

GRADED LESSONS IN HARMONY

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BY

F. H. SHEPARD

(Revised and Prepared by
A. Agnes Shepard and Florian A. Shepard)

Mr. Shepard is the Author of "Harmony Simplified," "Children's
Harmony," "How to Modulate," "Piano-Touch and
Scales," "Church Music and Choir-Train-
ing," "Keyboard Diagram," Etc.

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FRANK H. SHEPARD

BIOGRAPHICAL SKETCH

OF

FRANK H. SHEPARD

Frank H. Shepard was born in Bethel, Conn., in 1863. At the age of fourteen he invented a machine by which he was enabled to earn the money for a musical education. This invention, simplifying the process of cloth production, was prophetic of his later discoveries in Music.

From 1880 to 1884 he studied organ with Eugene Thayer and others in Boston and New York; did concert organ work at the Great Hopkins (Roosevelt) Organ in Great Barrington, Mass.; organized Boy Choir at Trinity Cathedral, Cleveland.

As a foundation for his original researches, Mr. Shepard enjoyed the instruction of leading American and European teachers, including nearly four years (1885-1889) at the Leipzig Conservatory, under Bruno Zwintscher and Dr. Paul for piano; Homeyer, the Gewandhaus organist; Dr. Jadassohn for harmony, counterpoint, canon and fugue; Herr Gustav Schreck for free composition and form; and Torrsleff for voice.

In 1889 he published *How to Modulate* in which is presented the principle of "Attendant Chords," which gives a deeper insight into the mysteries of Musical Structure, and a working knowledge in more different directions than any other single detail of Musical Theory. Not only does it supply a simple, comprehensive plan for modulation, but it is equally essential in analysis, improvisation, transposition and the understanding of many foreign chords, like those at the beginning of Mendelssohn's "Wedding March," or throughout his "Spring Song." The book also contains the "Principle of Artistic Modulation."

In 1890 appeared *Piano Touch and Scales*, containing probably the first presentation of the principle of relaxation. In the same year came *Church Music and Choir Training*, giving him a standing as an authority upon the training of the boy voice and management of boy choirs.

In 1891 *The Shepard School of Music* was established at Orange, N.J. The large three manual concert pipe organ (Hutchings), now in the Recital Hall, was erected chiefly by Mr. Shepard's own hands and completed in December, 1912.

In 1896 *Harmony Simplified* was published. Presenting so much that was new, both in principle and practice, this book was a most daring venture; the positions taken in the book proved unassailable, no word of opposition ever reaching its author; and its unprecedented sale among modern works of its class is significant of popular approval. Mr. Shepard has made several valuable contributions to the science and pedagogy of musical theory, contributions in the line of simplification and systematic grouping. One, of the highest importance to students, is his grouping of the seven most difficult chords of music in one class, showing how they are all forms of one and the same chord principle. By this method even the chords of the Augmented Sixth, which have always been a bone of contention among authorities on composition, become absolutely simple both to form and to recognize. To understand the inner meaning and qualities of the chord of the Dominant Seventh, which Mr. Shepard shows as a foundation principle, leads directly to the understanding of the structure and use of the more complicated forms, such as the Diminished Seventh, Dominant Ninth and the three forms of the Augmented Sixth chord. The principle involved, though simple, is practically universal in its application.

In 1899 appeared the *Keyboard Diagram*.

In 1901 Mr. Shepard began teaching *Harmony by Correspondence*.

1906 saw the formal launching of the *Shepard Piano System by Mail*. The finding of the power of mental vitalization, the rapid unfolding of other principles from this, and the crystallization into a distinctive system, make it worthy of a distinctive name. As evidenced by the spontaneous expressions of students from all parts of the world, the Shepard Piano System is a new force in music study and teaching.

Many of the advances made in the piano work are of the deepest significance, and when collected and applied in a logical, comprehensive system they form an epoch-making event in the development of the science of piano teaching and study. To Mr. Shepard's mind the work he accomplished in *Harmony* had not one-tenth of the value possessed by his piano work, which was the result of twenty years of search and study, of experiment and discovery; and this, together with his promul-

gation of so many distinctive, diverse and important advances, made him many grateful and warm friends all over the world.

The years 1907-9 were partly devoted to the planning and partial writing of books on *Ear-training*, *Sight Singing* and *Transposition*.

In 1908 *A Key to Harmony Simplified and a Classroom Manual* was published. This was the result of long years of experience in the teaching of classes and individuals, and is in large measure a systematic compilation of personal notes to pupils, together with the best solutions (and explanations) of the exercises assigned in *Harmony Simplified*.

During the last years of his life, and especially after the publication of the *Key*, until his death in February, 1913, Mr. Shepard devoted his best time and attention to the completion of the *Shepard Piano System*. This work, considered by its author as by far his greatest achievement, was given permanent form in the shape of a *Correspondence Normal Course*—a form such that it may be easily imparted and spread among all earnest musicians. By an almost superhuman effort just before his death, Mr. Shepard gave to this Piano Normal Course its finishing touches; and the nearly simultaneous completion of this system and of the home organ, the one a symbol of his work, the other of his play—for mechanics fascinated him as intensely as music inspired him—formed the culmination of a life devoted to simplifying and broadening musical principles and to stimulating musical ideals.