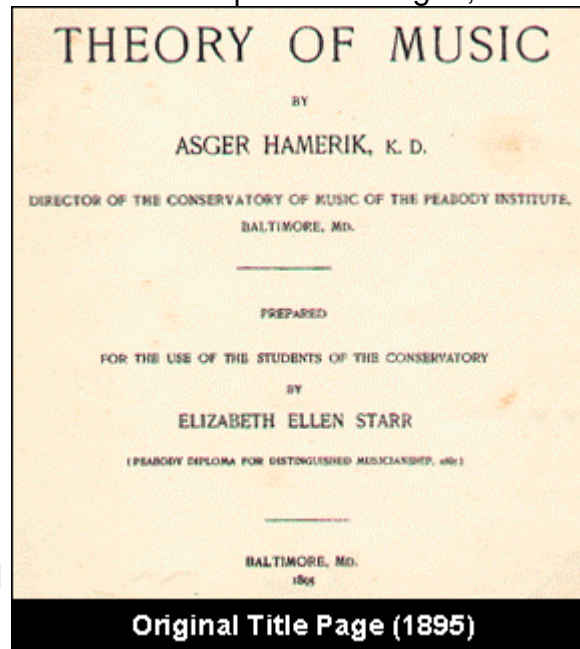


Preface to *Theory of Music*

In the way of an introduction, I beg leave to explain in a few words, how this text-book came to be written and published. Twenty-four years ago, when appointed Director of the Peabody Conservatory of Music, I had sole charge of the classes in the Theory of Music. It was then my habit to teach by lectures rather than from text, and the students used to take notes of these lectures. At a later period I introduced Cherubini's Treatise on Counterpoint and Fugue, and Berlioz's Instrumentation, though the English translation of technical terms in both of these works left much to be desired upon the part of American students. Through this system of verbal instruction, partly original and partly quoted from standard authorities, my work went on for years with this effect, that, upon the completion of a course of study each student had in his possession a book of his own, gleaned from his acceptance of the instruction. This naturally produced a variety of results, as no two were precisely alike. As the classes in theory grew in number, time became more limited, and I could no longer undertake to teach all who wished to study. It then occurred to me that a general text-book might be compiled from the various copies then in existence among the students.



In the year 1881, Miss Elizabeth Ellen Starr entered the Conservatory, completed the course of theory under my tuition, and received the Peabody Diploma for distinguished musicianship in 1885. I left it with her to undertake the no[t] easy task of carrying out my intention, and thanks to her musical enthusiasm, indomitable energy and perseverance, this text-book was completed in 1888. The Peabody Conservatory had a copy made of the original manuscript, from which the professors dictated and taught; but again so much time was lost by this method, that its publication finally became a necessity. In one volume this text-book treats all musical topics from the Origin of Music to Instrumentation. It is interspersed with remarks and dates of historic interest, gives information as to the origin and meaning of technical terms, and abounds in appropriate illustrations. It is divided into six parts, viz.: Primary, Harmony, Counterpoint, Fugue, Form and Instrumentation. I beg leave to call attention to the treatment of relative and corresponding major and minor keys in connection with modulation, based upon a given cadence. This method has been in operation at the Conservatory for the last fifteen years, and has always

succeeded in teaching the least gifted students to modulate with facility. Instrumentation, the theoretical knowledge of the various instruments up to date, the manner to write for each one and to combine them, is treated to some extent; also the duties of a director and the various ways of placing an orchestra and chorus.

The aim of this little text-book is to suggest, not to exhaust; matters will, therefore, necessarily be found condensed and simplified; but it is hoped, always clear and concise. It is mainly based upon the above mentioned works of Cherubini and Berlioz, and twenty-four years' personal experience, gained from teaching Theory of Music to American students.

In conclusion, I wish to make a public acknowledgement of my gratitude to the Board of Trustees of the Peabody Institute for assuming the publication of this work, and thus furthering the educational aims of the Conservatory.

The Peabody Institute
Baltimore, MD 1895

ASGER HAMERIK, K.D.,
Director of the Peabody Conservatory of
Music

[1] Hamerik, Asger, *Theory of Music* prepared by Elizabeth Ellen Starr, (Baltimore: Deutsch lithographing, 1895).



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