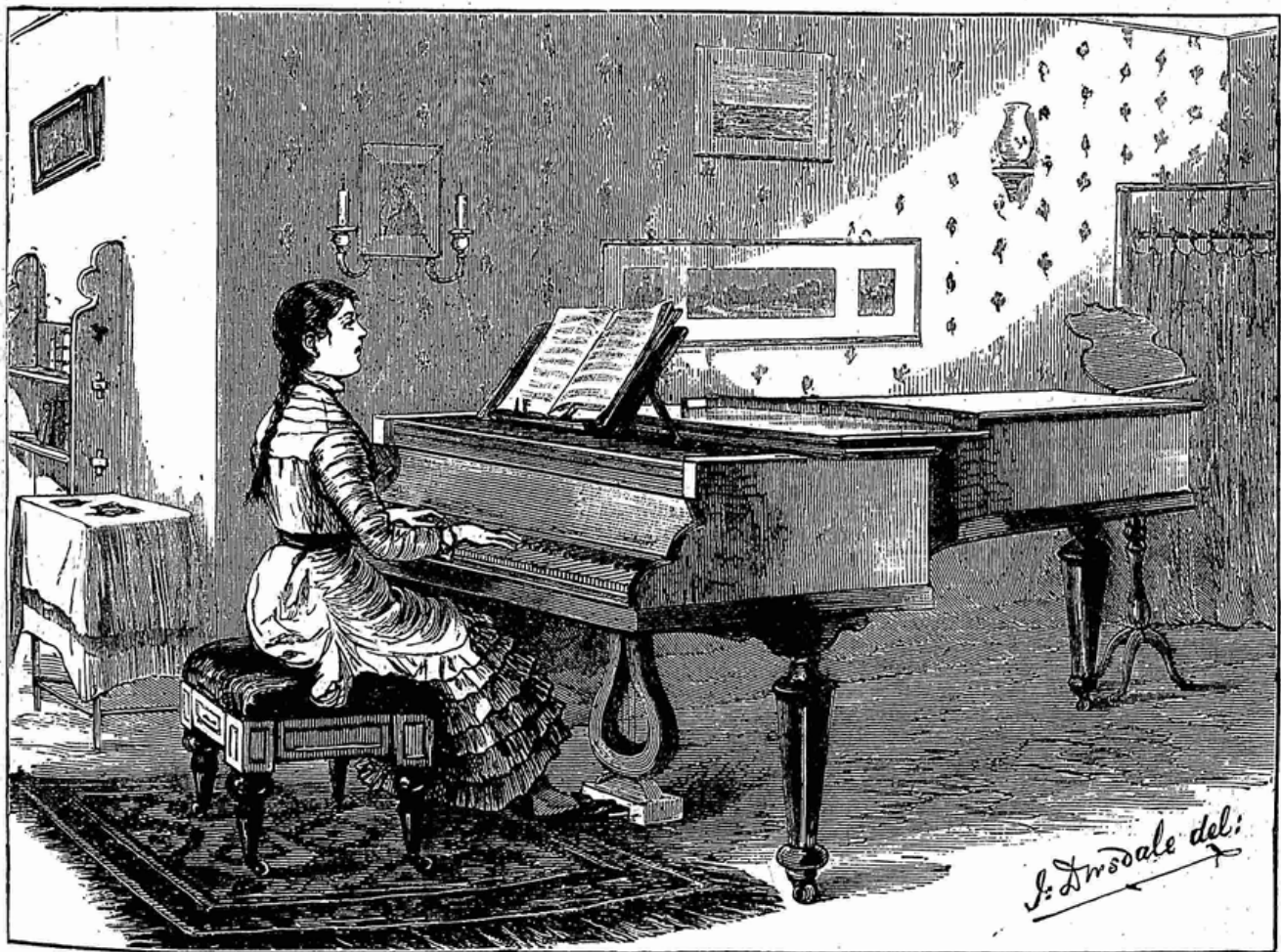
He had lately purchased the lodging-house before-mentioned, and found his spacious, well-furnished rooms, good were repugnant to Phillis; every instinct of her nature revolted, she

Example 5. Untitled illustration from *The Girl's Own Paper* (Benedict 1880, 12)





Example 6. "A Rehearsal." *The Girl's Own Paper* (Benedict 1881c, 81)



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A REHEARSAL.

Example 7. "A June Rose." *The Girl's Own Paper* (1894, 505)



A JUNE ROSE.

Example 8. "Gown with Flounces of Woollen Lace, and Gown of Plain Beige." *The Girl's Own Paper* (Lady Dressmaker 1886, 552)



GOWN WITH FLOUNCES OF WOOLLEN LACE, AND GOWN OF  
PLAIN BEIGE.



Example 9. "Indoor Costume." *The Girl's Own Paper* ("The Dress of the Month" 1880a, 316)



INDOOR COSTUME.



**Example 10.** Untitled illustration from *The Girl's Own Paper* ("The Dress of the Month" 1880b, 477)



Tussore silk is really unrivalled. This material is wonderful in its wear, and washes (as the saying goes) "like a rag." The prettiest are made with machine stitching of various colours, red, blue or pink, and finished with small silk buttons of the same, and a tie as well. The other materials in use are tennis-flannel, foulards, and washing silks, and I notice that the useful black satin blouse is much worn again. As I have already mentioned, both Tussore and washing silks, and praised the good washing qualities of the former, it is perhaps well to say that when washing them, if done at home, the process should be accomplished quickly in tepid water, and with curd soap, but no soda. Rub as little as possible, and make the lather before you begin to put in your silks to wash them. When you wish to wring them out, place in a clean towel and twist gently, yet firmly. Dry with as much rapidity as possible, but do not put them before the fire. Iron while damp but not wet, placing the silk on the clean ironing flannel, and laying a linen cloth over it so that the iron may not touch the silk. Really hot irons must not be used, or they will spoil the texture.

The idea of having a separate lining to wear under blouses of thin material is an excellent one, and makes the loose blouse look far more tidy and trim: white being without a lining it washes far better. These lining bodices can be made of sateen or of some cheap coloured satin if you wish to be more swell and more extravagant. Grass lawns, *crêpe* cottons, muslins, fancy and sprigged; accordion-pleated gauzes, *mousselines de soie* and Russian nets are all made up without linings and worn over a fitted bodice as I have described.

This season has been so farremarkable

for a wonderful display of jewels at the Court functions, the State concert and the State ball being very brilliant indeed. The great ladies of the nobility evidently desired to shed additional glory on the Diamond year; while on the other hand less and less jewellery is used by day, but what little is worn is of the costliest description; and comprises the brooch for the watch, which seems used by everyone, a small lace pin or pins, for the neck, and several small bangles for each wrist with many dangling charms thereto. Long chains are still worn; but rather less than they were. At the waist silver clasps are used, and the *chatelaine* is frequently seen, but does not appear to be much worn by young

people. Rhinestone and paste buckles, of very large size, are seen at the back of the waist, when the long sash is used; and very handsome they look, though they are rather too large for a moderate person's taste.

White gloves have been rather superseded by grey ones of the faintest hue, which are still stitched with black; while Parisian gloves have black buttons not white ones. It is fortunate that these gloves, if of fairly good quality, can be cleaned several times, otherwise they would be very extravagant wear. The newest veils have very much finer spots than those we wore last winter, and they are more expensive. Veils of plain white tulle are a good deal used, and those of washing white lace are nearly as much seen in the morning as they used to be a year ago. They are considered excellent for the cyclist, as they save the face so much from burning and dust.

One of our illustrations is devoted to the representation of a Court Dress, which was worn by one of our own girls at the Drawing-room of May 11th, which, we thought, would be looked at with interest. The bodice and train were of corn-coloured brocaded satin; the petticoat of lilac shot silk, with which the train was lined. The flowers worn were lilacs and their leaves, and the bouquet was of the same flowers. White feathers and a veil completed the dress. The dress worn by her mother was one of the most beautiful Court dresses we ever saw. The train and bodice were of black velvet, the petticoat and lining to it being of a very pale shade of grey brocade. The dress and train were covered with point lace, arranged in fans, and the most beautiful roses, shaded from pink to rosy red, were beautifully arranged on the ends of the train, and the front of the bodice and petticoat. There is no doubt about this being a year of roses. They are the most worn of any of the floral kingdom, and as for decoration they are seen on every dinner-table in town. Let us hope we shall all have enough for the Jubilee, as we are supposed to wear them specially on that day.

The "*Ecrû*, and White Canvas Gown," which forms the subject of one of our illustrations, is an accurate copy of a stylish frock, and gives the last word of our fashionable modistes on such things. The lining was of pink silk, the sleeves of the same, while



A COURT DRESS OF 1897.

**Example 12.** Alderman's collar (chain of office). Sir Polydore de Keyser (1832–1898), Lord Mayor of London 1887–1888, portrait by John Caller





**Example 13.** Voice-leading and V4/3, Beethoven's Piano Sonata in E-flat major, op. 7, I, mm. 59–63 (Prescott 1888, 411)



In the second idea of this subject (Ex. 5) there is an example of the resolution of the dominant seventh upwards. It is in the second inversion (1), viz., with C in the bass, which rises to the bass of the next chord. In this case the seventh, instead of its usual fall to the next chord, may rise; and it does so here with very pleasant effect. A few bars further there is a



**Example 14.** Voice leading and chordal sevenths, Beethoven, op. 7, I, mm. 65–67 a. Prescott 1888, 411

a. Prescott 1888, 411



pleasant effect. A few bars further there is a diatonic prepared seventh of G (G in bass) (Ex. 13) (1), resolved on the chord of C. This C chord is the dominant, with its seventh (2), of F, and makes a transient modulation into that key. The seventh is strictly prepared, as befits even the dominant seventh when used in company with other prepared discords.

b. Full score

65

*sf*

This musical example shows a short passage in G major. The upper staff (treble clef) contains a melodic line with a slur over the first two measures, followed by a measure with a first ending bracket labeled (1). The lower staff (bass clef) contains a series of chords, with a second ending bracket labeled (2) under the final two measures. The notation is in a simplified, pedagogical style.

**Example 15.** Diminished seventh chords as variants of V. Beethoven, op. 7, I, mm. 29–32  
(Prescott 1888, 411)

Example 15 shows measures 29–32 of Beethoven's Op. 7, I. The music is in B-flat major (two flats). Measure 29 begins with a fortissimo (*ff*) dynamic, featuring a half note in the bass and a dotted half note in the treble, both with diminished seventh chords. Measure 30 starts with a piano (*pp*) dynamic, showing a half note in the bass and a dotted half note in the treble, both with diminished seventh chords. Measures 31 and 32 continue the piano (*pp*) dynamic, with the bass playing a half note and the treble playing a dotted half note, both with diminished seventh chords. The notation includes a repeat sign in measure 29 and a fermata in measure 32.

**Example 16.** Diminished seventh chords as variants of II. Beethoven, op. 7, I, mm. 78–81  
(Prescott 1888, 412)

Example 16 shows measures 78–81 of Beethoven's Op. 7, I. The music is in B-flat major (two flats). Measure 78 begins with a fortissimo (*ff*) dynamic, featuring a half note in the bass and a dotted half note in the treble, both with diminished seventh chords. Measures 79 and 80 continue the fortissimo (*ff*) dynamic, with the bass playing a half note and the treble playing a dotted half note, both with diminished seventh chords. Measure 81 ends with a piano (*p*) dynamic, showing a half note in the bass and a dotted half note in the treble, both with diminished seventh chords. The notation includes a repeat sign in measure 78 and a fermata in measure 81.

Example 17. Fundamental chromatic chords of the minor ninth (Day [1845] 1885, 93)

CHAPTER XIX.  
OF THE FUNDAMENTAL MINOR AND MAJOR NINTHS OF THE DOMINANT, ' SUPERTONIC, AND TONIC.

INTRODUCTION.

THE following chords of the ninth are very well known in their inversions; they are less familiar in their direct form; it has been therefore thought desirable in the following chapter to take them occasionally with their roots, to show the real nature of the chords; still, be it observed, in this form they should be used but sparingly. Whenever both ninth and eighth are used together, both must be indicated either by the figures or letters, as the case may be.

SECTION 1. The fundamental chords of the minor ninth have a minor ninth from the root taken above, or in addition to the three last mentioned chords of the seventh (Ex. 1).

Ex. 1.

A b9 7    A b9 7 #    A b9 7

Example 18. "Inversions" of the three fundamental minor ninth chords (Day [1845] 1885, 99–100, 102)

Dominant

Supertonic

Tonic

Ex. 22.

B b9 7    A b9 7

Ex. 24.

B b9 7    C b9 7    A b9 7

Ex. 27.

A b9 7    A b9 7    A b9 7    A b9 7    A b9 7    A b9 7    A b9 7    A b9 7    A b9 7    A b9 7

**Example 19.** Gendering diminished seventh chords. Beethoven's Piano Sonata in G minor, op. 49, no. 1, I, mm. 91–93

a. Prescott 1887b, 555



b. Full score (mm. 85–94)

This musical score shows measures 85–94 of the first movement of Beethoven's Piano Sonata in G minor, op. 49, no. 1. It is a piano score for a single melodic line on a treble clef staff. The key signature has one flat (F major or D minor). The score includes various musical notations such as notes, rests, and dynamic markings (f, p). A yellow box highlights a specific section of the score, likely the diminished seventh chord mentioned in the example title. The score is divided into two systems, with measures 85–89 in the first system and measures 90–94 in the second system.





# THE SONG OF THE SEWING MACHINE.

THE window is bright with bloom  
Where lingering sunbeams lurk,  
And in the shade of the homelike room  
A woman sits at work.  
Click! click! click!  
Goes her needle swift and keen;  
You may hear in the sound that it  
sends around  
This Song of the Sewing Machine:—

Click! click! click!  
Gaily the moments run;  
Click! click! click!  
And, lo! my task is done.  
What is it I hear them tell  
Of labour and starving pay,  
And woman a slave to the needle?—  
Well—that was before my day.

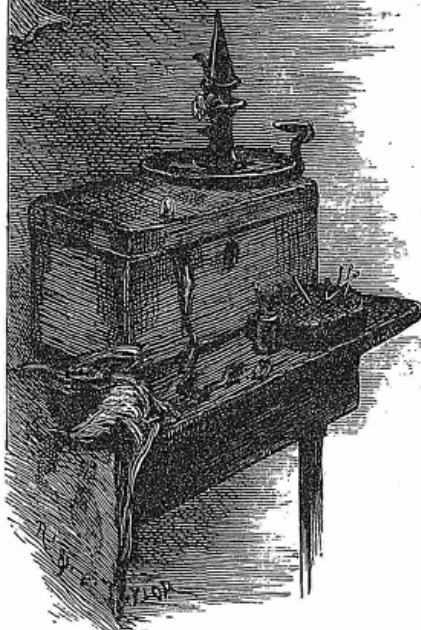
'Tis bad enough to think  
That ever such times have been;  
That ever a soul was forced to sink  
Into a mere machine.  
Stitch! stitch! stitch!  
Rest, "fingers weary and worn";  
My sinews of steel can never feel  
The torture you have borne.

All honour to him whose thought  
Lightened the cruel strain,

And sent me forth with a blessing  
fraught,  
The fruit of an active brain!  
Though stitch! stitch! stitch!  
Is my burden the whole day long,  
I have changed that note of "dolo-  
rous pitch"  
Into a cheerful song.

The veriest play to me  
Is the toil once struggled through;  
And often my mistress smiles to see  
The wonders we can do.  
Band and gusset and seam,  
Seam and gusset and band;  
Be it little or much, I answer her  
touch,  
And follow her guiding hand.

Where windows are bright with  
bloom,  
And lingering sunbeams lurk,  
In the comfort of many a homelike  
room  
The women sit at work.  
Click! click! click!  
Go their needles swift and keen;  
You may hear in the sound that they  
send around,  
Wherever its whirling wheel is found,  
This Song of the Sewing Machine.



Example 21. Beethoven, op. 49, no. 1, I, mm. 25–29

25

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five measures. The right hand (treble clef) begins with a trill on G4, followed by a series of eighth-note patterns. The left hand (bass clef) provides a steady eighth-note accompaniment. The piece concludes with a final chord in the fifth measure.

Example 22. "The Dream of Home." *The Girl's Own Paper* (1889, 664)



THE DREAM OF HOME.