

THE HISTORY OF MUSIC



VALDO SELDEN PRATT



THE HISTORY OF MUSIC

A HANDBOOK AND GUIDE
FOR STUDENTS

BY

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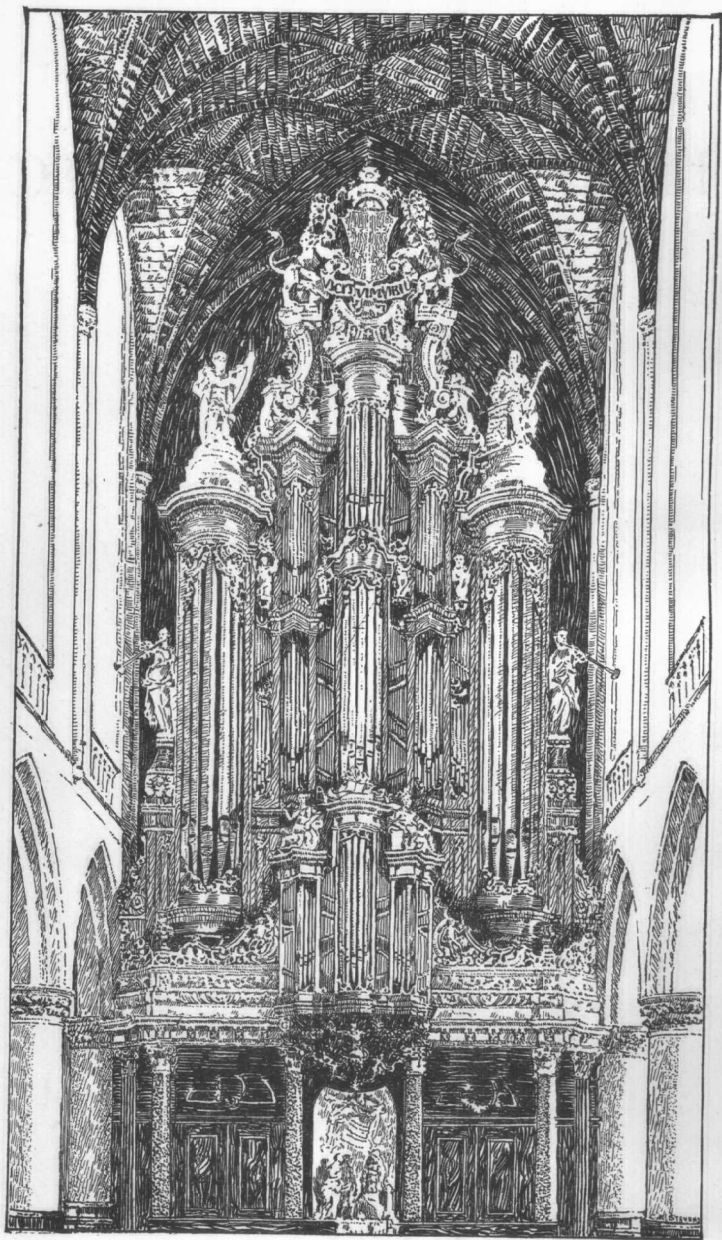
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THE ORGAN AT HAARLEM.

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PREFATORY NOTE

THE present book is the outgrowth of a fragmentary syllabus for classes that was issued in 1897. It is meant to be distinctly a book of reference for students rather than a literary or critical survey of a few salient aspects of the subject, or a specialist's report of original research. Aiming at a certain degree of encyclopædic fullness, it brings together facts and conclusions from a great variety of sources. Much labor has been expended in grouping the material in such a way as to give a systematic impression of the enormous field in view. In many cases somewhat full lists and summaries of details are given, partly to provide means for easy reference, partly to suggest how multifarious are the facts, and sometimes to indicate upon what sort of data are based the general statements that are offered. At every point an effort is made to emphasize the leading tendencies or movements of musical advance, referring to particular styles and composers as illustrations.

It was originally intended to include fairly exhaustive bibliographies, and a great amount of material was collected; but the magnitude of this branch of the subject precluded its presentation in this volume. In connection with each period in the history, however, a brief statement is made concerning the musical literature of the time, but without any attempt at completeness.

This is not in any sense a history of instruments, but some hints are given of the range and interest of the topic, both by statements in the text and by illustrations of selected specimens. The latter are drawn from the well-known collections of the Metropolitan Museum in New York and of the University of Michigan at Ann Arbor, to the custodians of which the heartiest thanks are due for multiplied courtesies.

In arranging the material for presentation, specially helpful suggestions have been derived from Prosniz' "Compendium der Musikgeschichte" and Riemann's "Geschichte der Musik seit Beethoven." For the statistical facts recourse has been had to a variety of authorities, chief of which is the colossal "Quellen-Lexikon der Musiker" of Eitner.

Every acknowledgment is also made of the liberality of the publishers in making the book rich and attractive, and for the invaluable assistance of the several advisers whose criticisms have been helpful in bringing the text into its final shape.

In a work of this character the number of names and dates is necessarily great, and, in spite of every effort, errors can hardly be avoided. The indication of such errors will be gratefully received.

Since this volume was originally published many persons referred to from page 500 onward have died. A list of such death-dates is appended on pages 684-5, following the Indexes.

For the help of students and classes, a small manual, "Class Notes in Music History" (36 pp.), is issued by the publishers of this work, giving condensed summaries of important topics from about 1500, with numerous references to standard general treatises and biographies.

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The instruments were drawn by Charles K. Stevens, and the portraits by Otto Schneider, both of New York.

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