

**A COMPLETE
SYSTEM
OF HARMONY**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649159635

A complete system of harmony by H. E. Parkhurst

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Cover @ 2017

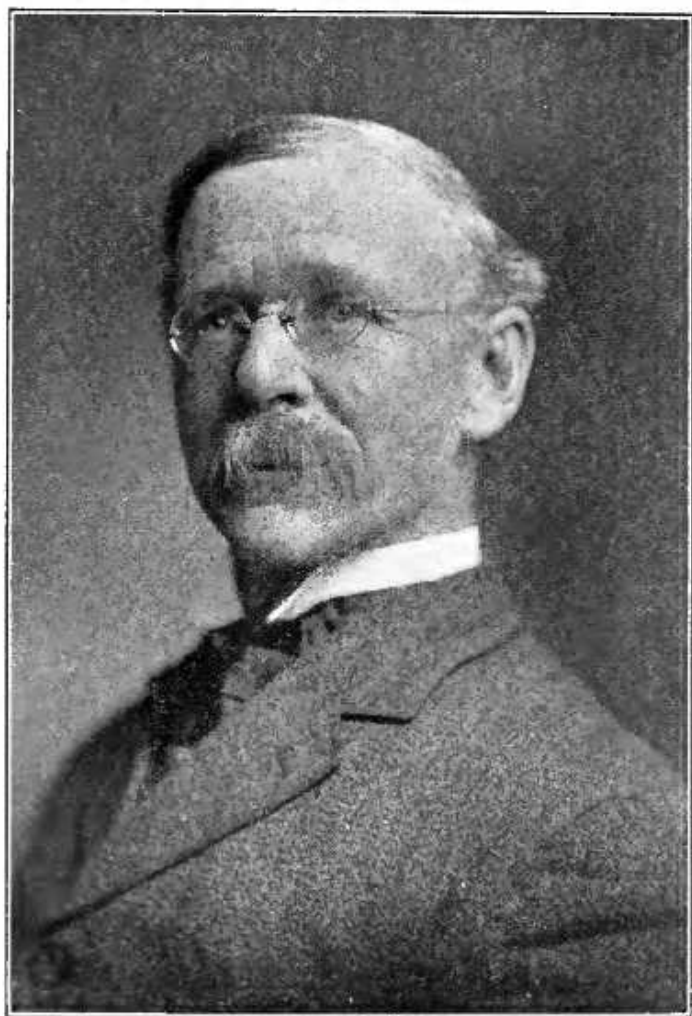
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H. E. PARKHURST

**A COMPLETE
SYSTEM
OF HARMONY**

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Your truly,
H. E. Burkhardt.

SECOND EDITION

A COMPLETE SYSTEM
OF
HARMONY

BY

H. E. PARKHURST

Containing a thorough practical treatment of all chord-formations and connections, an exhaustive analysis of suspension and other auxiliary effects, and a comprehensive discussion of organ-point, modulation and cadence, with exercises therein; constituting a full preparation for Counterpoint.



CARL FISCHER, PUBLISHER
COOPER SQUARE
NEW YORK

MT 50
10-27
1958



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1958
Museum of Science
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PREFACE

THE DISTINCTIVE FEATURES OF THIS WORK MAY BE BRIEFLY STATED.

THE extended and systematized treatment of the Auxiliary Chords is prompted by the conviction that a modification is sorely needed in the prevalent method of harmonic teaching. The vast majority of pupils, leaving Harmony with little or no drill except in the Fundamental Chords, plunge into Counterpoint and Fugue so ill-prepared for the requirements of these advanced studies, that their most laborious efforts produce only painfully unmusical results. At present, the pupil sees little relation between his chords of Harmony and the chord-formations of actual composition, and this is because he has not been taught how to elaborate his fundamental harmonies with auxiliary effects.

The principles of Modulation have been presented in a manner that will, it is hoped, make what is the most subtle feature of composition more intelligible and attractive to the pupil. If in many text-books the true philosophy of the matter has not been misconceived, it has certainly been strangely misrepresented.

Organ-point is generally treated in so superficial a manner, that it will be a surprise to some that it can be reduced to a scientific system which shows it to be amenable to the laws of Harmony, instead of being an authorized license to violate almost all the pre-established requirements of chord progression. Its treatment in this work is the first attempt, so far as the author is aware, to bring under distinct rules this effective species of composition, and to afford to the pupil a method of learning it.

Special emphasis, by means of special exercises, has been put upon the need of distinct knowledge of the effect of chords *without playing them*,—a matter strangely ignored in some text books—the neglect of which makes all study of musical theory *absolutely profitless*.

As a means of bringing the contents of each chapter under distinct review, a Summary is appended, both for self-examination and for the teacher's use.

Insufficient drill in elementary harmony—which, as Rheinberger was wont to remark, is nine-tenths of the whole art—in no small degree accounts for the comparative shallowness of modern composition; and the very best preparation for expressing one's individuality in musical thought is rigid discipline in those fundamental harmonic principles that yield to no passing fashion, but underlie all thoughtful music, **be it classical or ultra-modern**.

THE AUTHOR.

New York, July 31, 1903.