

**CLARENDON PRESS
SERIES: A TREATISE
ON HARMONY**

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Clarendon Press Series: A Treatise on Harmony by Sir F.A. Gore Ouseley

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SIR F.A. GORE OUSELEY

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Clarendon Press Series

PRINCIPLES OF HARMONY

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TREATISE ON HARMONY

BY THE

REV. SIR F. A. GORE OUSELEY, BART., M.A., MUS. DOC.

PROFESSOR OF MUSIC IN THE UNIVERSITY OF OXFORD

THIRD EDITION

Oxford

AT THE CLARENDON PRESS

M.DCC.LXXXIII

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Music

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1883

TO

THE REV. G. W. KITCHIN, M.A.

THIS TREATISE

IS AFFECTIONATELY DEDICATED

BY HIS OLD FRIEND

THE AUTHOR



Manuscript 58
Music
1855

PREFACE TO THE FIRST EDITION.

THE object aimed at in this volume is the combination of true philosophical principles with simplicity of explanation. It also endeavours to include all necessary details in the smallest possible compass.

So many treatises on Harmony have appeared since the beginning of this century, that some apology is perhaps due for adding yet one more to the number. The author must plead as his apology, the conviction that although the existing treatises on the subject contain much very valuable matter, yet all seem to him to be either founded on erroneous principles, or faulty in arrangement. Some mix up together the elements of Harmony, Counterpoint, and Pianoforte-practice; others start from principles not based upon nature, but too often contradicted by the now better ascertained phenomena of acoustics; others repudiate physical science altogether, and treat of Music as though it were only an emotional art. The present volume tries to avoid these and other similar errors.

Wherever existing works explain or illustrate any point with clearness, they have been quoted freely and acknowledged with gratitude. But in other and more frequent cases it has been necessary to take up entirely fresh ground, and to employ new explanations and illustrations. It is confidently hoped that the system thus evolved may prove useful to the student, by giving him natural and rational explanations of the facts of Music, and of the rules deduced from those facts. The author has aimed throughout at a consistent theory, founded in nature, progressively expanded, and involving no purely arbitrary rules. He now lays the results of his endeavours before the public.

His warmest thanks are due to many who have aided him in the production of this work, especially to Professor Pole, Mus. Doc., for his admirable illustration of the comparative magnitude of intervals, and the lucid explanations accompanying it, which invest the work with a scientific value it would not otherwise have possessed.

In conclusion, a suggestion is offered as to the best way of using this little work. The student is recommended to study Harmony and Counterpoint *concurrently*, working at them a little at a time, alternately. He will find that neither can be perfectly mastered without the other. With this view, the author proposes, before long, to bring out a Treatise on Counterpoint, based on those of Fux, Marpurg, Reicha, and Cherubini, which will be so constructed as to run parallel to the present volume, as far as possible; and he desires that the two works may be regarded as parts of one whole, for the instruction of such as desire to grasp the subject in its completeness.

ST. MICHAEL'S COLLEGE, TENBURY,
January, 1868.