

MUSIC - UNIVERSITY OF TORONTO



3 1761 07193 295 8

Hamilton, Anna (Heuermann)
Keyboard harmony and
transposition

MT
50
H25
v.1

KEYBOARD HARMONY ⇌ AND ⇌ TRANSPOSITION

Preliminary Studies in Keyboard Harmony and Transposition

A Preliminary Volume for the earliest grades.

Keyboard Harmony and Transposition, Volume I

The Principal Triads; the Principal Dissonant Chords; the Secondary Triads;
Passing Notes.

Keyboard Harmony and Transposition, Volume II.

Suspensions; Anticipations; Modulation; Altered Chords; Organ Point.

BY

ANNA HEUERMANN-HAMILTON

Price 40 Cents

CHICAGO.

CLAYTON F. SUMMY CO., 64 E. Van Buren St.
Weekes & Co. London.

Copyright 1916 by Clayton F. Summy Co.
International Copyright.





Preliminary Studies in Keyboard Harmony and Transposition.

FOREWORD.

The study of Transposition should be introduced very early in every course. The present volume presupposes no knowledge except the ability to read notes. A beginning is made with a thorough study of the Major Scales; and the Fundamental Idea of Harmony is acquired as the student advances. Consequently, it is not necessary to pursue Harmony as a special study, although this system of transposition is built altogether upon the Principles of Harmony.

From the first a short task is to be assigned for daily practice in connection with the piano lesson and to be played as a part of the regular lesson. New work must not be taken up until this task can be played fluently in every key. When this book has been completed in this manner, the student will have a practical knowledge of the rudiments of Harmony, and be expert in simple transposition; he will be prepared to take up the regular study of harmony and more advanced work in keyboard harmony and transposition.

Incidentally, musical memory will be strengthened. After any extract has been played in a number of keys, it will be found that it has been memorized unconsciously, and playing in the remainder of the keys can be done with very little reference to the notes. This discovery contains a valuable hint: In any piece, any passage that is troublesome to memorize can be learned readily after the harmonic structure is well enough understood to play it in several keys.

For the greater part the Illustrations are taken, either literally or in adapted form, from Koehler and Czerny.

MT
50
H25
V.1



940118

Preliminary Studies in Keyboard Harmony and Transposition.

Lesson 1.

THE MAJOR SCALES

A degree is the name of any line or space of the staff, or above or below the staff.
An Interval is the distance from any key to any other key.

A Half-Step is the smallest interval on the key-board; it is from one key to the very next one, white or black.

What key is a half-step above C? We might say C# or Db.

A half-step that is written on one degree and uses only one letter, is called a Chromatic Half-Step, as C-C#.

A half-step that is written on two degrees and uses two letters, is called a Diatonic Half-Step, as C-Db.

The Major and Minor Scales use only Diatonic Half-Steps.

Again: what key is a half-step above C? Db; because we are at present using Diatonic Half-steps.

What key is a half-step above D? E? F? G? A? B?

What key is a half-step above C#? D#? F#? G#? A#?

What key is a half-step above Bb? Eb?

Remember to always use two degrees in naming the half-steps.

Lesson 2.

A Whole-Step is as large as two Half-Steps. Use two degrees in naming Whole-Steps. On the piano there is one key between the two making a Whole-Step.

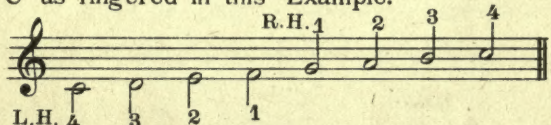
What key is a Whole-Step above C? D? E? F? G? A? B?

What key is a Whole-Step above C#? D#? F#? G#? A#?

What key is a Whole-Step above Db? Eb? Gb? Ab? Bb?

Lesson 3.

Play the scale of C as fingered in this Example.

EX. I. 

What is the Interval C-D? D-E? E-F?

What is the Interval G-A? A-B? B-C?

Notice that the part the left hand plays consists of two whole-steps and one half-step; and that the part the right hand plays is built exactly like it: two whole-steps and one half step.

The part the left hand plays is called a Tetrachord; and also the part the right hand plays.

The two Tetrachords that make up the scale are built exactly alike.

What is the Interval between the two Tetrachords: F-G? A whole-step.

Lesson 4.

Since the two Tetrachords are built exactly alike, we can use the second one of this scale for the first one of a new scale.

Take the second Tetrachord: G A B C in the left hand, fingering: 4 3 2 1 and find a new Tetrachord for the right hand.

EX. II.

What Interval must we have between Tetrachords? A whole-step. What is the whole-step above C? D. Then the first tone in the right hand is D. With D for the lowest tone find a new Tetrachord.

What is the whole-step above D? E.

What is the whole-step above E? F#

What is the half-step above F#? G.

Then the tones of our right hand part are D E F# G.

Play the complete scale:

EX. III.

We have transposed the scale into the Key of G.

How many sharps has the Scale of G? Why did you use the sharp?

Lesson 5.

Take the second Tetrachord of this scale, and make a new scale. What will be the name of this scale?

Continue in this way to make new scales until you reach one that has seven sharps. Stop then, as each tone will have a sharp. Do all the work at the key-board.

Learn the number of sharps in each scale, and compare your key-board work with this table, to see that you are right.

EX. IV.

Lesson 6.

Since the two Tetrachords are built exactly alike, we can use the first one of the scale of C for the second one of a new scale.

Take the first Tetrachord of the C scale, C D E F, in the right hand, fingering 1 2 3 4; and find a new Tetrachord for the left hand.

EX. V.

What interval must we have between tetrachords? A whole-step. What tone is a whole-step below C? B \flat . You see we must count downward now, as we are going down to find a new tetrachord. What are the intervals of the tetrachord counting backwards? A half-step; a whole-step; a whole-step.

What is the half-step below B \flat ? A.

What is the whole-step below A? G.

What is the whole-step below G? F.

Then the tones of our left hand part are: F G A B \flat .

Play the complete scale:

EX. VI.

How many flats has the Scale of F? Why did you use the flat?

Lesson 7.

Take the first tetrachord of this scale in the right hand, and make a new scale, counting backward. What will be the name of the scale?

Continue in this way to make new scales until you reach one that has seven flats. Stop then, as each tone will have a flat. Do all the work at the key-board.

Learn the number of flats in each scale, and compare your key-board work with this table, to see that you are right.

EX. VII.

Lesson 8.

Play the Scale of 7 sharps: C#.

Play the Scale of 5 flats: Db. Do you notice anything strange? Why, we used the same keys exactly! Using the same keys, but calling them by different names, is called an ENHARMONIC CHANGE.

Compare the scale of 6 sharps: F#, with the scale of 6 flats: Gb. What did you find?

Compare the scale of 5 sharps: B, with the scale of 7 flats: Cb. What did you find?

How many scales do we write? How many different sets of keys do we use on the piano?

Lesson 9.

When we think of the tones that make up a scale, but do not think of them in any particular order, we say "the Key of C" or "the Key of F#" instead of "the Scale of C" or "the Scale of F#."

Learn the sharps or flats in every key, and tell which keys are equal to other keys by enharmonic change.

0 sharp or flat	Key of C		
1 "	" " G		
2 sharps	" " D		
3 "	" " A		
4 "	" " E		
5 "	" " B = Cb	Key of 7 flats	
6 "	" " F# = Gb	" " 6 "	
7 "	" " C# = Db	" " 5 "	
		Ab	" " 4 "
		Eb	" " 3 "
		Bb	" " 2 "
		F	" " 1 flat
		C	" " 0 flat or sharp.

Lesson 10.

The Tonic of any key is the tone after which the key is named. The Tonic of the key of C is C; of the key of F is F, and so on.

A Fifth is an interval that takes five degree to write; as C-G.

Notice that the Tonics of the keys in the above table are all five degrees apart.

Going through the keys in this order: C, G, D, A, E, B or Cb, F# or Gb, C# or Db, Ab, Eb, Bb, F, makes the CIRCLE OF FIFTHS.

A Fourth is an interval that takes four degrees to write, as: C-F.

Notice when the above table is taken backwards, the Tonics are all four degrees apart.

Going through the keys in this order: C, F, Bb, Eb, Ab, Db or C#, Gb or F#, Cb or B, E, A, D, G, makes the CIRCLE OF FOURTHS.

Learn to say the keys through both the Circles.

Lesson 11.

The Tonic Chord consists of the Tonic, Third, and Fifth of the key. Play the Tonic Chord in every key through both Circles, using the fingering 1 3 5 in the Right Hand; and 5 3 1 in the Left Hand.

EX.VIII. CIRCLE OF 5ths.

Key of C G D A E B = C^b F# = G^b C# = D^b A^b E^b B^b F

CIRCLE OF 4ths

C F B^b E^b A^b D^b = C# G^b = F# C^b = B E A D G

Lesson 12.

Play Illustration 1 through Circle of Fifths, fingering same as in last lesson. Notice that the R. H. begins with the Tonic, C; and the L. H. with the Third of the chord: E.

On what member of the chord of G, will the R. H. begin in the key of G?

The L. H.?

Ill. 1.

Lesson 13.

Play Illustration 2 through Circle of Fourths.

Ill. 2.

Lesson 14.

All exercises and illustrations are to be transposed into all keys, either through the Circle of Fifths, or of Fourths.

THE REST CHORD. THE MOTION CHORD.

Take the second, fourth, fifth of the scale, using fingers: 2 4 5 in the R. H., and 4 2 1 in the L. H. Same fingering in all keys.

EX. IX.

Lesson 19.

Go through the Circle from key of A to key of A. R. H. on third; L. H. on Tonic.

III. 6.

Lesson 20.

III. 7 is a little more pretentious, but not a particle more difficult than the preceding pieces.

Allegretto

III. 7.

Lesson 21.

THE SERIOUS CHORD.

Take the Tonic, fourth and sixth, of the scale, using fingers: 1,3,5 in the R. H., and 5, 2,1 in the L. H. Same fingering in all keys.

EX. XI.

Lesson 22.

Play these three chords: EX. XII.

Same fingering in all keys.

Do they remind you of anything? Have you ever heard the combination before? It sounds like the "Amen" in church. That is right; it is called the "Church Cadence." A Cadence is a close. What impression does the middle chord make? It is very serious. It is the Serious Chord. In transposing, notice that L. H. takes Tonic, Fourth, Tonic; and R. H. takes: Chord of Rest, Chord of Seriousness, Chord of Rest.

Lesson 23.

Before transposing illustrations 8 and 9, pick out the new chord.

III.8.

Lesson 24.

Allegro

III.9.

Lesson 25.

We extended the five tones with which we began, to six, by adding one above. We will extend them still further by adding one below.

Play Ex. IX, but add *b* below. We will then have Ex. XIII.

EX. XIII.

In transposing, play all four tones.

Lesson 26.

In transposing Ex. XIV, notice that the new chord omits the second of the scale and that the L. H. takes Tonic, Fifth, Tonic, as in Ex. X. Ex. XIV takes *b* instead of *d*.

EX. XIV.


Lesson 27.

In transposing Ill. 10, notice the arrangement of the tones of the Motion Chord.

Ill. 10.

Lesson 28.

POSITIONS OF THE CHORDS.

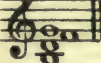
Is EX. XV.  the only order in which we can use the tones C E G?

A trial at the piano shows that we can put them into three different orders, as in EX. XVI. These are the three POSITIONS OF THE TONIC CHORD. Use the same fingering in all keys.

EX. XVI.

Lesson 29.

THE DOMINANT-SEVENTH CHORD.

Is EX. XVII  the only order in which we can use the tones B D F G?


A trial at the piano shows that we can put them into four different orders, as in Ex. XVIII. In the last position notice that the chord is made up of thirds. This shows that the lowest tone is the ROOT; just as the TONIC CHORD was built of thirds and had the TONIC for its root. The root of the Motion Chord is the fifth of the key. The Fifth of the key is called the DOMINANT, in Harmony. So the Motion Chord is called the DOMINANT CHORD. Or as it is a SEVENTH from G to F, it is called the DOMINANT-SEVENTH CHORD. (A SEVENTH is an interval that takes seven degrees to write; G-F is a seventh.)

EX. XVIII.

Why has this chord four positions? Remember this in transposing.

Lesson 30.

THE SUB-DOMINANT CHORD.

Is Ex. XIX  the only order in which we can use the tones C F A?

A trial at the piano shows that we can put them into three different orders, as in Ex. XX. In the middle position notice that the chord is made up of thirds. This shows that the lowest tone is the ROOT; just as the TONIC CHORD was built of thirds and the lowest tone was its root. The root of the Serious Chord is the fourth of the key. The Fourth of the key is called the SUB-DOMINANT, in harmony. So the Serious Chord is called the SUB-DOMINANT CHORD.

EX. XX.

Lesson 31.

A CADENCE is a number of chords forming a close.

The following several lessons will consist of CADENCES using the chords in all positions. They will present no difficulties, in transposing, as we have already transposed all the separate parts. Notice that one of the tones of the Dominant-Seventh Chord is omitted. Why?

THE AUTHENTIC CADENCE

EX. XXI.

Lesson 32.

THE CHURCH OR PLAGAL CADENCE

EX. XXII.

Lesson 33.

THE PERFECT CADENCE

Notice that the third chord, which is the Tonic Chord, has not the Tonic in the L.H., but the Fifth, which is also in the Tonic Chord.

EX. XXIII.

Lesson 34.

Name the chords, while transposing.

III. 11.

Lesson 35.

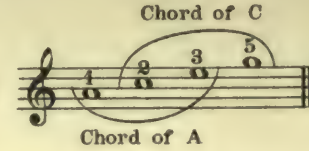
Name the chords, while transposing.

III. 12.

THE HARMONIC MINOR SCALES.

Lesson 39.

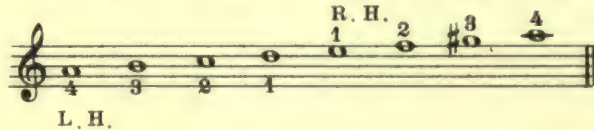
Take the chord: C E G in R. H. with fingering: 2 3 5. What tone is a third below C? A. Take A with the thumb. We now have a chord of four tones: A C E G.

EX. XXIV. 

The upper three tones are the chord of C; the lower three are the chord of a. The tones C and E are found in both chords; the chords are relatives. Strike first one of the chords, and then the other. Do they feel alike? No; the C chord is bright, and the a chord is sad. The C is a Major Chord, and the a is its Relative 'Minor.

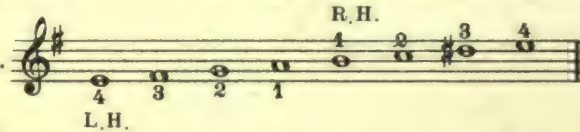
Play a scale, beginning on a. Use the tones of the C scale, only beginning on a instead of C. This gives us: a b c d e f g a. How does that sound? All very well until we get to g; we do not like that. It seems as if we must have a half-step between the last two tones, to complete the scale. Well then, sharp the g, and see what the result will be. It is: a b c d e f g# a. That is better, and is accepted as a minor scale.

In spite of the g#, we say the scale of a minor has no signature; g# is written out every time it occurs, and is called an "accidental." Play the scale of a minor.

EX. XXV. 

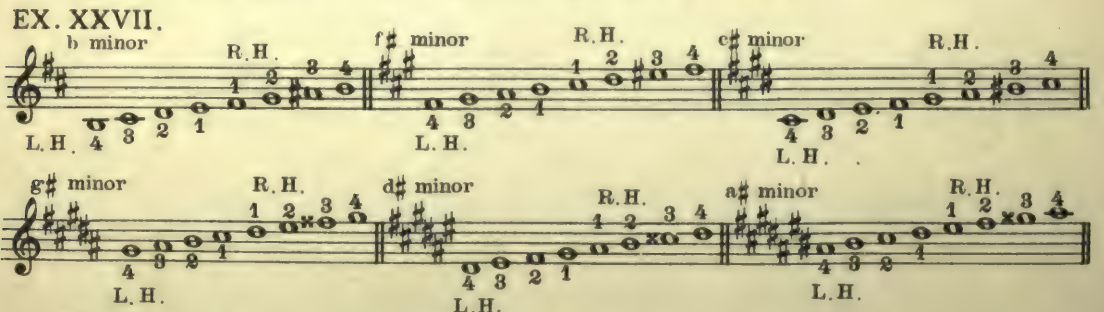
Lesson 40.

What Major Scale has one sharp? G. What is its Tonic Chord? G B D. As above, take this chord with 2 3 5 in R. H. and then take the third below with the thumb. What do you find the relative minor chord to be? E G B. Taking the scale of G Major for a foundation, build the scale of e minor, not forgetting to sharp the seventh tone -

EX. XXVI. 

Lesson 41.

Build a relative minor scale for every major scale with sharps. Compare them with this table, and learn them all, including their signatures.

EX. XXVII. 

The last three scales have double-sharps on the seventh tone. Why?

Lesson 42.

Build a relative minor scale for every major scale with flats. Compare them with this table, and learn them all, including their signatures.

EX. XXVIII.

d minor R.H. 1 2 3 4 L.H. 4 3 2 1
 g minor R.H. 1 2 3 4 L.H. 4 3 2 1
 c minor R.H. 1 2 3 4 L.H. 4 3 2 1
 f minor R.H. 1 2 3 4 L.H. 4 3 2 1
 b \flat minor R.H. 1 2 3 4 L.H. 4 3 2 1
 e \flat minor R.H. 1 2 3 4 L.H. 4 3 2 1
 a \flat minor R.H. 1 2 3 4 L.H. 4 3 2 1

Lesson 43

The Minor Scales through the Circle of Fifths.

0 sharp or flat	Key of a		
1	" " e		
2 sharps	" " b		
3 "	" " f \sharp		
4 "	" " c \sharp		
5 "	" " g \sharp	= a \flat	Key of 7 flats
6 "	" " d \sharp	= e \flat	" " 6 "
7 "	" " a \sharp	= b \flat	" " 5 "
	f		" " 4 "
	c		" " 3 "
	g		" " 2 "
	d		" " 1 "
	a		" " 0 " or sharp

Lesson 44.

What is the chord of c minor? c e \flat g. What is the difference between it and the C Major chord? The third is a half-step smaller in the minor.

The major chord has a major third; the minor chord has a minor third.

Play Illustrations 1 and 2 in minor. How? By substituting e \flat for e.

Lesson 45.

What are the second, fourth, and fifth tones in the scale of c minor?

How does this compare with the Chord of Motion in major?

Play Ex. X in all minor keys.

Lesson 46.

To be played in all minor keys.

Ill. 16.

1 2 3
 3 4 5
 2
 1 2 4 #5

EDWARD JOHNSON MUSIC LIBRARY

Lesson 47.

To be played in all minor keys, beginning on e and going through the circle to e.

III. 17.

Lesson 48.

From g minor to g minor.

III. 18.

Lesson 49.

From c minor to c minor.

III. 19.

Lesson 50.

Find the Serious Chord in c minor. Is it a major or a minor chord. Transpose Ex. XII into all minor keys. Notice that both chords are minor.

Lesson 51.

Find the Dominant-Seventh Chord in Ex. XIII in minor. How does it compare with the one in major? Play Ex. XIV in all minor keys.

Lesson 52.

Transpose into all minor keys.

III. 20.

legato il basso

Lesson 53.

Transpose into all minor keys.

III. 21.

Lesson 67.

Transpose into all minor keys. Notice the new chord.

III.23.

Lesson 68.

THE SUPER-TONIC CHORD.

Play this cadence. There is still another new chord in it. Which one is it?

EX. XXX.

Take the chord through its various positions until you find the root. On which degree of the scale is it? On the second. Is it a major or a minor chord in the major key? It is a minor. It is called the Super-Tonic Chord. Play the cadence in all major keys.

Lesson 69.

Play the last cadence in c minor. Pick out the new chord and take it through its various positions until you find the root. Is it a major or a minor chord?

- Chord of D major is D F# A
- Chord of d minor is d f a
- New chord is d f ab.

It is neither major or minor; it is smaller than minor, and is called a Diminished chord. Play the new cadence in all minor keys.

EX. XXXI.

Lesson 70.

Where is the new chord? Play in all major keys.

III 24

Lesson 71.

Where is the new chord? Play in all minor keys.

III 25

stacc. il basso.

Passing tone

Lesson 72.

Name all the chords. Play in all major and minor keys.

With flowing harp-like effect

III 26

Fine

Lesson 72.

THE MEDIANT CHORD.

Play this cadence: Ex XXXII. Is there a new chord? What is its root? Its root is the third of the key; it is called the Mediant Chord. Play this cadence in all Major keys. It sounds well in major; but if you will try it in minor you will find that it sounds so bad that it cannot be used in minor; at least not in the Harmonic Minor, which is the scale we have used so far.

(a)

EX. XXXII.

If you will play this cadence in c minor, flattening the b in the first bar according to the signature, and not cancelling it as our Harmonic Minor Scale tells us to, you will find that it sounds very well. This gives us the Melodic Minor Scale in descending. The b flat in the bass in bar 2 must be raised, as it wants to go up to c.

In the Melodic Minor Scale the 6th and the 7th tones are both raised in ascending; and both are like the signature in descending.

Play Ex. XXXII (b) in all Minor Keys.

(b)

EX. XXXII.

Lesson 73.

Play Ill. 27 in every major key. Name all the chords.

Ill. 27.

Lesson 74.

PASSING-TONES.

In the following two illustrations point out the tones that do not belong to the chords with which they are played. You notice that these tones connect chord-tones, passing from one to the other. They are called Passing-tones. All the tones are members of the key. In transposing, think of the chord-tones and put the passing tones between, according to the signatures.

In all Major keys.

Ill. 28.

Lesson 79.

So far, when a piece has begun in Key of C, for instance, it was in the Key of C all the way through; if it began in the key of F it was in the Key of F all the way through. But that is not always necessary. We may go into other keys and come back again, if we wish to.

In what key is Ill. 32? in C; it begins and ends in C. In what key does the first line close? In G; it has made a MODULATION into the key of its Dominant. This is the commonest modulation. Notice that the chords are all in C until we reach the next to the last bar on first line; then we take the Dominant-Seventh chord in the key of G, and end on the chord of G. The Modulation takes place when the sharp is used. No matter into what key you are transposing this example, you will always be in its dominant key when you close the first line. Remember to sharp the tone going up to the new tonic.

Second line begins by using same chord that closed the first line; but now it is used as a Dominant; and directly we are back again in our old key. Transpose into all Major keys, naming the keys through which you pass.

Ill. 32.

Lesson 80.

In what Key does Ill. 33 begin? In what key does it close? It begins in C; by flattening the b in Bar 2 we secure the Dominant-Seventh chord of the Key of F; this is followed by the chord of F. This is a modulation from the Tonic to the Key of its Sub-dominant. Play in all Major Keys through Circle of Fourths.

Ill. 33.

WIECK, Op. 66.
L.H.

In what key are we in Ill. 34? In a minor; it begins and ends in a minor. In what key are we in the fourth full bar? In C major. The modulation was made by not sharpening the g in the preceding bar, as it would have been necessary to do had we wished to remain in a minor.

In what key are we in the first part of the eighth full bar? The modulation was made by sharpening d and f in the preceding bar.

In what key are we in the ninth bar? In C. The modulation was made in preceding bar by cancelling the f#.

In what key are we in the 12th bar? The g is sharpened, which gives us a minor; in which we close.

In transposing, you will be in the Relative Major in Bar 4; Minor of the key of the Dominant in Bar 8. Back to the Relative Major in Bars 9-11. Back again into original key, in which we close.

Transpose into all Minor keys, naming the keys through which you pass.

With humor

Ill. 34.

p *mf* *f* *p*

c major

e minor c major

a minor

UNIVERSITY OF TORONTO
JAN 10 1955
J. J. THOMSON
LIBRARY

EDUCATIONAL WORKS

Published by CLAYTON F. SUMMY CO., 64 E. Van Buren St., Chicago

Piano Technic for Children - \$2.00

By Julia Lois Caruthers

All the accepted standards of technical training necessary for ultimate artistic playing are here crystallized in a series of finger plays that make an interesting appeal to the child imagination thru the combination of Mother Goose rhymes, rhythmic drills and song accompaniments. The work is designed to be given in classes and includes technical exercises away from the piano for the establishment of a correct hand position and the development of control and relaxation in arm, hand and finger. Valuable advice for the administration of the work is given by the Author.

Dictation Studies in Melody and Harmony - \$1.25

By Mary Frances Frothingham, with Introduction and Melodies for Dictation by Julia Lois Caruthers

Dictation Melodies to be used in the first presentation of the elements of music.

Gives a simple method for training a pupil to intelligently understand the functions of Melody, Rhythm and Harmony in music.

This system has long been in use by the foremost educators.

A Course of Forty Lessons - \$1.00

By Allen Spencer

A common sense method with high musical ideals.

This Course gives a practical working method for teaching a beginner—either child or adult—the fundamentals of good piano playing. It advises what material to use, and how to teach the pupil to memorize and understand the content of music.

Elements of Musical Expression \$1.25

By Jessie L. Gaynor

The Major Mode.

A method of Ear-Training and Dictation Studies to be used in classes and public schools which establishes the principle of THE THING BEFORE THE SYMBOL.

These Dictation Studies are planned to develop thru hearing a conception of tone relationships and rhythms to the end that comprehension precedes expression. A Book that will stimulate self expression in music.

Studies in Sight Reading - \$0.75

For the piano.

By Mary Frances Frothingham

How to Train a Pupil to Read at Sight by combining MUSIC SEEING with MUSIC THINKING.

Teachers who believe that Sight Reading should be an integral part of piano lessons will find in this book a complete course for the TRAINING OF THE EYE AND MIND to grasp staff degrees, intervals, chords and phrases in direct relation to the keyboard. Realizing the importance that RHYTHM plays in the development of Ready Sight Readers, many exercises are furnished which will cultivate an inherent sense of rhythm.

Lessons in Sight Reading - \$0.75

At the piano.

By John Mekrejs

SECRETS OF SIGHT READING explained by Lessons which tell exactly HOW TO RELATE the printed page to the Keyboard by means of a series of drills which enable the pupil to read quickly and accurately.

A Primary Course in Ear Training and Melody Writing - \$0.35

By Bessie Williams Sherman

THE YOUNG TEACHER'S HELP.

This little book contains detailed, definite, practical directions telling exactly—step by step—HOW TO TEACH the elements of music to a beginner by means of little melodies. The book abounds in suggestions that will be "eye-openers" to the young teacher.

Music Education—An Outline—in 3 vols.

By Calvin B. Cady

Book I. Monophony \$1.50
Book II. Teachers Material 1.50
Book III. First Home Studies for Ten Fingers75

The fact that MUSICIANSHIP is TODAY the basis of piano education is due largely to the pedagogical contributions of Calvin B. Cady.

His aim was not to put forth an arbitrary system but to offer in the above three volumes AN INSPIRATIONAL INCENTIVE TO CREATIVE TEACHING.

His whole pedagogy is founded upon the faith that nothing is of any worth in education which is not the expression of an inner concept.

Teachers of the NEW EDUCATION would do well to acquaint themselves thoroughly with one of the principal sources of modern pedagogy.

MT
50
H25
v.1
Music

Hamilton, Anna (Heuermann)
Keyboard harmony and
transposition

940118 (15,054)

MT Hamilton, Anna (Heuermann)
50 Keyboard harmony and
H25 transposition
v.1

OCT 11 '65

NOV 23 1965

DEC 29 1965

