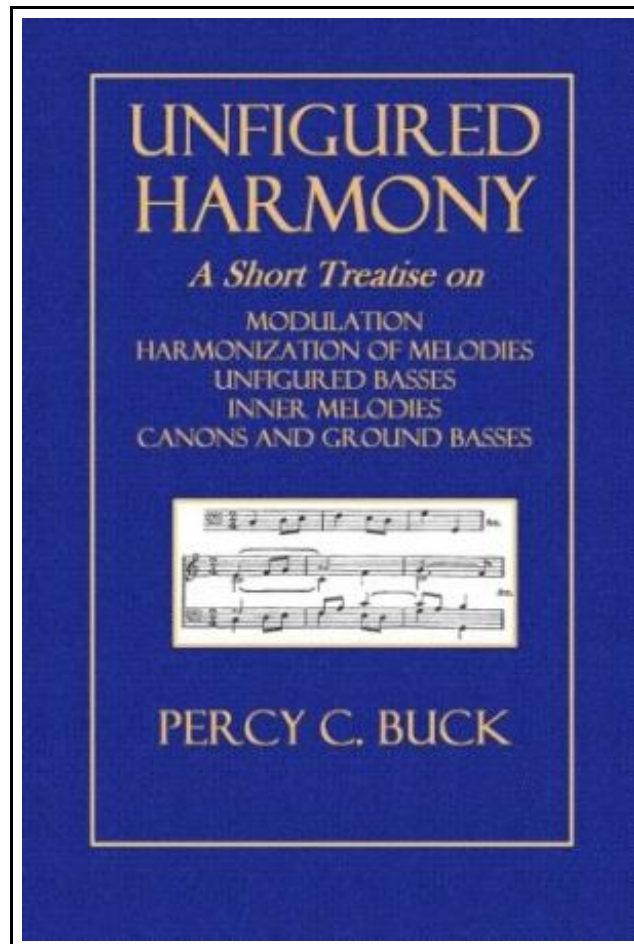


Unfigured Harmony: A Short Treatise on Modulation, Harmonization of Melodies, Unfigured Bases, Inner Melodies, Canons and Ground Bases



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Reviews

*A top quality publication and also the font employed was interesting to learn. It is really simplistic but excitement within the fifty percent from the book. Its been designed in an remarkably basic way in fact it is only following i finished reading this pdf where in fact changed me, modify the way i believe.
(Rachel Stiedemann)*

UNFIGURED HARMONY: A SHORT TREATISE ON MODULATION, HARMONIZATION OF MELODIES, UNFIGURED BASSES, INNER MELODIES, CANONS AND GROUND BASSES



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Createspace, United States, 2014. Paperback. Book Condition: New. 229 x 152 mm. Language: English . Brand New Book ***** Print on Demand *****.From the PREFACE THIS book is the outcome of a conviction that figured-bass, as a means of teaching harmony, has been allowed to acquire an unwise predominance. Every examiner knows and deplores the fact that, whilst a large proportion of candidates work their figured-basses fairly successfully, only a small proportion show, in the unfigured tests, any signs of musicianship. And even the former tests are treated too often as if they were a kind of Chinese puzzle or jig-saw, the results lacking all those qualities of style which practice at unfigured work is likely to introduce. There being no book that I know of dealing systematically with unfigured harmony, I have tried to provide one. No one will, I think, deny that the first steps in Harmony should be taken in the usual manner, i.e. by means of figured-bass. The nature of concords and discords, their normal relations and resolutions, the value of suspensions, and many other kindred points, must all be mastered if the student is to gain that control of material and tools which will enable him to build ultimately on his own initiative. But such knowledge by itself can only produce a bricklayer, and every worker should cherish the hope of becoming, in however humble a way, a master-builder. In learning such elements by means of figured-bass I would enjoin the strictest discipline, and would exact unbending obedience to the methods of pure part-writing in vogue in pre-modern times. Then the student will be ready to approach work in which musicianship should not only be demanded in every bar, but be held to excuse innumerable lapses from the strict path. Those who are to use...



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