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C. Hubert H. Parry (1848–1918), knighted in 1902 for his services to music, was a distinguished composer, conductor and musicologist. In the first of these roles he is best known for his settings of Blake's 'Jerusalem' and the coronation anthem 'I was glad'. He was an enthusiastic teacher and proselytiser of music, believing strongly in its ability to widen and deepen the experience of Man, and this book, published in 1896 as a revised version of his 1893 *The Art of Music*, appeared in a series called 'The International Scientific Series'. Parry's intention is to trace the origins of music in 'the music of savages, folk music, and medieval music' and to show 'the continuous process of the development of the Musical Art in actuality'.

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THE EVOLUTION OF
THE ART OF MUSIC

BY

C. HUBERT H. PARRY

D.C.L. DURHAM, M.A. OXON.

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P R E F A C E

THE following outline of the Evolution of Musical Art was undertaken, at the invitation of Mr. Kegan Paul, somewhere about the year 1884. Its appearance was delayed by the constantly increasing mass of data and evidence about the music of savages, folk music, and mediæval music; and by the necessity of exploring some of the obscure and neglected corners of the wide-spread story of the Art. And though the subject was almost constantly under consideration, with a few inevitable interruptions, the book was not completed till 1893.

Obligations in many directions should be acknowledged—especially to Mr. Edward Dannreuther, for copious advice, suggestions, and criticisms during the whole time the work was in hand; to Miss Emily Daymond, of Holloway College, for reading the proofs; to Mr. W. Barclay Squire, for untiring readiness to make the resources of the Musical Library of the British Museum available; to Mr. A. J. Hipkins, for advising about the chapter on Scales; and to Mr. Herbert Spencer, Mr. H. H. Johnston, and many others for communications about the dancing and music of savage races.

The title, under which the book was first published in 1893, was evidently misleading, and has therefore been slightly amplified, with the view of suggesting the intention of the work

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PREFACE

more effectually. It is hoped that the drawback under which it labours, through the impossibility of introducing many musical illustrations in such a narrow space, may before long be remedied by the publication of a parallel volume, consisting almost entirely of musical excerpts and works which are not easily accessible to the general public, so arranged as to show the continuous process of the development of the Musical Art in actuality.

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