

**POPULAR HANDBOOK
OF MUSICAL
INFORMATION**

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Popular handbook of musical information by A. Pochhammer

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A. POCHHAMMER

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OF MUSICAL
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POPULAR HANDBOOK
OF
MUSICAL INFORMATION

BY
A. POCHHAMMER.

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H. HEALE.

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AUTHOR'S PREFACE.

THE *Musik-Führer* was published with the object of making the music-loving public better acquainted with the masterpieces of ancient and modern times by means of essays, intelligible to all, and illustrated by examples. This *Popular Handbook* will furnish the answers to the greater number of questions which present themselves to the thinking public when listening to the performance of musical works.

With this end in view, this little work, written for the educated amateur, and particularly for the concert-goer, will contain an outline of the history of music, general information on the elements of music and form, and an essay on the most important instruments, their employment, etc. A catalogue of contents is combined with a glossary of musical terms, names of musicians and writers on music, etc., with explanations and remarks.

It is self-evident that the separate articles can be in no sense exhaustive; they can only present the most necessary information in the clearest possible manner. Nevertheless, in the following chapters many things must be mentioned which, if they are to be intelligible to the reader, render it necessary to go back to the beginning. The aim has been so to educate the amateur, that he may, in future, be in a position to comprehend, as a work of art, as a consciously felt whole, that which he has hitherto allowed to impress him unconsciously; to

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feel its relationship to nature and to the history and development of music ; in a word, he will learn to listen consciously and intelligently.

The reader will not only glean information from this little book, he will, above all, be spurred on to penetrate more deeply into musical science, and to become better acquainted with the glorious creations of the great masters. If it should appear to the reader that we have here and there gone too far into detail he must remember the words of Goethe :

“If you would enjoy the whole, you must perceive the whole in the smallest part.”

THE AUTHOR.

TRANSLATOR'S NOTE.

THE Author in many cases devotes only a few words to subjects which cannot be made intelligible to the reader under such circumstances. It would perhaps have been better to avoid touching upon them at all, but it has been thought advisable not to alter anything in the course of the work. The translator has, therefore, in some cases supplied additional information, and in others has referred the reader to works in which he can study at greater length what has only been glanced at by the Author. All notes or interpolations by the translator are enclosed in brackets [].

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POPULAR HANDBOOK OF MUSICAL INFORMATION.

PART I.

HISTORY OF MUSIC.

THE History of Music may be divided into three periods, each distinguished by important developments in the theory and practice of music.

- A. *The Ancient Period* (to the 9th or 10th century after Christ), the period of "Homophony" (unison). The ancients knew "Polyphony" only in the form of unison, or doubling in the octave.
- B. *The Middle Ages* (to the end of the 16th century), the epoch of the development and perfection of polyphonic vocal music, and the development of musical notation.
- C. *The Modern Period* (during the 16th century), development of instrumental music (about 1600), accompanied melody, and harmony.

The Ancient Period.

Concerning the practice of music by the ancients we have a certain amount of detailed information, but of their compositions little remains. We are well informed, on the other hand, concerning their musical instruments and notation, also concerning the theory of music, owing to the minuteness of all the accounts of ancient times.