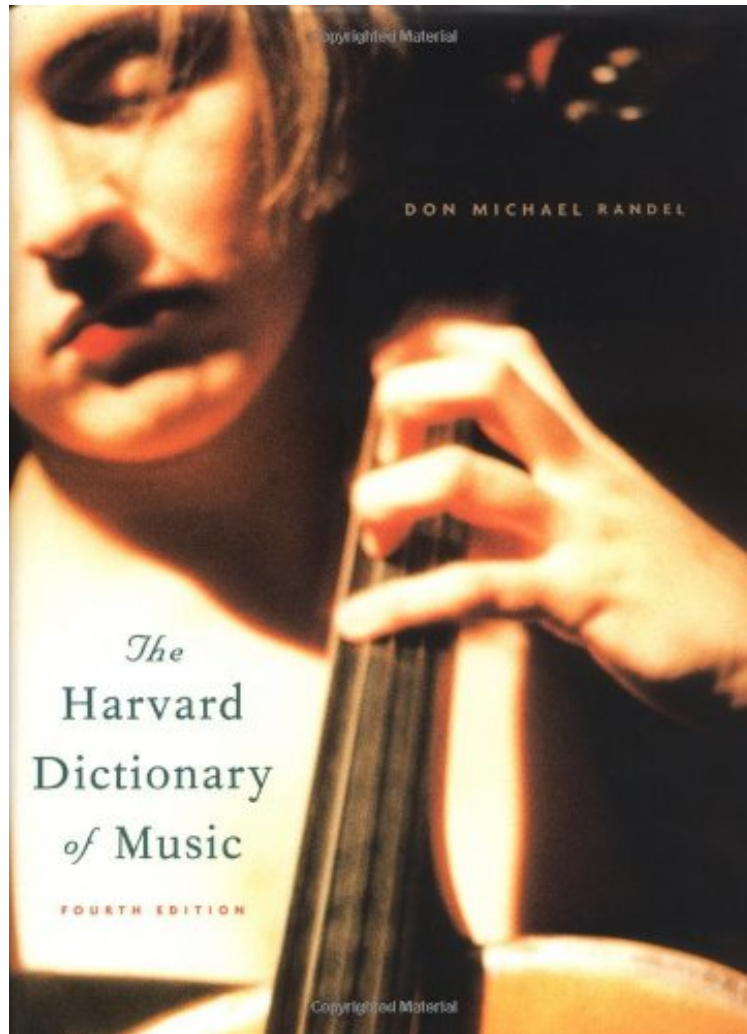


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From Alfred : The Harvard Dictionary of Music (Harvard University Press Reference Library) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Harvard Dictionary of Music (Harvard University Press Reference Library):

2 of 2 people found the following review helpful. Essential for Musicians and EducatorsBy ColeThis reference book is important to have on hand. As a music major, I prefer to not "Google" all of the terms that are in my music. Additionally, the information contained in here is far more interesting than any Google Search will provide. The wording is clear and concise. If you're giving lessons to students or are a student yourself, either way this will serve

you for years to come! Make sure to place this on a bookshelf somewhere where you can quickly refer to it! It is great teaching and learning material. 2 of 2 people found the following review helpful. Best Music Dictionary Ever!!! By Nan This dictionary is extremely thorough. I was actually glad that one of the reviews stated it did NOT have the biographies of composers. I didn't want one with all of that. The definitions of terms, symbols, etc. are easy to understand and there are so many entries with terms I've never heard of (and I've been playing the piano for almost 50 years!). I was also impressed with the quality of the paper. So many books today have the recycled paper that looks yellow when new and only gets worse in a few years. This paper is brighter and is of higher quality. With my increasing number of piano students, I am glad to have this book to help answer questions of my more advanced students. Totally satisfied with this purchase!! 2 of 2 people found the following review helpful. THE definitive music reference for half a century By Joseph Kline PhD, MD This is the definitive music reference dictionary. Back when I was in music school at Indiana University, Willi Apel was the editor. Don't look for composers or musical works. They aren't there. But for everything else, The Harvard Dictionary of Music is the ONLY dictionary you will ever need. It is nice to see that the production values have not declined. No serious musician or music lover can be without it. It would be unthinkable for it not to be at arm's length from my chair in the listening room. HIGHLY RECOMMENDED now and forever!

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.

From Booklist Reverting to its original title, The Harvard Dictionary of Music continues under editor Randel as a revision of his 1986 The New Harvard Dictionary of Music, so named at that time to reflect its significantly expanded scope from previous editions. The focus remains "the tradition of Western art music," with greater attention to world and popular music. Dozens of contributing scholars are listed in the front matter and denoted by initials at the end of entries. Entries range from one or two words to multiple pages in length, defining or explicating terms for musical styles, instruments, performance marks, concepts, and works (e.g., Blues, Consonance and dissonance, Koto, Largo, Moonlight Sonata, Percussion instruments, Suzuki method). Black-and-white illustrations identify instruments, and staves and other forms of notation aid understanding of concepts (e.g., Diminution, Mambo). Many longer essays retain most of the text of the last edition, with brief updates to each section where appropriate. For example, England is enhanced by a listing of important British composers born in the twentieth century under the heading "History." Others have been substantially reworked or replaced (e.g., Electro-acoustic music). Many short entries have been completely revamped to reflect greater cultural importance or changing use or understanding of the terms. For example, Reggae now emphasizes the influence of Bob Marley. The content occasionally seems a bit behind the times, omitting terms like MIDI and MP3 (though Compact disc is a new entry) and failing to mention significant technological advances in Notation and Score that enable new approaches to both representation and reproduction of musical ideas. Brief bibliographies accompany many of the articles, and these have been updated even if there were few major changes to the entry. In comparison with other single-volume music references, such as the Oxford Companion to Music (2002) and Baker's Dictionary of Music (Gale, 1997), Harvard does not have biographical entries, is generally more scholarly in tone and content, and has many unique articles (e.g., Boston dip waltz, Ecphonetic notation, Lombard rhythm). Recommended for any comprehensive music reference collection. RBB Copyright American Library Association. All rights reserved From reviews of the previous edition: "May well be the indispensable one-volume reference work on the subject of music--classical, ethnic, pop or rock . . . If you must know the difference between the Lydian and Mixolydian modes, you can find that lucidly described, but not to the exclusion of a note on the practice and etymology of doo-wop." (Herbert Glass Los Angeles Times) [From a review of the previous edition] This single volume [provides] as full a range of non-biographical information as most of us are likely to require. (Peter Heyworth Observer) [Praise for the previous edition] A genuinely indispensable book, readable, accurate, and completely reliable. (Andr Previn, Conductor, pianist, and composer) Easily the most useful of all musical dictionaries because of its accuracy, concision, and ease of reference. (Charles Rosen, pianist, author, and critic) [Moves] impressively and easily between non-Western and Western music, integrating ancient theory and modern practice into a genuinely, and invigoratingly, global survey. (Christopher Wintle Times Literary

Supplement)Its discussion of complicated technical issues is admirably concise and clear (see the entry on 'twelve-tone music'), and some of its entries on pop music are both sensible and amusing...This book has proved of daily, error-free usefulness. (Richard Dyer Boston Globe)When it appeared in 1986, The New Harvard Dictionary of Music was hailed in many quarters as the most valuable single-volume reference work on classical music in English. Now, still unsurpassed in the classical field, it has become even more valuable, with a new edition...The Harvard Dictionary now makes incursions into rock, pop and world music...This is all good news for music lovers whose tastes run to the traditional, the more so for any who might want to broaden them. (James R. Oestreich New York Times 2003-11-23)The book--approximately 1,000 pages in length--is solidly accurate and refreshingly concise. Best of all, it provides a complete listing of all relevant terms, literally from A (Abendmusik, or evening music) to Z (Zigeunermusik, or gypsy music)...In short, the Harvard Dictionary of Music is amazing, wonderful, and highly useful. (John A. Murray Bloomsbury 2004-01-01)The essential one-stop reference has been newly updated, making it even more essential. After all, how else are you going to find out what euouae are (the vowels of the words 'seculorum Amen' sung in Gregorian chant) or that you just missed Berlioz's 200th birthday? (Mark Swed Los Angeles Times 2003-12-18)Readers will not be disappointed with the fourth edition of the Harvard Dictionary of Music, long known as the essential single-volume music dictionary. Existing articles have been fine-tuned, and additions and deletions reflect new developments in musical scholarship as well as the changing world and its political boundaries. (K. A. Abromeit Choice 2004-04-01)The Harvard Dictionary of Music (Fourth Edition) is a resounding success...I can't imagine how Harvard University Press can offer such a detailed and meticulously produced volume for \$40, but that being the case there is no reason it should not become a much-thumbed part of every serious music-lover's library. (James M. Keller Symphony 2004-05-01)[The Harvard Dictionary of Music] manages...to live up to a sentence from its own entry on 'Dictionaries and encyclopedias': 'The success of a dictionary is judged mainly on its factual details, completeness of coverage, and clarity of presentation.' On all these counts, this volume scores very highly. (Hugh Wood Times Higher Education Supplement 2004-05-14)About the AuthorDon Michael Randel, former Professor of Music at Cornell University and Professor of Music and President of the University of Chicago, is President of the Andrew W. Mellon Foundation.