

## PREFACE.

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THE special purpose of this little work is to place before the student of music the subject of Rhythm, and its evolution into Form in Composition, in as practical, and, at the same time, in as concise a manner as possible.

With this object in view I have at the conclusion of each chapter set a number of graduated exercises, and have confined my remarks almost entirely to the Forty-eight Preludes and Fugues of Bach, and to the Pianoforte Sonatas of Beethoven.

In a primer of this character it is not possible to enter over minutely into details ; nor have I attempted to do so, but I have devoted at least a chapter to each of the arbitrary forms, including the musical sentence, which has been treated at some length, and including also the fugue and fugal analysis, for a detailed account of which the hapless student is only too often referred to "another work by the same author." I have also added a chapter on ancient forms, more or less obsolete, and another upon form in vocal music.

It is with a sense of considerable diffidence that I venture to offer to the musical world yet another work