

PREFACE.

It has been the privilege of the author to teach the theory of music, and *nothing but the theory*, for the past ten years. During this extended period he has naturally had exceptional opportunities for discovering the difficulties which confront the average student; and the special purpose of this present work, the outcome of many requests from both past and present pupils, as well as from fellow teachers, is to assist the student to meet and master these difficulties, so that Harmony, which is one of the most important and, at the same time, one of the most charming studies in the art of music, may become a source of pleasure and enjoyment, instead of being, as so frequently happens, a source of worry and annoyance.

The author has endeavoured, in his treatment of the subject, to be as *simple*, as *concise*, and at the same time as *thorough* as possible; simplicity being a necessity for the beginner in every subject; conciseness, a necessity at the present day, when harmony is but one of the many studies which claim the attention of the student; while a thorough explanation of the subject is not only absolutely necessary, but this, indeed, must also be on somewhat original lines in order to justify the publication of yet another work on a subject upon which so many excellent treatises have already been written.

It is not to be supposed, however, that any very original theories will be advanced in the early chapters of the present work; on the contrary, the author is convinced that *the first object* of the student should be to acquire a perfect knowledge, as far as possible, of that purity of harmonic structure upon which the immortal compositions of a Mozart were based. The modern composer, to whom a new effect is always an object to be attained—for the feeble platitudes and the dishonesty of plagiarism should ever be avoided—will discover almost endless possibilities in the modifications of the chords in general use, either by the employment of auxiliary notes, or by the introduction of the chromatic element. Whatever originality there may be in the present work will be found, therefore, in a later chapter, wherein the author, in order to meet the requirements of modern composers, advocates the adoption of a *new scale* (see Ex. 5, page xi), the principal feature of which is the combination of the enharmonic element with the already accepted chromatic extension of the major scale.