

THE APPRECIATION OF MUSIC

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649410736

The Appreciation of Music by Albert Gehring

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ALBERT GEHRING

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CLEVELAND

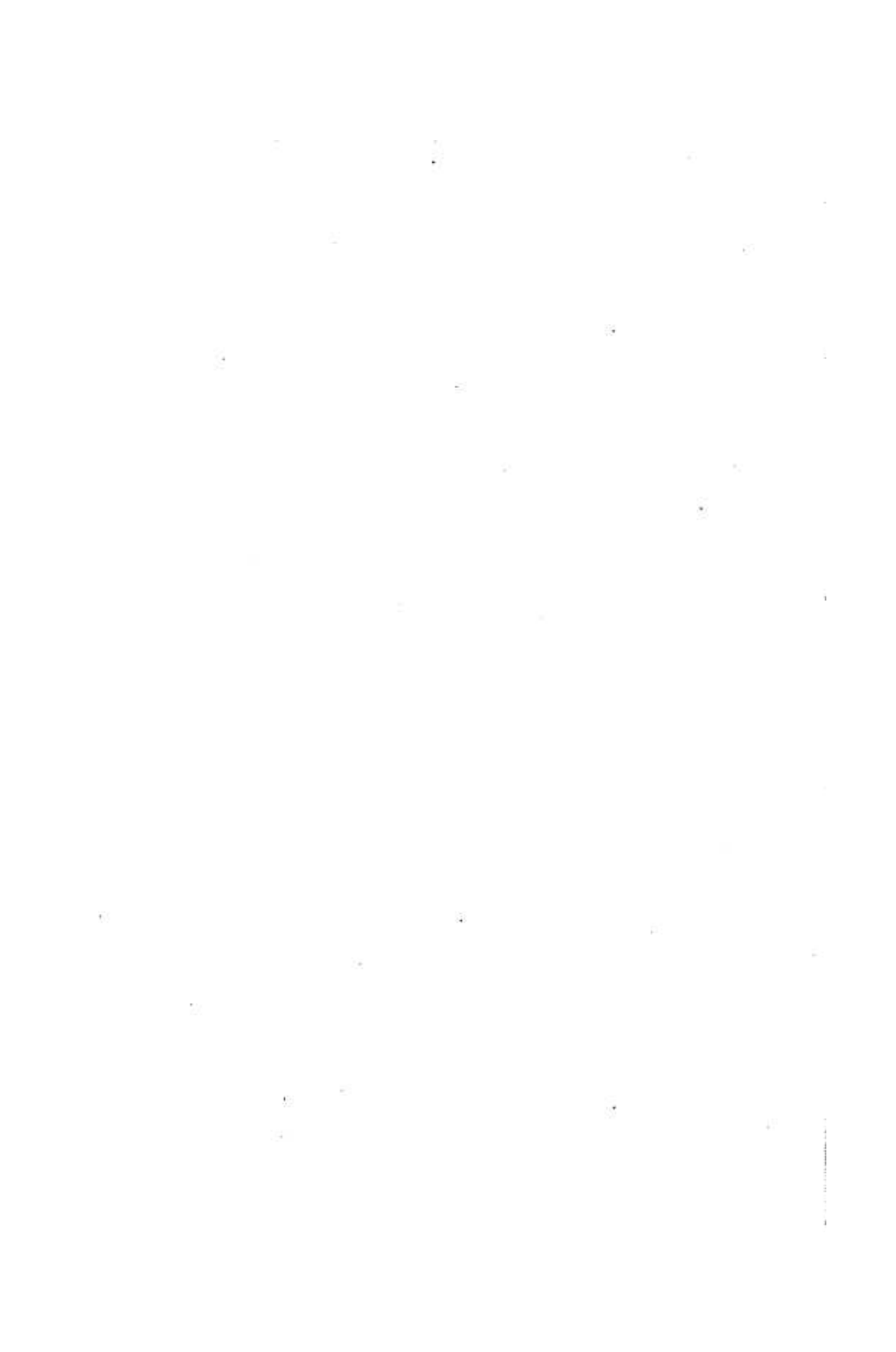
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TO
F. X. ARENS



P R E F A C E

The following chapters are a condensation of a series of lectures delivered some years ago at the College for Women, Cleveland, Ohio. They are intended, especially, for the large class of readers who are interested in music, but who have never made a study of it and are ignorant of its technical aspects. The aim is to give an insight into the structural features of the art, without bewildering with long and pedantic discussion. Clearness and simplicity of exposition are therefore the only ends sought. A careful study of the contents, coupled with intelligent listening in the concert-hall will, it is hoped, enable even the layman to gain considerable knowledge about the complexities which usually appear so formidable.

While the author has attempted to be original in the method of presentation, it was almost unavoidable for him to undergo the influence of existing treatises in regard to the subject-matter of his book. This is so especially with reference to the choice of technical terms, the classification of musical forms, and the like. Naturally it was better to follow the path of accepted authorities in these things than to attempt novel presentations at all costs. Among the works to which obligation is due may be mentioned: Elson's *Theory of Music*, Bussler-Cornell's *Theory and Practice of Musical Form*, Parry's *Art of Music*, and Grove's *Dictionary of Music and Musicians*.

The illustrations have mainly been drawn from the realm of instrumental music, the reason being that most of the subjects considered, *e. g.* counterpoint, thematic work, and instrumentation, have found their best embodiment in this species of music. Insofar as vocal compositions make use of the features in question, they are effective in the same way as compositions performed solely by instruments; hence what is said of the latter will also apply to the former.

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