

**HARMONY SIMPLIFIED: A SIMPLE AND
SYSTEMATIC EXPOSITION OF THE PRINCIPLES
OF HARMONY DESIGNED NOT ONLY TO
CULTIVATE A THOROUGH KNOWLEDGE OF
CHORD-CONSTRUCTION BUT ALSO TO
PRACTICALLY APPLY THAT KNOWLEDGE AND
TO DEVELOP THE PERCEPTIVE FACULTIES**

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Harmony Simplified: A Simple and Systematic Exposition of the Principles of Harmony
Designed Not Only to Cultivate A Thorough Knowledge of Chord-Construction but Also to
Practically Apply That Knowledge and to Develop the Perceptive Faculties by F. H. Shepard

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F. H. SHEPARD

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THIRD EDITION

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BY

F. H. SHEPARD

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PREFACE.

This little work offers no apology for its publication. It aims at the following distinct objects:—I. To treat the subjects of Scales, Keys, Signatures, and Intervals so thoroughly that the pupil will be prepared to understand with ease the principles of chord-construction.—II. To present the subject of Chord-Construction in such a manner that the pupil will be obliged to form all chords himself, thus deriving a practical knowledge of the subject.—III. To discard all arbitrary rules. Instead of blindly struggling with a mass of contradictory rules, the pupil is made acquainted with the original principles from which the rules are derived, and his judgment cultivated to apply them with discretion.—IV. The principles of the natural resolution of dissonances are shown, instead of giving the rules for the resolution of chords of the seventh. The pupil will apply these principles not only to chords of the seventh, but to all fundamental dissonances.—V. The chords of the Dominant Seventh, the Diminished Seventh, the Major and Minor Ninth, and the Italian, French and German Sixth, are shown to be but different forms of the same chord, with a perfectly uniform resolution, thus enormously reducing the difficulty of understanding these harmonies, and diminishing the complexity of the whole Harmonic System.—VI. The system of "Attendant" Chords will be found very helpful in understanding those chords which, though outside the key, evidently are closely related to some of its triads. It is also of much assistance in reducing the art of Modulation

to a condition in which it can be studied step by step.—VII. After the regular course in chord-connection is completed, a supplementary course of study is outlined, in order to gain proficiency in practically using all the means of giving variety to a composition or improvisation. This proficiency is indispensable to young composers and organists, but it is usually allowed to develop itself, as nearly all manuals of Harmony stop at this point. To expect a pupil to be able to introduce Suspensions, Passing-notes, Sequences, Anticipations, etc., into his improvisations, or even into his compositions, after reading the explanation of them, is like explaining to a novice how the Piano is played, and then expecting him to be able to perform.—VIII. A course in the Development of the Perceptive Faculties is given, training the pupil to listen intelligently to music, to distinguish between the various chords, etc., and to write, in musical notation, what he hears.—IX. A chapter on Musical Form is added, together with suggestions in regard to the Analysis of standard works.

Owing to the pressure of professional duties, as well as to the consciousness of his inability to improve on them, the author has taken the exercises with figured basses chiefly from the "Manual of Harmony" by Jadassohn, and the "Manual of Harmony" by Richter, indicating the exercises of the former by the letter J., and those of the latter by R. These exercises are supplemented by others, designed for special purposes.

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