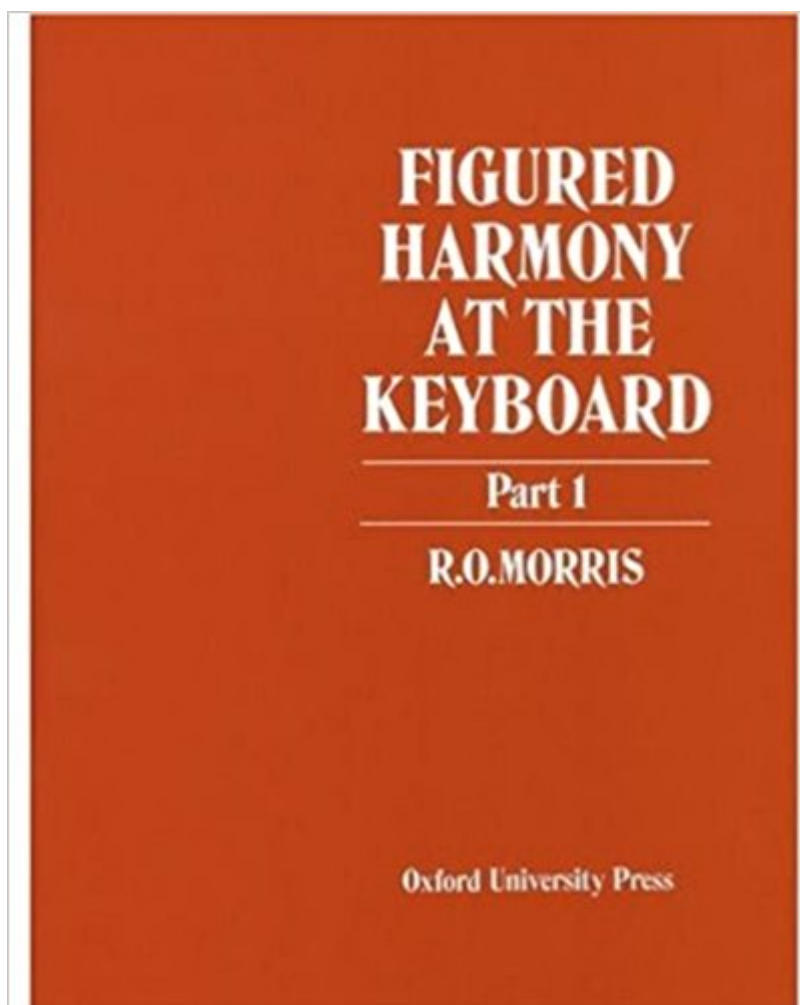


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Figured Harmony At The Keyboard, Part 1 (Pt. 1)



Synopsis

This book presents figured harmony as a form of aural training. It seeks to make the student more keenly aware of chord-relationships as actual sound. It will increase the student's power to form an inward realization of what a page of music is going to sound like without having actually heard it.

Book Information

Paperback: 57 pages

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Average Customer Review: 3.9 out of 5 stars 3 customer reviews

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Customer Reviews

Reginald Owen Morris was a British composer and teacher. He was born in York and was educated at Harrow School, New College, Oxford and the Royal College of Music in London, where he subsequently became professor of counterpoint and composition. Morris was considered a brilliant teacher of counterpoint, and wrote a number of influential texts on the subject. Students of Morris included composers Gerald Finzi, Sir Michael Tippett, Constant Lambert, Robin Milford, Anthony Milner, Edmund Rubbra, Bernard Stevens and Jean Coulthard.

Terrible musical excerpts. There is such a large body of early music that could have been authentically used for these examples. It is much more effective and accurate if you "don't listen to what you are playing." The voice leading is at times not intuitive, and the explanations heading each section are lacking in clarity and depth. This publication is a miss for me, and my entire class.

If you know Volume 1 and you learned a lot from it or found it to be a valuable way to learn keyboard harmony- then you will enjoy this. Does not introduce as much new material as No. 1 but

along the lines of of harmony found in a Bach chorale.

Excellent book in excellent price! Choose it! If you would like to try something different that would be very profitable to you from the early beginning, then you'd better visit the following address: [...] and discover the 1000TRUTH (NO SCAM, NO HASSLE, 24/7 SUPPORT, MONEY BACK GUARANTEE! RESPECT!) and much more

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