

**A TEXT BOOK OF
HARMONY: FOR
THE USE OF
SCHOOLS AND STUDENTS**

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A Text Book of Harmony: For the Use of Schools and Students by Charles Edward Horsley

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CHARLES EDWARD HORSLEY

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By CHARLES EDWARD HORSLEY.



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1876.

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THIS WORK IS

Dedicated to the Memory

OF

WILLIAM HORSLEY, Mus. BAC. OXON.,

AND

ELIZABETH HUTCHINS HORSLEY,

BY THEIR SON,

THE AUTHOR.

JANUARY 12, 1876.

PREFACE.

THE Theory of Music is divided into two branches. The first relates to the nature of sound, and is generally called Acoustics; the second is practical Harmony, or the Grammar of the art of Composition. Many works written on Harmony endeavour to combine these two branches, but it seems to me that the explanation of Acoustics has nothing whatever to do with Intervals, the Scale, or the Triad, with its additions, transpositions, inversions, &c.; and that the combination of the two branches only tends to confuse the Student and to draw his attention from that study of Harmony, which alone can enable him to write his music correctly, and to become a composer. In this work I have left Acoustics (except in one point, the Enharmonic Scale) entirely alone. To those interested in the

subject there are, for study and information, the lectures of Tyndall and the work of Helmholtz—both exhaustive and admirable expositions of the generation of sound. This part of Musical Theory belongs to the Mathematics of Music. I am not aware that great dramatists, poets, and literary men generally, studied the origin of their respective languages, but they learned their grammar, and wrote down their inspirations according to grammatical laws; and in Music I am sure that Bach, Handel, Mozart, Beethoven, and all the great composers never troubled themselves about the length of a string, or the number of vibrations necessary at a given tension to produce a sound called C, or any other sound, but they concerned themselves with the compound studies of Intervals, the construction of the Triad, its additions, inversions, suspensions, &c., and thus clothed their ideas with the fitting Harmony they will always retain.

The story of Harmony is the simplest imaginable, six sounds comprise its utmost theoretical limit.

I purpose to tell this story in a very simple manner, and if I succeed in placing before my readers a practicable, easy, and pleasing form of analyzing the works of great musicians, and of

enabling Students to write down their ideas in a musically grammatical shape, the experience gained by twenty years of study, during thirty years of teaching, will not have been in vain.

C. E. H.

January 12th, 1876.

