



# HARVARD THE BRIEF DICTIONARY OF MUSIC

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BOOK FOR CLASSICAL MUSIC

WILLI APEL AND RALPH T. DANIEL

# The Harvard Brief Dictionary Of Music

**Zarko Cvejić**



## **The Harvard Brief Dictionary Of Music:**

**The Harvard Brief Dictionary of Music** Willi Apel, Ralph Thomas Daniel, 1966      [The Harvard Brief Dictionary of Music](#) Willi Apel, 1960      **The Harvard Brief Dictionary of Music** Willi Apel, 1962      **The Harvard Dictionary of Music** Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music The Harvard Dictionary of Music has long been admired for its wide range as well as its reliability This treasure trove includes entries on all the styles and forms in Western music comprehensive articles on the music of Africa Asia Latin America and the Near East descriptions of instruments enriched by historical background and articles that reflect today's beat including popular music jazz and rock Throughout this Fourth Edition existing articles have been fine tuned and new entries added so that the dictionary fully reflects current music scholarship and recent developments in musical culture Encyclopedia length articles by notable experts alternate with short entries for quick reference including definitions and identifications of works and instruments More than 220 drawings and 250 musical examples enhance the text This is an invaluable book that no music lover can afford to be without      *The Harvard Brief Dictionary of Music* Willi Apel, Ralph T. Daniel, 2013-10-01      **Harvard Brief Dictionary of Music** Willi Apel, Ralph T. Daniel, 1983-08      [The Harvard Brief Dictionary of Music by Willie Apel](#) Willi Apel, 1960      [Harvard Dictionary of Music](#) Willi Apel, 1969 Contains nearly 1000 pages of precise and accessible information on all musical subjects      [The New Harvard Dictionary of Music](#) Don Michael Randel, 1993      [The Complete Idiot's Guide Music Dictionary](#) Stanford Felix, 2010-07-06 A musician's vocabulary needs more than Do Re Mi Written in clear concise easy to understand language The Complete Idiot's Guide Music Dictionary covers a multitude of musical aspects indispensable to any musician Author and music professor Stanford Felix has compiled the most commonly found terms and explains them in a way that even the most novice musician can comprehend The only dictionary geared toward the beginner musician Gives clear concise definitions of terms theories and instruments as well as important works musicians and composers

**Harvard Dictionary of Music** Willi Apel, 1969      **The Harvard Concise Dictionary of Music and Musicians** Don Michael Randel, 2002-10-30 This new compact guide to the history and performance of music is both authoritative and a pleasure to use With entries drawn and condensed from the widely acclaimed The New Harvard Dictionary of Music and its companion The Harvard Biographical Dictionary of Music it is a dependable reference for home and classroom and for professional and amateur musicians This concise dictionary offers definitions of musical terms succinct characterizations of the various forms of musical composition entries that identify individual operas oratorios symphonic poems and other works illustrated descriptions of instruments and capsule summaries of the lives and careers of composers performers and theorists Like its distinguished parent volumes The Harvard Concise Dictionary of Music and Musicians provides information on all

periods in music history with particularly comprehensive coverage of the twentieth century Clearly written and based on vast expertise The Harvard Concise Dictionary of Music and Musicians is an invaluable handbook for everyone who cares about music *The New Harvard Dictionary of Music* Don Michael Randel,1986 Revised edition of Harvard dictionary of music

Harvard Concise Dictionary of Music Don Michael Randel,1978 Gives biographical information for over 2 000 composers as well as entries on compositions instruments and terms **12 Etude-Caprices in the Styles of the Great Composers**

Amy Barlowe,2009-09-23 Written by Juilliard trained violinist composer Amy Barlowe 12 Etude Caprices in the Styles of the Great Composers is a welcome addition to the intermediate solo violin repertoire Progressive and chronologically ordered these innovative etudes are invaluable both as study pieces and short unaccompanied concert works for competitions or recital programs Detailed Practice Guides follow each etude featuring methods for the development of technical and musical tools that will promote individual expression within the appropriate historical context Such aspects as sounding points varied vibrato and techniques for improving intonation are derived from each etude to increase facility musicianship and stylistic awareness Used as a supplement this fully illustrated and thoroughly engaging collection of original etudes provides a fresh and unique approach to the age old tradition of technical study Preparation for the major works of the great composers has never been more fun **Periodicals, Musical** Willi Apel,2013-03-01 Bonded Leather binding Thesaurus of ERIC

Descriptors ,1975 *Harvard Dictionary of Music* Willi Apel,1979 **The Virtuoso as Subject** Zarko Cvejić,2016-06-22

This book offers a novel interpretation of the sudden and steep decline of instrumental virtuosity in its critical reception between c 1815 and c 1850 documenting it with a large number of examples from Europe s leading music periodicals at the time The increasingly hostile critical reception of instrumental virtuosity during this period is interpreted from the perspective of contemporary aesthetics and philosophical conceptions of human subjectivity the book s main thesis is that virtuosity qua irreducibly bodily performance generated so much hostility because it was deemed incompatible with and even threatening to the new Romantic philosophical conception of music as a radically disembodied abstract autonomous art and moreover a symbol or model if only a utopian one of a similarly autonomous and free human subject whose freedom and autonomy seemed increasingly untenable in the economic and political context of post Napoleonic Europe That is why music newly reconceived as radically abstract and autonomous plays such an important part in the philosophy of early German Romantics such as E T A Hoffmann Schelling and Schopenhauer with their growing misgivings about the very possibility of human freedom and not so much in the preceding generation of thinkers such as Kant and Hegel who still believed in the transcendently free subject of the Enlightenment For the early German Romantics music becomes a model of human freedom if freedom could exist By contrast virtuosity irredeemably moored in the perishable human body ephemeral and beholden to such base motives as making money and gaining fame is not only incompatible with music thus conceived but also threatens to expose it as an illusion in other words as irreducibly corporeal and by extension the human subject it was

meant to symbolise as likewise an illusion Only with that in mind may we begin to understand the hostility of some early to mid 19th century critics to instrumental virtuosity which sometimes reached truly bizarre proportions In order to accomplish this the book looks at contemporary aesthetics and philosophy the contemporary reception of virtuosity in performance and composition and the impact of 19th century gender ideology on the reception of some leading virtuosos male and female alike

**Grove's Dictionary of Music and Musicians** George Grove, 1927

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