Oxford

Musical Terms

ALISON LATHAM

Oxford Dictionary Of Musical Terms

John Stainer, William Alexander Barrett

Oxford Dictionary Of Musical Terms:

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Bryn Terfel have also been updated There are entries on directors and critics producers and designers on writers and scholars and on music journals as well as on musical terms and forms instruments works and venues BOOK JACKET The Oxford Dictionary of Literary Terms Chris Baldick, 2015 Contains a fully updated A Z guide to over 1 200 definitions of terms from the fields of literary theory and criticism rhetoric versification and drama Recommendations for further reading are A Dictionary of Musical Terms Theodore Baker, 1895 Stainer and Barrett's Dictionary of Musical A dictionary of musical terms, ed. by J. Stainer and W.A. Barrett sir John **Terms** William Alexander Barrett, 1898 Musical Terminology, 1999 Created after years of compiling organizing and editing by David Boccagna a Stainer, 1898 practicing musician for over thirty years this compendium was born out of a of a practical need for clarity and precision in terminology Performers teachers students and amateur music lovers will find it easy to use easy to handle and of infinite value in the interpretation and appreciation of music of every style and description BOOK JACKET Research in Music Pauline Shaw Bayne, 2008-09-18 A Guide to Library Research in Music introduces the process and techniques for researching and writing about music This informative textbook provides concrete examples of different types of writing offering a thorough introduction to music literature It clearly describes various information searching techniques and library based organizational systems and introduces the array of music resources available Each chapter concludes with learning exercises to aid the students concept application and skill development Appendixes provide short cuts to specific topics in library organizational systems including Library of Congress Subject Headings and Classification The concluding bibliography provides a guick overview of music literature and resources emphasizing electronic and print publications since 2000 but including standard references that all music researchers should know The Pianist's Dictionary Maurice Hinson, Wesley Roberts, 2020-03-03 From A to Z to middle C An essential reference for piano students teachers players and music lovers with hundreds of definitions E L Lancaster Alfred Music The Pianist's Dictionary is a handy and practical reference dictionary aimed specifically at pianists teachers students and concertgoers Prepared by Maurice Hinson and Wesley Roberts this revised and expanded edition is a compendium of information gleaned from a combined century of piano teaching Users will find helpful and clear definitions of musical and pianistic terms performance directions composers pianists famous piano pieces and piano makers The authors succinct entries make The Pianist's Dictionary the perfect reference for compiling program and liner notes studying scores and learning and teaching the instrument This new edition is a go to source for piano scholars and students for quick information on musical terms pianists major works in the piano repertoire piano manufacturers and more comprehensive easy to use Jane Magrath University of Oklahoma Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and

as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come The Concise Oxford Dictionary of Music Michael Kennedy, 1996 Derived from the full Oxford Dictionary of Music this is the most authoritative and up to date dictionary of music available in paperback Fully revised and updated for this new edition it is a rich mine of information for lovers of music of all periods and styles Over 10 000 entries on musical terms works composers librettists musicians singers and orchestras **Music and Translation** Lucile Desblache, 2019-06-04 This book explores how transformations and translations shape musical meanings developments and the perception of music across cultures Starting with the concept of music as multimodal text the author understands translation as the process of transferring a text from one language verbal or not into another interlingually intralingually or intersemiotically as well as the products that are derived from this process She situates music and translation within their contemporary global context examining the tensions between local and global cosmopolitan and national and universal and specific settings to arrive at a celebration of the translational power of music and an in depth study of how musical texts are translated This book will be of interest to translation studies scholars who want to broaden their horizons as well as to musicians and music scholars seeking to understand how cultural exchange and dissemination can be driven by translation

John Birchensha: Writings on Music Christopher D.S. Field, Benjamin Wardhaugh, 2017-07-05 John Birchensha c 1605 1681 is chiefly remembered for the impression that his theories about music made on the mathematicians natural philosophers and virtuosi of the Royal Society in the 1660s and 1670s and for inventing a system that he claimed would enable even those without practical experience of music to learn to compose in a short time by means of a few easy certain and perfect Rules his most famous composition pupil being Samuel Pepys in 1662 His great aim was to publish a treatise on music in its philosophical mathematical and practical aspects which would have included a definitive summary of his rules of composition entitled Syntagma music Subscriptions for this book were invited in 1672 3 and it was due to be published by March 1675 but it never appeared and no final manuscript of it survives Consequently knowledge about his work has hitherto remained extremely sketchy Recent research however has brought to light a number of manuscripts which allow us at last to form a more complete view of Birchensha s ideas Almost none of this material has been previously published The new items include an autograph treatise of c 1664 A Compendious Discourse of the Principles of the Practicall and an autograph notebook now in Brussels containing his six rules of composition with music examples presumably written for a pupil

Bringing all this material together in a single volume will allow scholars to see how Birchensha s rules and theories developed over a period of fifteen years and to gain at least a flavour of the lost Syntagma music Musical Ornamentation Edward Dannreuther, 1893

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