

on a subject upon which so many excellent treatises have already been written. To the authors of many of these, and especially to Professor Ebenezer Prout, Mus. Doc., I feel that my acknowledgments are due, for I can claim to say nothing new on a subject, that, for the most part, was old at the beginning of the present century; I can only claim the credit, in taking another picture of this familiar subject, of having, perhaps, slightly changed the focus of the lens.

The student about to commence the study of Form Composition, should have a fair knowledge of Harmony and Counterpoint, and an acquaintance with the outlines of the History of Music. He should also have by him a copy of Bach's Forty-eight Preludes and Fugues (the Wohltemperirtes Clavier), and of Beethoven's Pianoforte Sonatas. I have confined my remarks exclusively to these two great works, (except in the treatment of the musical sentence and in dealing with form in vocal music), not with the intention of limiting the researches of the student, but for the sake of convenience in the matter of reference, and under the conviction that a sound knowledge of the Bach Fugue and the Beethoven Sonata is as necessary to the student of music as a sound knowledge of the Old and New Testaments is to the student of theology.

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Toronto, Canada, Sept. 1900.*

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