

" I believe that few present-day English theorists are more capable and better equipped than Dr. J. Humfrey Anger, for the work of evolving and extending out of the old a new and practicable theory that will cover all the requirements of the modern composer.

" The advent of his *Treatise on Harmony* is significant in its timeliness and applicability to the present-day needs of the student of harmony who, if he be of an inquiring and sensitive mind, will more than likely feel the influence of the subtle spirit of ultra-modernity as expressed by the younger and freer school of music writers. That way lies perversion and madness for him unless he is well balanced and guided aright.

" Not that Dr. Anger has radically diverged from the straight and somewhat narrow path of traditional tenets and doctrines of music invention, but that out of the old dispensation and ruling he has augmented, developed and widened the hitherto cramped latitude in which, by its very restrictions, originality of thought and expression was well nigh exhausted. To this much-needed end his new scale—" The Modern Enharmonic Scale of C "—seems to me the outcome of a natural evolution in scale formation; and its theoretical value is self-evident by at once providing a fundamental basis for the consistent and logical accounting of the many seeming irregularities in chord structure present in the works of the romantic and modern composers. Apart from this innovation I would earnestly commend the work for its lucidity and concise yet thorough treatment of an inexhaustible study; and to my mind it should appeal most strongly to the conscientious teacher and earnest student."

H. CLOUGH-LEIGHTER, *Composer and Critic, Boston, Mass.*

