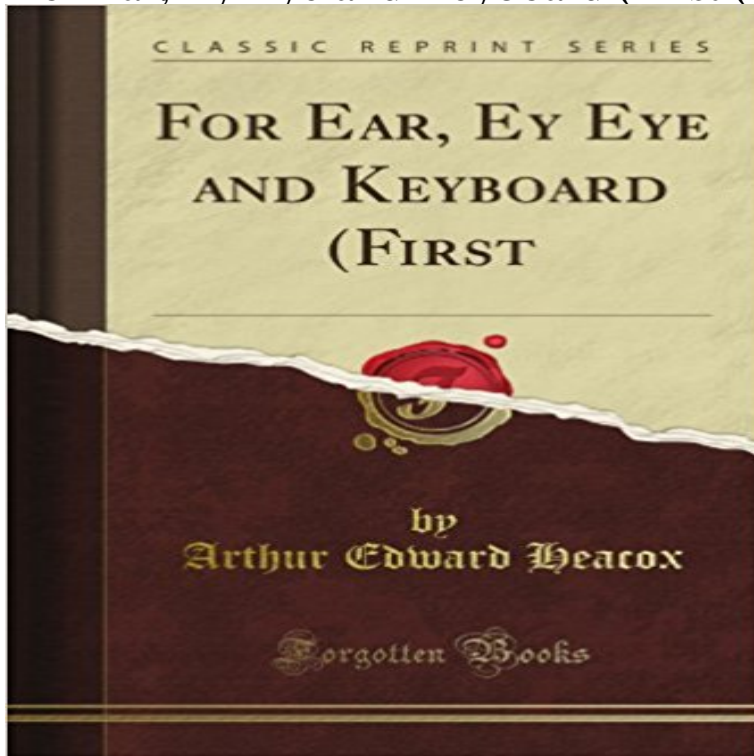


For Ear, Ey Eye and Keyboard (First (Classic Reprint)



The aim of this little book is to provide, in lesson form, attractive material for the first year of harmony study in high school or college. The principal features of the plan are as follows: 1. Provision is made in each lesson for a threefold approach to the subject; that is, approach through the ear, through the eye, and through the hand. In other words, ear-training and keyboard-training lead to the written work and are co-ordinate with it. 2. Practice is provided in several styles of original composition, thereby linking up the students harmony course with his practical music. 3. A substantial beginning is established in pure part-writing from both melody and figured bass, with the purpose of laying the foundation necessary for intelligent advanced study. The plan is not a new one. On the contrary, it is based upon standard authorities, supplemented by observation of what many of our foremost educators in this field are doing at the present day. Grateful acknowledgment is here made of the generous assistance and friendly counsel of Dr. Charles Hubert Farnsworth, Associate Professor of School of Music, Teachers College, Columbia University; Mr. Glenn Hf Woods, A. A. G. O., Director of Music, Oakland City Schools, Oakland, California; and of Miss Lucy M. Haywood, Head of the Department of Harmony and Music History in the high schools of Lincoln, Nebraska. I am also genuinely appreciative of the co-operation of my colleagues at Oberlin College: Karl Wilson Gehrkins, A. M., Professor of School Music; Dr. George Whitfield Andrews, Professor of Organ and Composition; Friedrich Johann Lehmann, Professor of Theory; Mrs. (Typographical errors above are due to OCR software and dont occur in the book.) About the Publisher Forgotten Books is a publisher of historical writings, such as: Philosophy, Classics, Science, Religion, History, Folklore and

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