

**THE PHILOSOPHY
OF SOUND, AND
HISTORY OF MUSIC**

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The philosophy of sound, and history of music by W. Mullinger Higgins

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HISTORY OF MUSIC.

BY

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PHILOSOPHY OF SOUND.

INTRODUCTORY CHAPTER.

ALTHOUGH the art of playing on musical instruments has become so general, in this country, that the education of a female is esteemed imperfect if she be not a tolerable performer, the science of music seldom becomes an object of study. There are many persons who, from constant practice, are able to make the meanest and least perfect instruments "discourse most eloquent music," and yet cannot account for the production of a single sound, much less for the spirit-stirring harmony. When we consider the great interest which has been felt by all classes of society, during the last few years, in philosophical researches, we cannot attribute this ignorance of the philosophy of sound and the principles of music to any distaste for such inquiries. An effort has been made to inculcate the necessity of studying the styles of the more celebrated composers, and a better taste has been thus already created. An equal amount of importance will soon, we think, be attributed to the science; a know-