



Responsable de la Sección: Concha Aguirre

Dirige: José Miguel Alcrudo

Obras generales:	001 — 037
Teoría y pedagogía musicales:	038 — 102
Ediciones musicales:	103 — 119
Historia de la música:	120 — 182
Música española:	183 — 208
Folklore — Jazz — Rock — Pop:	209 — 225
Etnomusicología:	226 — 239
Ópera — Canto — Danza:	240 — 267
Instrumentos musicales:	268 — 277

OBRAS GENERALES

001 Agnew, V.: *Enlightenment Orpheus. The Power of Music in Other Worlds*
2008 – 278 pp., fig., not. €22,65

002 Bacciagaluppi, G. / L. Collarile: *Carlo Donato Cossoni (1623-1700)*.
Catalogo tematico
2009 – xvi + 396 pp., fig. €54,00

003 Baeck, E.: *Andre Cluytens. Itinéraire d'un chef d'orchestre*
2009 – 416 pp. €39,00

004 Baierle, C.: *Der Musikverlag. Geschichte, Aufgaben, Medien und neue Herausforderungen*
2009 – 568 pp. €51,00

005 Barce, R.: *Las palabras de la música*. Escritos de Ramón Barce. J. F. de Dios Hernández y E. Martín, eds.

2009 – 789 pp., fot. €38,00

006 Bodley, L. B.: *Göthe and Zelter: Musical Dialogues*

2009 – 604 pp., 10 fig. €56,65

007 Bohlman, P.: *Jewish Music and Modernity*

2009 – 314 pp., 35 fig., 5 not. €37,75

ÍNDICE: Before jewish music — 1. *Places of Jewish Music:* The jewish village: music at the border of myth and history — The People without music history: rediscovering jewish music in the Mediterranean — East and West — 2. *Ontologies of Jewish Music:* Inventing jewish music — Self-reflecting-self: jewish music collecting in the mirror of modernity — Paths toward utopia — 3. *Beyond Jewish Music:* Parables of the metropole — Jewishness in music: mirrors of selfness in jewish music — Staging jewish music: — *Epilogue:* After jewish music.

008 Bonastre, F./J. M. Gregori, eds.: *Inventaris dels fons musicals de Catalunya, 2: Església parroquial de Sant Pere i Sant Pau de Canet de Mar*, 2 vols.

2009 – 1.013 pp. €40,00

009 Clausen, B. & al., eds.: *Music in Motion: Diversity and Dialogue in Europe. Study in the Frame of the «Extra! Exchange Traditions» Project*

2009 – 368 pp., fig. €36,20

010 Cornaz, M.: *Les éditions musicales publiées à Bruxelles au XVIII^e siècle (1706-1794)*. Catalogue descriptif et illustré

2008 – 321 pp., fig. €41,00

011 Delle Vigne, A.: *Viaje a la intimidad de un pianista*

2008 – 358 pp. €19,95

012 Fatus, C.: *Vocabulaire des nouvelles technologies musicales*

1994 – 224 pp., fig. €19,06

013 Furtwängler, W.: *Aufzeichnungen 1924-1954*. Hrsg. von E. Furtwängler und G. Birkner

2009 – 359 pp. €31,15

- 014** Geiger, H.: *Erbblühende Zweige. Westliche klassische Musik in China*
2009 – 204 pp., 26 fig. €41,55
- 015** Gillingham, B.: *Indices to Cambridge, Fitzwilliam Museum Ms 369*
2008 – xxiv + 823 pp. €160,00
- 016** Gómez González, P. J. & al.: *El archivo de los sonidos: la gestión de fondos musicales*
2008 – 522 pp., fig. €30,00
ÍNDICE: A) *La documentación musical:* Los archivos musicales: estado de la cuestión — Archivos musicales: un acercamiento a la historia y tipos de archivos musicales en el entorno hispánico — La documentación musical: fuentes para su estudio — B) *El tratamiento de la documentación musical:* La organización de archivos musicales — Pautas para el tratamiento de archivos musicales. El Archivo catedral de Salamanca — Normas de descripción de fondos musicales — Catalogación, microfilmación, estudio, edición y difusión del patrimonio musical de la iglesia católica en Andalucía por el Centro de documentación musical de Andalucía (1987-2007) — La conservación y restauración de cantorales y partituras musicales — Conservación de los documentos sonoros — Legislación en materia de archivos musicales — C) *Los centros de documentación musical:* Los archivos musicales de las catedrales españolas — Fondos musicales en el Archivo general de Palacio — La documentación musical en la Biblioteca nacional. Historia, estructura y tipos de documentos — El Archivo y la Biblioteca del Real conservatorio de música de Madrid — Los archivos musicales familiares y personales — Archivos sonoros: la voz callada de la documentación musical — Los archivos de música popular de tradición oral (folklore musical) — Los centros de documentación musical en España: difusión del patrimonio y proyectos internacionales — El Centro de investigación de música religiosa española (CIMRE).
- 017** Goubault, C.: *Vocabulaire de la musique à l'aube du XX^e siècle*
2000 – 240 pp. €19,06
- 018** Goubault, C.: *Vocabulaire de la musique romantique*
1997 – 240 pp., not. €19,06
- 019** Grassot i Radresa, M.: *Inventaris dels fons musicals de Catalunya, 3: Fons del Museu de la Mediterrania de Torroella de Montgrosi (I)*
2009 – xxiii + 439 pp. €28,00
- 020** Gregori i Cifre, J.: *Inventaris dels fons musicals de Catalunya, 1: Fons de la catedral-basilica del Sant Esperit de Terrassa*
2007 – lv + 566 pp. €30,00
- 021** Hevia Ballina, A., ed.: *Memoria ecclesiae, XXXI: Música y archivos de la*

iglesia santoral hispano-mozárabe en las diócesis de España. Actas del XXI congreso de la Asociación celebrado en Santander (12 al 16 de septiembre de 2005)

2008 – 837 pp. €60,00

022 Hiemke, S., ed.: *Beethoven-Handbuch*

2009 – xxxii + 628 pp., not. €79,05

023 Howard, D. / L. Moretti: *Sound and Space in Renaissance Venice. Architecture, Music, Acoustics*

2009 – 368 pp., 80 fig., 40 lám. col. €39,00

024 Knispel, C. M. / G. Gruber, eds.: *Mozarts Welt und Nachwelt*

2009 – x + 621 pp., fig. €114,40

Das Mozart-Handbuch, 5.

025 Maisonneuve, S.: *L'invention du disque 1877-1949. Genèse de l'usage des médias musicaux contemporains*

2009 – 277 pp., fig. €29,00

026 Mans, M.: *Living in Worlds of Music. A View of Education and Values*

2009 – xiv + 242 pp. €106,95

027 *Musiker. Cuadernos de música*, 16 — 2008

2008 – 413 pp., not. €14,00

ÍNDICE: S. Etcharry: Le prix de Rome de composition de 1903: Raoul Laparra et la cantate *Alyssa* — A. Kaiero Claver: Stravinski: ¿compositor moderno, antimoderno o postmoderno? — J. R. Ogas Jofré: Obras para piano de Francisco Escudero: texto y contexto — I. Díaz Morlán: Las canciones de Francisco Escudero — J. C. Enríquez Fernández: La formación de la orquesta tamborilera vasca. Su contextos históricos y culturales (s. XVIII-XIX) — J. S. del Campo Olaso: El órgano Mutin-Caraillé-Coll de Usurbil después de un siglo — C. Zudaire Huarte: Organerías (X): provisión y primeros organistas de Cegama (s. XVIII-XIX) — A. Cámara Izagirre & al.: Los instrumentos de la orquesta en la escuela primaria: propuesta de trabajo en el aula de música — C. Asín Bailo: Estudio del modelo curricular de la armonía en grado medio para la comunidad foral de Navarra — A. Golaracena Asa / M. M. Jimeno Gracia: Análisis de los estudios profesionales de música en Navarra a partir de la LOGSE. El punto de vista del profesorado — C. Rodríguez Suso: Fuentes privadas para el estudio de la música: el epistolario de Resurrección María de Azkue (2) — P. Leñena Mendizabal: Conversaciones con Imanol Olaizola — *Dossier: Las profesiones de la música en el siglo XXI: perspectivas laborales (Donostia – San Sebastián, 2-12-2006)*: M. Cañada Zorrilla / I. Larrinaga Cuadra: Introducción — I. Larrinaga Cuadra: Presentación

de la jornada — J. M. Vilar Torrens: Jóvenes músicos, formación académica y mundo laboral — A. Zubikarai Erkiaga: Crisis de la música en los medios de comunicación — R. Ugarte Alvarado: Formación y desarrollo del gestor musical: la gestión orquestal — Z. Cámara Izagirre: Futuro y compromisos del especialista de música en la escuela — J. M. Vilar Torrens: Retos de la formación musical en la educación secundaria — A. Polo Bilbao: Los retos de la formación superior de violoncello en el País Vasco — P. San Legaristi: El grado medio de música: situación y líneas de trabajo en la comunidad autónoma del País Vasco (2003-2007) — E. Echeveste Espina: Brainstorming: una tormenta de perspectivas — M. Cañada Zorrilla: Perfiles y profesiones de la música.

028 Nassarre, XXIV: *Revista aragonesa de musicología*

2008 – 267 pp., not., fig. €28,00

ÍNDICE: P. Calahorra: «Alleluyas a tres boses» en el ms. 2-3 de Tarazona — F. J. Estrada Ramiro: Pronunciación de los textos latinos puestos en música. Estudio práctico para la interpretación de la música española — L. Jambou: August Gottfried Ritter (1811-1885). Un eslabón en la transmisión de la música antigua — J. Sierra Pérez: Antonio Soler: «Razón individual del nuevo y singular órgano ejecutado por Don José Casas en el Real coro de San Lorenzo» — J. Gonzalo López: Suerte de noticias, principalmente sobre el órgano, extraídas del Archivo de la catedral de roda de Isábena (Huesca) y datación e inventario de todas las partes del instrumento — J. L. García Remiro: *Antiphonarium de Sanctis*: los manuscritos Munébregra II y III (s. XIV) y la labor de sus copistas.

029 Noiray, M.: *Vocabulaire de la musique de l'époque classique*

2005 – 255 pp., not. €19,50

030 Pastor Comín, J. J.: *Loco, trovador y cortesano. Bases materiales de la expresión musical en Cervantes*

2009 – 310 pp., not. €49,00

ÍNDICE: Introducción — Bases materiales para el estudio de las relaciones entre el hecho musical y literario — Don Quijote: trovador y cortesano — *Amor de oídas*: Don Quijote, Jaufre Rudel y Pierre de la Croix — La experiencia musical cervantina: educación, amistades, espectáculos públicos y cautiverios — El fenómeno musical en proverbios y refranes: funciones y contextos — «Músico de mohatra sincopado»: consideración social del músico en la obra cervantina — Asunción y transformación de los arquetipos: el pregonero, el ciego y el maestro de danzar — La música, el diablo y la muerte — La música como dulce armonía — Música y polifonía — La configuración emblemática del fenómeno musical — Epílogo — Bibliografía.

031 Ruffini, M. / G. Wolf, eds.: *Musica e arti figurative. Rinascimento e novecento*

2008 – xlviii + 450 pp., fig. €84,50

032 Sánchez Aristi, R.: *La propiedad intelectual sobre las obras musicales*

2005 – 648 pp. €45,00

033 Sandberger, W., ed.: *Brahms-Handbuch*

2009 – xxx + 632 pp. €67,55

034 Sawkins, L.: *A Thematic Catalogue of the Works of Michel-Richard de Lalande (1657-1726)*

2005 – 752 pp., 16 fig., not. €218,00

035 Schaal-Gothardt, S., ed.: «... *Das alles auch hätte Anders kommen können*». *Beiträge zur Musik des 20. Jahrhunderts*

2009 – 249 pp., fig. €41,55

036 Sobel, R. / D. Weissman: *Music Publishing*

2008 – 208 pp. €28,00

037 Valdivielso Zubiría, M.: *Inventario de libros manuscritos de música sacra existentes en el territorio histórico de Álava*

2007 – 235 pp., lám. col. €30,00

TEORÍA Y PEDAGOGÍA MUSICALES

038 Agawu, K.: *Music as Discourse. Semiotic Adventures in Romantic Music*

2009 – vii + 336 pp., 110 not. €37,75
ÍNDICE: 1. *Theory:* Music as language — Criteria for analysis I — Criteria for analysis II — Bridges to free composition — Paradigmatic analysis — 2. *Analyses:* Liszt, Orpheus (1853-4) — Brahms, Intermezzo, op. 119 no.2 (1893), Brahms, Symphony no. 1/II (1872-76) — Mahler, Symphony no. 9/I (1908-09) — Beethoven, String quartet op. 130/I (1825-26), Stravinsky, Symphonies of wind instruments (1920) — Epilogue.

039 Arfouilloux, S.: *Que la nuit tombe sur l'orchestre. Surréalisme et musique*

2009 – 542 pp. €24,96

040 Bailey, T.: *The Chants of the Ambrosian Offertory: the Antiphons 'After the Gospel' and the Offerendae*

2009 – iv + 269 pp. €76,00

ÍNDICE: The liturgical function of the antiphons 'after the gospel' and the offerendae — The authentic

antiphonae post evangelium — The general nature, performance and distribution of the *antiphonae post evangelium* — Analysis of assignments I: The antiphons ‘post evangelium’ of the temporale — Analysis of the assignments II: The antiphons ‘post evangelium’ of the sanctorale — The authentic offerendae — The nature and distribution of the offerendae — Analysis of the assignments III: the offerendae of the temporale — Analysis of the assignments IV: the offerendae of the sanctorale — Offerendae, offertoria, versus, communia: some generalities and conclusions — *Appendices: 1(a)*: The *antiphonae post evangelium* in liturgical order with scriptural sources — *1(b)*: The *antiphonae post evangelium* in alphabetical order with scriptural sources and assignments — *2(a)*: The offerendae in liturgical order with scriptural sources — *2(b)*: The offerendae alphabetically by caput, their scriptural sources and assignments — *3*: Offerendae and verses with roman-gregorian counterparts — *4(a)*: AMS assignments of the offertoria of the Sanctorale in liturgical order — *4(b)*: AMS assignments of the offertoria of the Sanctorale in alphabetical order.

041 Beard, D. / K. Glog: *Musicology. The Key Concepts*
2005 – xiv + 239 pp. €20,15

042 Bergé, P. / J. D’Hoe / W. E. Caplin, eds.: *Beethoven’s Tempest Sonata: Perspectives of Analysis and Performance*
2009 – ix + 341 pp. €79,00

ÍNDICE: P. Bergé: Introduction. Analysis and performance in Beethoven’s *Tempest* sonata — P. Bergé / J. D’Hoe: To play or not to play: motivic connections in the first movement of Beethoven’s *Tempest* sonata — S. Burnham: Singularities and extremes: dramatic impulse in the first movement of Beethoven’s *Tempest* sonata — P. Burstein: Beethoven’s *Tempest* sonata: a Schenkerian approach — W. E. Caplin: Beethoven’s *Tempest* exposition: a springboard for form-functional considerations — K. Hamilton: Beethoven’s *Tempest* sonata in performance — R. Hatten: Interpreting Beethoven’s *Tempest* sonata through topics, gestures, and agency — J. Hepokoski: Approaching the first movement of Beethoven’s *Tempest* sonata through sonata theory — W. Kinderman: The first movement of Beethoven’s *Tempest* sonata: genesis, form, and dramatic meaning — W. Rothstein: Riding the storm clouds: tempo, rhythm, and meter in Beethoven’s *Tempest* sonata — D. Seaton: Narrativity and the performance of Beethoven’s *Tempest* sonata — S. Vande Moortele: The first movement of Beethoven’s *Tempest* sonata and the tradition of twentieth-century ‘*Formenlehre*’.

043 Birchensha, J.: *Writings on Music*. Edited by C. D. S. Field and B. Wardhaugh
2010 – 340 pp., fig., 138 not., tabl. €81,80

ÍNDICE: Introduction — Birchensha’s reputation as a music theorist — Birchensha’s life — The practical part of music — The mathematical and philosophical parts of music — ‘To reduce all the parts of musick to a regularity and just order’ — The sources — Transcription policy — *John Birchensha’s Writings on Music*: Dedicatory epistle and preface to *Templum musicum* (1664) — Letter to the Royal society (26 april 1664) — ‘A compendious discourse’ — Birchensha’s description of his ‘Grand scale’ (9 june 1665) — ‘Animadversion’ for *Syntagma musicae* — Synopsis of *Syntagma musicae* for the Royal society (february 1675/6) — Birchensha demonstrates his ‘compleat scale of musick’ to the Royal society (10 february 1675/6) — Rules of composition, I: Silas Taylor’s manuscript — Rules of composition, II: William Corbett’s manuscript — Rules of composition, III: Francis Withey’s manuscript.

044 Bisaro, X. / G. Chiello / P.-H. Frangne: *L'ombre de Monteverdi. La querelle de la nouvelle musique (1600-1638). L'Artusi, ou des imperfections de la musique moderne de Giovanni Artusi (1600)*. Présentation générale, traduction et annotation (...)

2008 – 219 pp., fig. €18,00

045 Böggemann, M. / D. Schenk, eds.: «*Wohin geht der Flug? Zur Jugend*». *Franz Schreker und seine Schüler in Berlin*

2009 – 162 pp., fig. €32,50

046 Brancacci, A.: *Musica e filosofia da Damone a Filodemo. Sette studi*

2008 – 161 pp. €20,00

ÍNDICE: I *tropoi* di Damone (37 b 2 e b 10 dk) — Protagora, Damone e la musica — Socrate, la musica, e la danza: Aristofane, Senofonte, Platone — Alcidamante e *Phibeh* 13 *de musica*. Musica della retorica e retorica della musica — Musica e filosofia in Platone, *Repubblica* II-IV — Aristosseno e lo statuto epistemologico della scienza armonica — Diogene di Babilonia e Aristosseno nel *De musica* di Filodemo.

047 Brockmann, N. M.: *From Sight to Sound. Improvisational Games for Classical Musicians*

2009 – ix + 153 pp., 179 not. €17,65

048 Brown, W.: *Menahem Pressler. Artistry in Piano Teaching*

2009 – 256 pp., 23 fot., 78 not. €20,55

049 Buschmeier, G., ed.: *Transkription und Fassung in der Musik des 20. Jahrhunderts*. Beiträge des Kolloquiums in der Akademie der Wissenschaften und der Literatur, Mainz, vom 5. bis 6. März 2004

2008 – 210 pp., 43 fig. €29,15

050 Caforio, C. / B. Passannanti: *L'alfabeto dell'ascolto. Elementi di grammatica musicale*

2009 – 214 pp. €16,65

051 Caplin, W. E. / J. Hepokoski / J. Webster: *Musical Form, Forms & Formenlehre. Three Methodological Reflections*. Edited by P. Bergé

2009 – 179 pp. €42,00

ÍNDICE: P. Bergé: Prologue. Considering musical form, forms and Formenlehre — 1. William E.

Caplin & the Theory of Forman Functions: W. E. Caplin: What are formal functions? — J. Hepokoski: Comments on W.E. Caplin's essay — J. Webster: Comments on W.E. Caplin's essay — W. E. Caplin: Response to the comments — 2. *James Hepokoski & the Concept of Dialogic Form*: J. Hepokoski: Sonata theory and dialogic form — W. E. Caplin: Comments on J. Hepokoski's essay — J. Webster: Comments on J. Hepokoski's essay — J. Hepokoski: Response to the comments — 3. *James Webster & the Concept of Multivalent Analysis*: J. Webster: Formenlehre in theory and practice — W. E. Caplin: Comments on James Webster's essay — J. Hepokoski: Comments on James Webster's essay — J. Webster: Response to the comments — P. Bergé: Epilogue. The future of Formenlehre.

052 Carrillo Guzmán, M. C.: *Introducción a la dramaturgia musical*
2009 – 122 pp. €12,00

053 Chaigne, A. / J. Kergomard: *Acoustique des instruments de musique*
2008 – 704 pp., fig., gráf. €45,00

ÍNDICE: 1. *Équations de base et oscillateurs*: Modèles continus — Oscillateur à un degré de liberté — 2. *Ondes et modes*: Modes de vibration — Ondes — Dissipation et amortissement — Systèmes couplés — Instruments à vent: section variable et trous latéraux — 3. *Non-linéarités et auto-oscillations*: Non-linéarités — Instruments à anche — B. Fabre: Instruments de la famille des flûtes — X. Boutillon: Instruments à cordes frottées — 4. *Rayonnement et interaction son-structure*: Sources élémentaires et multipôles — Rayonnement acoustique de structures — Rayonnement de systèmes complexes.

054 Chew, E. & al., eds.: *Mathematics and Computation in Music. Second International Conference*. Proceedings MCM 2009. John Clough Memorial Conference, New Haven, Ct, USA, June 19-22, 2009
2009 – xvi + 298 pp., fig. €64,15

055 Conway, C. M. / T. M. Hodgman: *Teaching Music in Higher Education*
2009 – xii + 244 pp., 13 fig. €25,20

056 Crawford, T. / L. Gibson, eds.: *Modern Methods for Musicology. Prospects, Proposals, and Realities*
2009 – 185 pp., 25 fig., 8 lám. col. €71,30

ÍNDICE: G. A. Wiggins: Computer representation of music in the research environment — F. Wiering: Digital critical editions of music: a multidimensional model — M. Fingerhut / N. Donin: Filling gaps between current musicological practice and computer technology at IRCAM — D. M. Howard: The computer and the singing voice — C. Duffy: Mapping the use of ICT in creative music practice — W. Goebel / G. Widmer: On the use of computational methods for expressive music performance — A. T. Lindsay: Understanding the capabilities of ICT tools for searching, annotation and analysis of audio-visual media — M. Casey: Audio tools for music discovery — A. Marsden: «What was the question?»: music analysis and the computer.

057 Crist, S. A. / R. M. Marvin, eds.: *Historical Musicology. Sources, Methods, Interpretations*

2008 – viii + 429 pp., 117 fig. €26,00

058 Dalmonte, R. / F. Spampinato, eds.: *Il nuovo in musica. Estetiche tecnologie linguaggi*. Atti del convegno, Trento, 18-20 gennaio 2008

2008 – xii + 317 pp. €35,00

ÍNDICE: 1. *Riflessioni teoriche sul nuovo*: A. Arbo: Il nuovo nel discorso sulla musica nel novecento — D. Barbieri: Il nuovo e il differente: un apologo storicista — M. Baroni: Esiste oggi un «nuovo modo» di fare musicologia? — C. Esclapez: Boris de Schloezer (1881-1960), André Souris (1899-1970) e André Boucourechliev (1925-1997). Un'altra musicologia? — L. Marconi: Il nuovo e i valori in musica e in musicologia — J. Molino: Musique, technique, innovation — G. Montecchi: Appunti sull'ideologia del nuovo in musica — F. Spampinato: Nuovi percorsi fra le memorie del corpo: sugli stilemi gestuali di Debussy — B. Vecchione: Dolce stil novo, ars nova, nova music. L'idée de «raison musicale trope» dans le motet de circonstance du moyen âge tardif — 2. *Intersezioni fra musicologia e altre scienze*: M. Aramaki & al.: Une approche interdisciplinaire de la sémiotique des sons — A. Camurri: Analisi di emozioni e della espressività nella musica e nella danza — G. De Poli / L. Mion: Espressività ed azione nell'esecuzione musicale — G. Haus: Un esempio di «nuova» tecnologia musicale — M. Russo: Problemi di organologia contemporanea: gli strumenti virtuali — J. Vion-Dury: Le cerveau est-il musical? Notes sur les plasticités cérébrale et musicale — 3. *Aspetti di nuova musicologia*: A. R. Addressi: Sinergie: cognizione, tecnologia, apprendimento. Esperimenti con i bambini e il Continuator — R. Agostini: Shakira dembow. Fare dischi pop, di successo — R. Dalmonte: Analisi melodia e tecnologia. Un esempio da «Tosca» di Puccini — M. De Giorgi: Gentilucci-Rilke: il tempo sullo sfondo. Illuminazioni rilkiane sul concetto estetico-compositivo di «nuova musica» in Armando Gentilucci — E. De Luca / V. Marangi: Rhythmic and proportional hidden or actual elements in plainchant. computerized census and integral restoration of a neglected musical repertoire [Raphael project] — M. Dellaborra / P. Gargiulo: Estratti dal progetto ITMI (1300-1799). Il «nuovo» tra medioevo e settecento — F. Gervasi: I repertori vocali di tradizione orale nelle recenti espressioni del folk-revival salentino. Nuove ipotesi di metodo a partire dalle problematiche di trascrizione del «livello immanente» — M. Gozzi: Codici musicali trentini on line — C.-C. Hess: John Zorn. Esquisse d'un compositeur postmoderne — E. Piras / G. Zanarini: Aspetti del «suono sferico» nelle improvvisazioni di Giacinto Scelsi — N. Ruget: Écoute nouvelle, Luigi Nono: les influences réciproques en temps réel du mot et du son — M. Storino / R. Caterina: Interpretazione musicale e gestualità — J. Suero: Joëlle Léandre et l'improvisé au regard de la conception du langage: une nouvelle perspective — C. Vendramini & al.: Captations gestuelles et sonores en milieu scolaire: approche didactique.

059 Dehaene, S. / C. Petit, eds.: *Parole et musique. Aux origines du dialogue humain*. Colloque annuel, Collège de France 2008

2009 – 366 pp., fig. €31,00

ÍNDICE: 1. *Entendre*: C. Petit: Entendre: bases physiologiques de l'audition — J. Bouveresse: Helmholtz et la théorie physiologique de la musique — D. Gnansia / C. Lorenzi: De la parole et du bruit: l'organisation auditive de l'identification de la parole — 2. *Paler et chanter*: P.-Y. Oudeyer: L'auto-organisation dans l'évolution de la parole — L. Rizzi: Comment formaliser la diversité des

langues? — I. Peretz / R. Kolinsky: Paroles et musique dans le chant: échec du dialogue? — 3. *L'invention de nouveaux modes de communication*: R. Chartier: Capter la parole vive — S. Arom: Entre parole et musique: les langages tambourinés d'Afrique subsaharienne — X. Rodet: Transformation et synthèse de la voix parlée et de la voix chantée — 4. *Plasticité et éducation*: M. Hausberger: L'apprentissage du chant chez les oiseaux: l'importance des influences sociales — G. Dehaene-Lambertz: À l'origine du langage chez le nourrisson — H. Neville: Comment la pratique de la musique améliore-t-elle les aptitudes cognitives? — A. Bargiacchi / M. Zilbovicius. Les raisons de l'autisme — 5. *Musique du langage et langage de la musique*: M. Edwards: Poésie et musique: la pensée audible — J.-C. Risset: Musique et parole: de l'acoustique au numérique — C. Hagège: Parole-chant: l'opéra — P. Szendy: Paroles, paroles — E. Bigand: L'émotion dans le langage musical.

060 Delaere, M. & al.: *Unfolding Time. Studies in Temporality in Twentieth Century Music*

2009 – 197 pp. €31,50

ÍNDICE: Preface. Studies in temporality in twentieth-century music — M. Delaere: Tempo, metre, rhythm. Time in twentieth-century music — J. London: Temporal complexity in modern and post-modern music: a critique from cognitive aesthetics — P. Decroupet: Rhythms - durations - rhythmic cells - groups. Concepts of microlevel time-organisation in serial music and their consequences on shaping time on higher structural levels — B. Brubaker: Time is time: temporal signification in music — I. Pace: Notation, time and the performer's relationship to the score in contemporary music.

061 Demuth, M., ed.: *Schönheit als verweigerte Gewohnheit. Der Schönheitsbegriff und die avancierte Musik im 20. Jahrhundert. Kolloquium des Dresdner Zentrums für Zeitgenössische Musik M Rahmen der 13. Dresdner Tage der zeitgenössischen Musik*

2008 – 107 pp., fig. €18,75

062 Díaz Marroquín, L.: *La retórica de los afectos*

2008 – vi + 328 pp. €59,00

ÍNDICE: 1. *La retórica de los afectos*: Polémicas modernas sobre la dignidad estética y afectiva de las lenguas vernáculas — Ética y estética del gesto y el afecto en la teoría filosófica y retórica clásicas — La expresión de los afectos y la retórica textual — El *decorum* de los afectos en la recepción humanista de la teoría clásica — Verdades absolutas y verosimilitud aristotélica en la estética y la ética barrocas — La recepción de la retórica de los afectos por la traditadística musical — El *decorum* de los estilos — 2. *Gestus-Affectus. Del stile rappresentativo al videoarte*: La jerarquía de los sentidos — Obviedad grotesca e ironía cortesana — Inteligibilidad y *lascividad* — La expresión dramático-musical de los afectos — Fisiología, metafísica y retórica de la voz en el *stile rappresentativo* — Retórica gestual y lenguaje escénico — Misoginias — De la expresión vocal y quirológica de los afectos al videoarte.

063 Donà, M.: *Filosofía de la música*

2008 – 326 pp. €20,00

ÍNDICE: *Obertura*: Música e inocencia — Música y temporalidad — *Los orígenes*: Música y mito —

Pitágoras y Platón — *De la antigüedad al Renacimiento*: De la monodía a la polifonía (entre la metafísica y la estética) — El siglo XVII: Descartes, Leibniz y Bach: sobre la identidad móvil — *La modernidad*: De Mozart a Beethoven (es decir: de Kant a Hegel) — Wagner, Nietzsche, Mahler: hacia el giro crucial — *El siglo XX*: Kandinsky, Schönberg, Stravinsky y los demás: el gran giro — *Música contemporánea*: Figuras del nuevo espacio sonoro — *El jazz*: El jazz: metáfora de un construir in-finito — Jazz y verdad — *Del espacio al tiempo*: Desde otra perspectiva — Sonido y temporalidad en el jazz — Escritura e improvisación — *Rock y energía animal*: El ritmo de una «mecánica eterna» — *Tres iconos de la música contemporánea*: John Lennon: la revolución del hombre inexistente — John Cage: música y «negación verdadera» — Miles Davis: el filo cortante y suave de la vida.

064 Drambyan, D.: *Toneurhythmie im Lichte der Musikwissenschaft. Eine musiksemiotische Analyse sowie Anregungen zum praktischen Musizieren und Eurythmisieren*

2008 – 132 pp., 67 fig. €56,60

065 Eggebrecht, H. h.: *Understanding Music. The Nature and Limits of Musical Cognition*

2010 – 174 pp., 4 not. €50,35

066 Ellis, M.: *A Chord in Time: the Evolution of the Augmented Sixth from Monteverdi to Mahler*

2010 – 266 pp., 161 not. €75,50

067 Elorriaga, A.: *El sonido se comparte. Canto colectivo y educación musical*

2008 – 87 pp., not. €6,00

068 Epp, M. / B. E. Power, eds.: *The Sounds and Sights of Performance in Early Music. Essays in Honour of Timothy J. Mcgee*

2009 – 308 pp., fig., not., tabl. €70,00

ÍNDICE: *I. Viewing the Evidence*: J. Haines: A sight-reading vielle player from the 13th century — A. Hughes: The story of O: a variant in the Beckett Office — B. E. Power: Rubrics in Trent 93 and Trent 90: a performers guide? — H. Meconi: The ghost of perfection: some thoughts on the Munich partbooks — M. Epp: Reading the signs: notation and performance in the french popular song repertory — L. Korrnick: Vincenzo Galilei's re-vision of Renaissance tuning: trading on nature and art — *2. Reconsidering Contexts*: R. Rosenfeld: Possible origins of the Lo dances and their performance implications — K. Polk: Chamber musicians, singers and performance practices in the early 15th century — J. Nevile: A measure of moral virtue: women, dancing and public performance in 15th-century Italy — B. Sparti: Irregular and asymmetric galliards: the case of Salamone Rossi — R. Toft: Limitations of meaning: text and context in Monteverdi's *Baci soavi e cari* (1587) — J. Bain: Hooked on ecstasy: performance «practice» and the reception of the music of Hildegard of Bingen — Publications of Timothy J. McGee.

069 Eufonía. *Didáctica de la música*, 48: *Música y medicina*

2010 – 124 pp., fig. €22,30

070 Farge, A.: *Essai pour une histoire des voix au dix-huitième siècle*

2009 – 312 pp. €22,00

071 Gauldin, R.: *La práctica armónica en la música tonal*

2009 – 777 pp., not. €65,00

072 Goehr, L.: *Elective affinities. Musical Essays on the History of Aesthetic Theory*

2008 – xx + 386 pp. €30,50

ÍNDICE: *Doppelbewegung*: The musical movement of philosophy and the philosophical movement of music — The «Ode to joy»: music and musicality in tragic culture — For the birds/against the birds: modernist narratives on the end of art — Explosive experiments and the fragility of the experimental — The pastness of the work: Albert Speer and the monumentalism of intentional ruins — The musicality of violence: on the art and politics of displacement — Film as visual music: duplication, dissonance, and displacement — *Amerikaniüde/Europamiüde*: The actuality of american opera.

073 Hagel, S. / C. Harrauer, eds.: *Ancient Greek Music in Performance*.

Symposion Wien, 29. Sept. -1. Okt. 2003

2005 – 178 pp., 1 Com., fig. €46,80

074 Harvey, J.: *Música e inspiración*

2008 – 242 pp. €20,00

075 Heile, B., ed.: *The Modernist Legacy. Essays on New Music*

2009 – xvi + 260 pp., 9 fig., 26 not. €77,60

ÍNDICE: B. Heile: Introduction: New music and the modernist legacy — 1. *New Music, Social Debates and the Aesthetics of Critical Modernism*: A. Timms: Modernism's moment of plenitude — J. Croft: Fields of rubble: on the poetics of music after the postmodern — E. Drott: Spectralism, politics and the post-industrial imagination — B. Kutschke: The scream in avant-garde music: the new left and the rediscovery of the body — I. Pace: Verbal discourse as aesthetic arbitrator in contemporary music — B. Heile: *Weltmusik* and the globalization of new music — 2. *Aspects of Compositional Poetics*: D. Osmond-Smith: *Temps perdu*: Aldo Clementi and the eclipse of music as praxis — C. Laws: Feldman - Beckett - Johns: patterning, memory and subjectivity — L. Fitch: Brian Ferneyhough, 'postmodern modernist' — J. Dack: The electroacoustic music of Henri Pousseur and the open' form — M. Delaere: Self-portrait with Boulez and Machaut (and Ligeti is there as well): Harrison Birtwistle's *Hoquetus Petrus* — E. Poudrier: Local polymetric structures in Elliott Carter's 990+ for piano (1994).

076 Hellaby, J.: *Reading Musical Interpretation. Case Studies in Solo Piano Performance*

2009 – 213 pp., 13 fig., 23 not. €70,50

077 Hepokoski, J.: *Music, Structure, Thought: Selected Essays*

2009 – 378 pp. €94,40

078 Heygster, M. / M. Grunenberg: *Handbuch der Relativen Solmisation*

2009 – 175 pp., fig., not. €25,95

079 Houlahan, M. / P. Tacka: *From Sound to Symbol. Fundamentals of Music*

2009 – xx + 489 pp., 1 CD-ROM, 1 despl. €69,20

080 Iglesias Martínez, N. / I. Lozano Martínez: *La música del siglo XIX. Una herramienta para su descripción bibliográfica*

2008 – 516 pp., lám. col. €50,00

081 Karnes, K. C.: *Music, Criticism, and the Challenge of History. Shaping Modern Musical Thought in Late Nineteenth-Century Vienna*

2008 – xiii + 214 pp., 9 fig. €47,20

ÍNDICE: 1. *Eduard Hanslick and the Challenge of Musikwissenschaft*: Forgotten histories and uncertain legacies — Music criticism as living history — 2. *Heinrich Schenker and the Challenge of Criticism*: Music analysis as critical method — Composer, critic, and the problem of creativity — 3. *Guido Adler and the Problem of Science*: A science of music for an ambivalent age — German music in an age of positivism — *Epilogue*: Into the twentieth century.

082 Katz, M.: *The Complete Collaborator. The Pianist as Partner*

2009 – xix + 283 pp., 291 not. €20,20

083 Koechlin, C.: *Ecrits: musique et société*. Présentés par M. Duchesneau

2009 – 446 pp. €45,00

084 Koonce, R.: *The Symbolic Rape of Representation. A Critical Analysis of Black Musical Expression*

2007 – 167 pp. €61,40

085 Laitz, S. G. / C. Barlette: *Graduate Review of Tonal Theory. A Recasting of*

Common-Practice Harmony, Form, and Counterpoint

2010 – 284 pp., 1 CD-ROM, 12 fig. €34,60

086 Le Diagon-Jacquín, L.: *La musique de Liszt et les arts visuels*

2009 – 553 pp. €45,00

087 Legrand, R.: *Rameau et le pouvoir de l'harmonie*

2007 – 175 pp., not. €22,50

ÍNDICE: Introduction: Jean-Philippe Rameau, «artiste philosophe» — 1. *La passion de l'harmonie:* Réduire la musique à un principe unique — Fonder l'harmonie sur le phénomène de la résonance — Dérivation et identification des accords — Progression de la basse fondamentale et modèle cadentiel — 2. *L'harmonie des passions:* Harmonie et mélodie — Une esthétique de la dissonance — Chromatisme et enharmonie — La modulation — L'harmonie des corps sonores.

088 Lorenzo de Reizábal, M. / A. Lorenzo de Reizábal: *Análisis musical. Claves para entender e interpretar la música. Estudio del análisis morfosintáctico de la música*

2009 – 295 pp., not. €31,00

089 Marco, T.: *Pensamiento musical y siglo XX*

2002 – 523 pp. €23,00

090 Marechaux, P. / G. Tosser, eds.: *Ligatures. La pensée musicale de György Kurtág*

2009 – 351 pp. €18,00

091 Mauser, S. / E. Schmierer, eds.: *Gesellschaftsmusik Bläsermusik Bewegungsmusik*

2009 – 359 pp., 41 fig., 32 not. €96,00

Handbuch musikalischen Gattungen, 17.

092 Pousseur, H.: *Série et harmonie généralisées. Une théorie de la composition musicale. Ecrits (1968-1998) choisis et présentés par P. Decroupet*

2009 – 349 pp., not. €36,00

ÍNDICE: Musique sérielle — L'apothéose de Rameau (Essai sur la question harmonique) — Stravinsky selon Webern selon Stravinsky — Notes sur la transaction musicale — Webern, de la lettre à l'esprit: une autre mutation — Une mémoire obstinément prospective — Harmonie? Harmonies — Applications analytiques de la «technique des réseaux» — Composer (avec) des identités culturelles.

093 Saunders, J., ed.: *The Ashgate Research Companion to Experimental Music*
2009 – xviii + 394 pp., 38 fig. €95,50

ÍNDICE: J. C. Fox: Why experimental? Why me? — M. Pisaro: Writting, music — P. Thomas: A prescription for action — R. Kuivila: Open sources: words, circuits, and the notation/realization relation in live electronic music — A. Keep: Instrumentalizing: approaches to improvising with sounding objects in experimental music — A. Prévost: Free improvisation in music and capitalism: resisting authority and the cults of scientism and celebrity — W. Montgomery: Beyond the soundscape: art and nature in contemporary phonography — J. L. Drever: Soundwalking: aural excursions into the everyday — D. Ryan: 'We have ehes as well as ears...': experimental music and the visual arts — 2. J. Saunders: Fourteen musicians — Antoine Beuger — Laurence Crane — Rhodri Davies — Christopher Fox — Bernhard Günter — Bryn Harrison — Philip Jeck — Alvin Lucier — Phill Niblock — Evan Parker — Tim Parkinson — Jennifer Walshe — Manfred Werder — Christian Wolff.

094 Schwart, K. R.: *Minimalists*
2008 – 239 pp., fot. €9,95

ÍNDICE: *Introduction:* Minimalism defined — La Monte Young and Terry Riley — Steve Reich, minimalist — Steve Reich, maximalist — Philip Glass, minimalist — Philip Glass, maximalist — Adams, Monk, and post-minimalism — Europeans: Nyman, Andriessen, Pärt.

095 Sly, G., ed.: *Keys to the Drama. Nine Perspectives on Sonata Forms*
2009 – 247 pp., 26 fig., 119 not. €69,25

ÍNDICE: F. Samarotto: The divided tonic in the 1st movement of Beethoven's Op. 132 — M. Shaftel: Types, tokens, and Figaro: musical structure and dramatic narrative in the Act I trio from Mozart's Marriage of Figaro — W. Marvin: Mahler's 3rd Symphony and the dismantling of sonata form — E. Jones: Motivic design and coherence in the 1st movement of Schubert's 'Arpeggione' sonata, D. 821 — N. Minturn: Reading Mozart's piano sonata in D major (K. 311) 1st movement — G. Sly: Design and structure in Schubert's sonata forms: an evolution toward integration — E. Laufer: On Chopins 4th ballade — A. Gosman: Committing to opening theme possibilities: how Beethoven's sketchbook struggles are reflected in 2 symphonic movements — B. Alegant: A-Major events.

096 Sokolov, A. S.: *Composición musical en el siglo XX. Dialéctica de la creación*
2005 – 286 pp., not. €24,00

097 Tadie, J.-Y.: *Le songe musical. Claude Debussy*
2008 – 234 pp. €21,00

098 Taruskin, R.: *The Danger of Music and Other Anti-Utopian Essays*
2009 – xvi + 488 pp., 4 fig., 3 not. €35,20

ÍNDICE: *Preface:* Against utopia — *Et in Arcadia ego;* or, I didn't know I was such a pessimist until I wrote this thing (a talk) — *From the New York Times, mostly:* Only time will cover the taint — 'Nationalism': colonialism in disguise? — Why do they all hate Horowitz? — Optimism amid the

rubble — A survivor from the teutonic train wreck — Does nature call the tune? — Two stabs at the universe. *Away with the Ives myth: the «Universe» is here at last* — *Out of hibernation: Ives's mythical beast* — In search of the «good» Hindemith legacy — Six times six: a Bach suite selection — A Beethoven season? — Dispelling the contagious wagnerian mist — How talented composers become useless — Making a stand against sterility — A sturdy musical bridge to the twenty-first century — Calling all pundits: no more predictions! — In *The Rake's progress*, love conquers (almost) all — Markevitch as Icarus — Let's rescue poor Schumann from his rescuers — Early music: truly old-fashioned at last? — Bartók and Stravinsky: odd couple reunited? — Wagner's antichrist crashes a pagan party — A surrealist composer comes to the rescue of modernism — Corraling a herd of musical Mavericks — Can we give poor orff a pass at last? — The danger of music and the case for control — Erza Pound: a slim sound claim to musical immortality — Underneath the dissonance beat a brahmsian heart — Enter Boris Goudenow, just 295 years late — *For the New Republic, Mostly*: The first modernist — The dark side of the moon — Of kings and divas — The golden age of kitsch — No ear for music: the scary purity of John Cage — Sacred entertainments — The poetic fallacy — The musical mystique: defending classical music against its devotees — *From the Scholarly Press*: Revising revision — Back to whom? Neoclassicism as ideology — She do the *Ring* in different voices — Stravinsky and us.

099 Teixidor, J.: *Tratado fundamental de la música (1804c)*. J. Pavía i Simó, ed.

2009 – xxvi + 248 pp. €55,00

100 Torres, José de: *José de Torres's Treatise of 1736. General Rules for Accompanying on the Organ, Harpsichord, and Harp, by Knowing Only How to Sing the Part, Or A Bass in «Canto Figurado»*. An Annotated Bilingual Edition. Edited and Translated by P. Murphy. Spanish Text with Facing-Page Translation

2000 – 320 pp. €32,50

101 Varró, M.: *L'enseignement vivant du piano. Sa méthode et sa psychologie* 2008, 4 Rev. – 239 pp., not. €34,00

ÍNDICE: 1. *L'éducation du sens musical et de l'intelligence musicale:* Qu'est-ce que l'oreille musicale? — Développer l'oreille — Combiner les notions de base théoriques avec le jeu pianistique — Techniques d'apprentissage — Développer le goût et le jugement musical — 2. *La partie technique de l'enseignement du piano:* La technique moderne du piano — Méthode d'enseignement aux débutants — Désapprendre les mauvaises habitudes techniques et réapprentissage — Travailler son piano — 3. *La partie psychologique de l'enseignement du piano:* Introduction à l'observation psychologique de l'élève — Caractéristiques typiques et traits individuels des élèves dans leur rapport à l'enseignement de la musique — La relation entre professeur et élève — Les troubles psychiques du jeu pianistique et leur traitement.

102 Wolff, D.: *Zur Optimierbarkeit von Klaviertechnik. Erfassung und Eva-*

luation von Bewegungsbläufen und Übestراتيجien

2008 – 236 pp., 94 fig. €41,55

EDICIONES MUSICALES

103 Bizet, G.: *Études de composition*. Édition de M. Vittu

2005 – 393 pp. €70,00

104 Bonastre, F., ed.: *La misa policoral en Cataluña en la segunda mitad del siglo XVII*. Introducción, estudio y transcripción F. Bonastre

2005 – 352 pp., not. €51,00

105 Breton, T.: *La Dolores. Drama lírico en tres actos. Libreto de T. Breton (basado en el drama de J. Feliú y Codina)*. Edición crítica de A. Oliver

2004 – 339 pp., not. €40,00

106 Calleja, F.: *Música original para guitarra*. Edición crítica de C. Blanco Ruiz

2005 – 114 pp., 1 CD-ROM, not. €10,00

107 Ezquerro Estebán, A., ed.: *Música instrumental en las catedrales españolas en la época ilustrada (conciertos, versos y sonatas para chirimía, oboe, flauta y bajón - con violines y/u órgano-, de La Seo y El Pilar de Zaragoza)*

2004 – 303 pp., not. €56,00

108 Ezquerro Estebán, A., ed.: *Villancicos aragoneses del siglo XVII de una a ocho voces*

1998 – 300 pp., not. €45,07

109 Flecha, F. Matheo: *Las ensaladas (Praga, 1581) con un suplemento de obras del género*, 2 vols. + Facsímil de particelas. Estudio y edición de M. C. Gómez Muntane

2008 – 657 pp., lám. €55,00

- 110** Frere, W. H.: *The Winchester Troper: from Mss. of the Xth and XIth Centuries*
1894, facsím. – 364 pp. €70,50
- 111** Gómez, P.J.: *D. Robustiano Hernández y el fondo de música para guitarra de Tobarra*
2009 – 157 pp., not., 1 CD-ROM €15,60
- 112** Llopis, N. / C. Martín, eds.: *Tonos humanos a solo con acompañamiento de arpa. Concordancias entre el manuscrito 2478 de la Biblioteca nacional de España y el manuscrito Sutro, Smms-m1, de la Biblioteca Sutro de San Francisco, California*
2009 – 101 pp., not. €15,00
- 113** Martín y Soler, V.: *La capricciosa corretta. O sia la scuola dei maritati. Opera bufa en dos actos*. Libreto de L. Da Ponte. Edición crítica a cargo de C. Rousset
2003 – lxxi + 514 pp., not. €40,00
- 114** Mogens Pederson (Magno Petreo): *Madrigali e Madrigaletti*. Introduction, Edition and Critical Notes by K. Messina
2005 – Cxiii + 214 pp. €108,00
- 115** Moreno y Polo, J. / V. Moreno y Polo: *Polifonía aragonesa, XVI: Cantada a solo y cuatro villancicos a 4 y 6 voces con violines y Ac. Catedral de Albaracín, siglo XVIII*
2009 – 218 pp., not. €16,00
- 116** Nascimbeni, S.: *Messe a Otto Voci con la partitura per l'organo*. A cura di L. Mari
2010 – 256 pp. €51,00
- 117** Santa María, Tomás de: *Libro llamado arte de tañer fantasía (Valladolid, 1565)*. L. A. González Marín, ed. Edición facsímil del ejemplar conservado en la Biblioteca nacional de Madrid (M/15088)
2007 – 460 pp., not. €53,00

118 Tessier, C.: *Œuvres complètes / Complete Works: Chansons, Airs, Villanelles*. ed.: F. Dobbins

2006 – xciv + 178 pp. €63,50

119 Torrellas Liébana, G.: *Diego Pérez del Camino: maestro de la capilla de la catedral de Santo Domingo de la Calzada. Cantadas y villancicos*

2008 – 381 pp., not., 1 CD-ROM €12,00

HISTORIA DE LA MÚSICA

120 Albuquerque, M. J. Duraes: *A edição musical em Portugal (1750-1834)*

2006 – xiv + 402 pp. €38,00

121 Atkinson, C. M.: *The Critical Nexus. Tone-System, Mode, and Notation in Early Medieval Music*

2008 – xiii + 306 pp. €40,90

ÍNDICE: The heritage of antiquity — 1. *The Eighth and Ninth Centuries: The reception of ancient texts in the carolingian era* — The heritage of the church — 2. *The Synthesis of Ancient Greek Theory and Medieval Practice: Hucbald of St. Amand and Regino of Prüm* — *Alia musica* — Pseudo-Bernelinus, Bern of Reichenau, Pseudo-Odo, and Guido d'Arezzo — Epilogue.

122 Aubrey, E., ed.: *Poets and Singers. On Latin and Vernacular Monophonic Song*

2008 – xxxvi + 523 pp. €160,00

Music in Medieval Europe.

ÍNDICE: Introduction: poets, singers, scribes and historians; Part I History and Society: Music and chivalric fiction in France 1150–1300, Christopher Page; Joglars and the professional status of the early troubadours, Ruth E. Harvey; Turtles, helmets, parasites and goliards, Bryan Gillingham; Introduction, Cyrilla Barr. Part II Women: Diminishing the trobairitz, excluding the women trouvères, Joan Tasker Grimbert; Women's performance of the lyric before 1500, Susan Boynton. Part III Poetry and Music: Poetics and music, Elizabeth Aubrey; Johannes de Grocheio on secular music: a corrected text and a new translation, Christopher Page; Genre as a determinant of melody in the songs of the troubadours and the trouvères, Elizabeth Aubrey; «La grande chanson courtoise»: the chansons of Adam de la Halle, John Stevens; Interrelationships between poetic and musical form in trouvère song, Theodore Karp; Andalusian music and the Cantigas de Santa Maria, Manuel Pedro Ferreira; Rondeau and virelai: the music of Andalus and the Cantigas de Santa Maria, Manuel Pedro Ferreira. Part IV Transmission: The trouvère MS tradition, Theodore Karp; The trouvère chansons as creations of a notationless musical culture, Hendrik van der Werf; Probleme um die melodien des Minnesangs, Ursula

Aarburg, Part V Performance: The 12th century in the South, Christopher Page; Voices and instruments in medieval French secular music: on the use of literary texts as evidence for performance practice, Sylvia Huot; References to music in old Occitan literature, Elizabeth Aubrey; Mensura and the rhythm of medieval monodic song, J.E. Maddrell; Concerning the measurability of medieval music, Hendrik van der Werf; Grocheo and The Measurability of Medieval Music: a reply to Hendrik van der Werf, J.E. Maddrell; Rhythm, meter, and melodic organization in medieval songs, Hans Tischler; The «Not-so-precisely Measured» music of the Middle Ages, Hendrik van der Werf.

123 Bennett, P.: *Sacred Repertories in Paris under Louis XIII. Paris, Bibliothèque Nationale de France, Ms Vma Res. 571*
2009 – 190 pp., 20 fig., not., 57 tabl. €69,20

124 Bloechl, O. A.: *Native American Song at the Frontiers of Early Modern Music*
2008 – 272 pp., 12 fig., 23 not. €64,80

ÍNDICE: On colonial difference and musical frontiers: directions for a postcolonial musicology — *I. Transatlantic Savagery:* Protestant imperialism and the metaphysics of new world song — The voice of possession — The voice of prophecy — 2. *Staging the Indian:* Musicking Indians in the Stuart court masque — Savage Lully — Rameau's Les sauvages and the aporia of musical nature — *Conclusion:* Opera, elsewhere.

125 Bloxam, M. J. / G. Filocamo / L. Holford-strevens, eds.: *Uno gentile et subtile ingenio. Studies in Renaissance Music in Honour of Bonnie J. Blacburn*
2009 – xxxv + 877 pp. €130,00

ÍNDICE: *I. Composition and Counterpoint:* Margaret Bent, Naming of Parts: Notes on the Contratenor, c.1350–1450 — Anna Maria Busse Berger, The Problem of Diminished Counterpoint — Tim Carter, 'Improvised' Counterpoint in Monteverdi's 1610 Vespers — Fabrice Fitch, Towards a Taxonomy of the 'Eton Style' — Jessie Ann Owens, 'El foglio rigato' Revisited: Prepared Paper in Musical Composition — Stephen Rice, Aspects of Counterpoint Theory in the Tractado de canto mensurable (1535) of Matheo de Aranda — *II. Devotion: In Northern Europe:* Barbara Haggh, The Beguines of Bruges and the Procession of the Holy Blood — Alejandro Enrique Planchart, The Polyphonic Proses of Guillaume Du Fay — *In Italy:* Frank A. D'Accone, Francesco Corteccia's Hymn for St. John's Day in the Florentine Liturgy, ca.1544-1737 — Thomas Schmidt-Beste, The Repertoire of the Papal Chapel after the Council of Trent: Tradition, Innovation, or Decline? — Laurie Stras, Imitation, Meditation and Penance: Don Lodovico Agostini's Le lagrime del peccatore (1586) — Giovanni Zanovello, « In oratorio nemo aliquid agat »: Savonarola, lo spazio sacro e la musica — *In Spain:* Tess Knighton, Marian Devotions in Early Sixteenth-Century Spain: The Case of the Bishop of Palencia, Juan Rodríguez de Fonseca (1451–1524) — Kenneth Kreitner, The Ceremonial Soft Band of Fifteenth-Century Barcelona — Michael Noone, An Early Seventeenth-Century Source for Performing Practices at Toledo Cathedral — *III. Lives:* Paula Higgins, Speaking of the Devil and Discipuli: Eloy d'Amerval, Saint-Martin of Tours, And Music in the Loire Valley, ca. 1465–1505 — Herbert Kellman, Dad and Granddad Were Cops: Josquin's Ancestry — Lewis Lockwood, 'It's true that Josquin composes better . . .': The

Short Unhappy Life of Gian de Artiganova — *IV. Manuscripts: Northern Europe*: David Fallows, The Contents of the Herdringen Scores — Gioia Filocamo, Sulle orme di Ulrich Schubinger 'il giovane': repertorio 'vivo' dal codice musicale Augsburg, Staats- und Stadtbibliothek, 2o 142a — Birgit Lodes, Des Kaisers Alamire: Zur Entstehung des Chorbuchs Wien, Österreichische Nationalbibliothek, Mus. Hs. 15495 — *Central Europe*: Agnieszka Leszczynska, Franciscus de Rivulo and the Manuscript Gdansk, Biblioteka Gdanska Polskiej Akademii Nauk 4003 — Peter Wright, Polyphony for Corpus Christi in an Unknown Fragmentary Source from Mid-Fifteenth-Century Central Europe: An Interim Report — *Italy*: Warren Drake, A Postscript to Petrucci's Motetti B: A Closer Look at the 'Secret Manuscript' in the Paris Copy — Arnaldo Morelli, « Galli cantant »: Maestri di cappella francesi in uno sconosciuto manoscritto di metà Cinquecento — Joshua Rifkin, A Scriptor, a Singer, and a Mother Superior: Another Story about MS DCCLXI of the Biblioteca Capitolare in Verona — Richard Sherr, Thoughts on Some of the Masses in Vatican City, Biblioteca Apostolica Vaticana, MS Cappella Sistina 14 and its Concordant Sources (or, Things Bonnie Won't Let Me Publish) — Alice tacaile, Notes sur la copie des messes de Josquin des Prés dans un manuscrit italien de la fin du XVI^e siècle — *V. Music: Masses and their Models*: Cathy Ann Elias, A New Look at Cantus Firmus Process in Crecquillon's Missa Kain Adler in der Welt so schön — Rebecca L. Gerber, A Fifteenth-Century Pellegrina and Standley's 'Harmony of the Spheres' Mass — Bernadette Nelson, Patterns of Emulation and Influence in the Fors seulement Polyphonic Mass Tradition: New Insight Revealed through Music in Toledo — Véronique Roelvink, Benedictus dominus deus Israel: A Motet by Johannes Lupi and a Mass by Gheerkin de Hondt — Owen Rees, Parody and Patriotism: A Sebastianist Reading of the Masses of Filipe de Magalhães — *Motets: Analysis, Context, and Attribution*: Willem Elders, Perfect Fifths and the Holy Virgin's Immaculate Conception: On Ficta in Josquin's five-part Inviolata — Sean Gallagher Busnoys, Burgundy, and the Song of Songs — Edward F. Houghton, The Anonymous Motets of the Chigi Codex — Christian Thomas Leitmeir, How Many Keys Are There to a Lock? Contextualizing a 16th-Century Motet — Patrick Macey, Josquin and Champion: Conflicting Attributions for the Psalm Motet De profundis clamavi — Martin Staehelin, Eine Trauermotette von Costanzo Festa auf Heinrich Isaac? — Jennifer Thomas, Absalon fili mi, Josquin, and the French Royal Court: Attribution, Authenticity, Context, and Conjecture — *Poetry and Song*: Richard Freedman, 'Ainsi meus vif': The Paradox of Choice in Renaissance Song — James Haar, 'La dolce vista del tuo viso pio': Du Fay and the Italian Song Tradition — Elizabeth Eva Leach, The Unquiet Thoughts of Edmund Spenser's Scudamour and John Dowland's First Booke of Songes — John Milsom, Josquin and the Act of Self-Quotation: The Case of Plusieurs regretz — Massimo Privitera, 'Un baciari furioso, un spogliarsi': Costanzo Festa and Eroticism — Blake Wilson, 'Transferring Tunes and Adjusting Lines': Leonardo Giustinian and the Giustiniana in Quattrocento Florence — *Puzzles and Canons*: Jaap van Benthem, 'La prima donna del mondo': Isabella d'Este's Musical Impresa, its Conception, and an Interpretation — Lawrence F. Bernstein, Ockeghem as 'The Bach of his Day' — Eric Jas, Multivoiced Canons attributed to Josquin — Klaus Pietschmann, Zirkelkanon im Niemandsland: Ikonographie und Symbolik im Chansonnier Florenz, Biblioteca Nazionale Centrale, Banco Rari 229 — William F. Prizer, The 'Virtue' of Lorenzo Lotto: A Musical Intarsia in the Basilica of Santa Maria Maggiore in Bergamo — Katelijne Schiltz, Through the Looking-Glass: Pietro Cerone's Enigma del espejo — *VI. Production and Consumption: In Northern Europe*: Mary S. Lewis, The Italian Madrigal in Germany: A New Assessment of its Early Reception — Honey Meconi, A Cultural Theory of the Chansonnier — Keith Polk, English Instrumental Music in the Fifteenth Century — *In Italy*: Jane A. Bernstein, Made to Order: Choirbook Publications in Cinquecento Rome — Donna G. Cardamone, Musical Comedy at the Prince of Salerno's Palace in Naples — Anthony M. Cummings, Music and Theatre in Leo X's Rome — Gianluca D'Agostino, «Napolitani ... eccellentissimi musici, della composizione e del suono»: Aspetti della vita musicale a

Napoli nel Cinquecento — Melanie Marshall, Grateful Friends, True Friends: Gifts of Music and Poetry Associated with Girolamo Fenaruolo — Reinhard Strohm, Enea Silvio Piccolomini and Music — VII. *Teachers and Theorists*: Anne-Emmanuelle Ceulemans, Le Lucidario in musica de Pietro Aaron — Jeffrey J. Dean, Josquin's Teaching: Ignored and Lost Sources — Leofranc Holford-Strevens, The Erudition of Florentinus de Faxolis and Blasius Romerus — Saskia C. M. M. Rolsma, Theory in Practice: Reminiscences of Gaffurius' Music Theory in the Milanese Choirbooks — Rob C. Wegman, Tinctoris's Magnum opus.

126 Borrás, G.: *Chansonniers de Lima. Le vals et la chanson criolla (1900-1936)*

2009 – 409 pp., 1 CD. €22,00

ÍNDICE: *Introduction:* Le vals et la canción criolla: objets sonores avez-vous donc une mémoire? — 1. *La chanson et son contexte:* La ville, la chanson criolla, la production et la consommation musicale — Les créateurs et les vecteurs de diffusion — Les structures d'un genre — Un début d'existence difficile — 2. *Le vals: un miroir aux multiples facettes:* Entre farce et dérision — Soyons sérieux: «l'amour toujours l'amour» — Une chronique de la vie urbaine — Un genre privilégié: la *crónica roja* — 3. *Chansons, cancioneros, pouvoir et politique:* Un témoin des situations sociales — *Perú con "p" de patria* — Les cancioneros des acteurs et des témoins du politique.

127 Boynton, S. / E. Rice, eds.: *Young Choristers, 650-1700*

2008 – 280 pp., 4 fig. €63,00

128 Bullock, P. R.: *Rosa Newmarch and Russian Music in Late Nineteenth and Early Twentieth-Century England*

2009 – 208 pp. €69,25

129 Colette, M.-N. / M. Popin / P. Vendrix: *Histoire de la notation du moyen âge à la Renaissance*

2003 – 206 pp., fig. €21,50

130 Cooper, D.: *The Musical Traditions of Northern Ireland and its Diaspora. Community and Conflict*

2009 – 202 pp., 23 fig., 21 not. €69,25

131 Dillon, E.: *Medieval Music-Making and the Roman De Fauvel*

2008 – 318 pp., 44 fot., 4 tabl. €28,10

132 Doehl, F.: «... *That Old Barbershop Sound*». *Die Entstehung einer Tradition amerikanischer a-cappella-Musik*

2009 – 294 pp. €56,20

133 Dubois, P.: *La conquête du mystère musical dans la Grande-Bretagne des Lumières*

2009 – 358 pp., lám. col. €30,00

134 Duron, J., ed.: *La naissance du style français, 1650-1673*

2008 – 192 pp., not. €25,00

ÍNDICE: J. Duron: «Oüyt-on, jamais, telle musique?»: les nouveaux canons de la musique française sous le règne de Louis XIV (1650-1675) — O. Baumont: Quelques réflexions sur la naissance du style français de clavecin — B. Louvat-Molozay: Le théâtre français et le «partage du chant» — T. Favier: Genèses du grand motet — G. Geay: Le style des *vingt-quatre violons* et les premières compositions du jeune Lully — T. Leconte: Le petit chœur dans les grands motets pour la première Chapelle de Louis XIV (1660-1683).

135 Duron, J., ed.: *Le prince et la musique. Les passions musicales de Louis XIV*

2009 – 320 pp., fig., lám. col. €29,00

ÍNDICE: J. Duron: La question musicale à la cour de Louis XIV — *L'héritage et l'éducation du roi:* A. Maral: L'héritage chrétien — C. Massip: L'éducation musicale de Louis XIV: 1638-1660 — C. Cessac: La musique et la danse dans l'éducation des princes et des princesses: pour quelle postérité? — E. Bury: L'éducation du roi: l'héritage antique — P. Vendrix: Coutumes et us musicaux à la cour: histoire d'une tradition — *Le goût du roi:* A.-M. Goulet: Louis XIV et l'esthétique galante: la formation d'un goût délicat — J. de La Gorce: Louis XIV et les compositeurs de son temps — R. Harris-Warrick: Louis XIV et la danse — C. Biet: Le roi, les ambrettes, le théâtre et la fiction du goût — *La mise en scène par l'objet et l'image:* A. Ausoni: Les femmes et la musique: pratique musicale, peinture de mœurs et élégance vestimentaire dans les gravures parisiennes à l'époque de Louis XIV — F. Gâteau: Les faiseurs d'instruments du roi — A. Mérot: La Lyre et la Harpe: deux visages du roi musicien — *La musique: une affaire d'état:* D. Herlin: La constitution d'une mémoire musicale: la collection Philidor — L. Guillo: Les Ballard: imprimeurs du roi pour la musique ou imprimeurs de la musique du roi? — T. Psychouy: Une Académie hors normes: du rapport entre création et théorisation dans la mise en place du canon musical Lully.

136 Eatock, C. T.: *Mendelssohn and Victorian England*

2009 – 208 pp., 6 fig. €69,25

137 Fairclough, P. / D. Fanning, eds.: *The Cambridge Companion to Shostakovich*

2008 – xv + 397 pp., 91 not. €25,65

ÍNDICE: *1. Instrumental Works:* E. Roseberry: Personal integrity and public service: the voice of the symphonist — J. Kuhn: The string quartets: in dialogue with form and tradition — D. Fanning: Paths to the first symphony — D. Haas: Shostakovich's second piano sonata: a composition recital in three styles — M. MacDonald: 'I took a simple little theme and developed it': Shostakovich's string concertos and sonatas — *2. Music for Stage and Screen:* G. McBurney: Shostakovich and the theatre — R.

Bartlett: Shostakovich as opera composer — M. Ilichova: Shostakovich's ballets — J. Riley: Screen dramas: Shostakovich's cinema career — 3. *Vocal and Choral Works*: F. Maes: Between reality and transcendence: Shostakovich's songs — P. Fairclough: *Slava!* The 'official compositions' — 4. *Performance, Theory, Reception*: E. Levi: A political football: Shostakovich reception in Germany — D. Haas: The rough guide to Shostakovich's harmonic language — D. Fanning: Shostakovich on record — E. Sheinberg: Jewish existential irony as musical ethos in the music of Shostakovich.

138 Fallows, D.: *Josquin*

2009 – 539 pp., 63 not., 6 lám. col. €98,80

ÍNDICE: Introduction: *Misse Josquin* — Origins and family — Early years: 1466-75 — King René's chapel: 1475-80 — King Louis XI: 1480-83 — Italy and Hungary: 1484-9 — Rome: 1489-94 — France: 1494-1503 — Ferrara: 1503-4 — Condé: 1504-21 — Last years — Legacy: «Parent of music».

139 Favier, T.: *Le motet à grand chœur (1660-1792). Gloria in Gallia deo*

2009 – 644 pp. €29,50

ÍNDICE: 1. *Le motet à grand chœur dans le culte gallican*: Les fondements religieux — Motet à grand chœur et action liturgique — Modalités de la pratique — 2. *Une poésie musicale du sentiment religieux*: Les fondateurs — Les fondements du motet à grand chœur moderne — Le motet à grand chœur des Lumières — 3. *L'élaboration des répertoires*: La Chapelle royale — Le Concert spirituel — Les institutions provinciales — Relations entre les répertoires — 4. *Les acteurs et leur temps*: Portraits — Représentations collectives.

140 François-Sappey, B.: *La musique dans l'Allemagne romantique*

2009 – 960 pp. €36,40

141 Freitas, R.: *Portrait of a Castrato. Politics, Patronage, and Music in the Life of Atto Melani*

2009 – 448 pp., not., lám., tabl. €67,25

142 Garbini, L.: *Breve historia de la música sacra*

2009 – 483 pp. €35,00

ÍNDICE: Afinidades electivas. De Jerusalén a Roma (70-313) — El enamoramiento. Del edicto de Constantino a la «Regula» de Benito (313-530) — La ambigüedad del amor. De Gregorio el Magno a Cluny (530-910) — La entrada al laberinto. De Guillermo de Volpiano a Guillaume de Machaut (910-1377) — El sacrificio del Minotauro. De Machaut a Lutero (1377-1523) — La salida del laberinto. De Lutero a Benedicto XIV (1523-1740) — El sueño de Ariadna. De Benedicto XIV a Pío IX (1740-1846) — Ariadna en Naxos. De Pío IX al Concilio Vaticano II (1846-1963) — El lamento de Ariadna. Del Concilio Vaticano II a nuestros días (1963-2005).

143 Gerbino, G.: *Music and the Myth of Arcadia in Renaissance Italy*

2009 – x + 445 pp., 25 not., 5 lám. €79,45

ÍNDICE: Introduction: music in Arcadia: an unsettled tradition — The idiosyncrasies of chronology

— The return of the shepherd — Musical remedies — On the cusp between language and music — Musical eclipses: theatre — The boundaries of the genre — Singing like shepherds, singing like peasants — Ruzante's song and the rustic picturesque — Re-founding pastoral theatre — The (female) performance of high culture: the madrigal — A pastoral society — The dark side of Arcadia — Marenzio's utopia of the senses — Lost in Arcadia — Epilogue: Pastoral, opera and the impossibility of tragedy.

144 Grey, T. S., ed.: *The Cambridge Companion to Wagner*

2008 – 766 pp., 19 fig., 70 not. €24,45

ÍNDICE: *1. Biographical and Historical Contexts:* J. Deathridge: Wagner lives: issues in autobiography — T. S. Grey: *Meister* Richard's apprenticeship: the early operas (1833-1840) — M. Cohen: To the Dresden barricades: the genesis of Wagner's political ideas — *2. Opera, Music, Drama:* S. Spencer: The «romantic operas» and the turn to myth — B. Millington: *Der Ring des Nibelungen*: conception and interpretation — T. S. Grey: Leitmotif, temporality, and musical design in the *Ring* — J. Daverio: Tristan und Isolde: essence and appearance — S. McClatchie: Performing Germany in Wagner's *Die Meistersinger von Nürnberg* — G. Stanley: *Parsifal*: redemption and *Kunstreligion* — *3. Ideas and Ideology in the Gesamtkunstwerk:* J. Treadwell: The urge to communicate: the prose writings as theory and practice — D. Borchmeyer: Critique as passion and polemic: Nietzsche and Wagner — T. S. Grey: The jewish question — *4. After Wagner: Influence and Interpretation:* A. Fauser: «Wagnerism»: responses to Wagner in music and the arts — P. M. Potter: Wagner and the third Reich: myths and realities — M. Ashman: Wagner on stage: aesthetic, dramaturgical, and social considerations — A. Whittall: Criticism and analysis: current perspectives.

145 Halbreich, H.: *L'œuvre d'Olivier Messiaen*

2008 – 598 pp. €31,20

146 Hennebelle, D.: *De Lully à Mozart. Aristocratie, musique et musiciens à Paris (XVII^e-XVIII^e siècles)*

2009 – 447 pp. €28,00

ÍNDICE: Patronage musical et société aristocratique: un champ autonome? — *1. Le patronage musical de l'aristocratie: acteurs, formes et enjeux:* Les patronages aristocratiques face au modèle royal — L'âge d'or des orchestres aristocratique — Mécénats aristocratiques et sphère publique: vers la dilution (années 1770-1780) — *2. L'aristocratie: moteur du progrès musical?:* Aristocrate et musicien — Aristocratie et goût musical — *3. Les musiciens au service de l'aristocratie:* «Ordinaire de la musique de Monseigneur»... Un état polymorphe — Mécénat et carrière du musicien — Quo non ascendet.

147 Hickmann, H.: *Musicologie pharaonique. Etudes sur l'évolution de l'art musical dans l'Égypte ancienne*

1956, facsímil – 168 pp., 91 fig. €24,00

148 Howat, R.: *The Art of French Piano Music. Debussy, Ravel, Fauré, Chabrier*

2009 – xvi + 400 pp., not. €38,00

149 Kelly, T. F., ed.: *Chant and its Origins*

2009 – xix + 522 pp. €160,00

Music in Medieval Europe.

ÍNDICE: 1. *General Overviews of Scholarship:* R. Crocker: Gregorian studies in the twenty-first century — D. Hiley: Writings on western plainchant in the 1980s and 1990s — 2. *Early History:* P. Jeffery: Jerusalem and Rome (and Constantinople): The musical heritage of two great cities in the formation of the medieval chant traditions — J. Dyer: The singing of psalms in the early-medieval office — J. McKinnon: The eighth-century frankish-roman communion cycle — 3. *Editions and Repertories:* J. Froger: The critical edition of the roman gradual by the monks of Solesmes — H. Möller: Research on the antiphoner - problems and perspectives — 4. *Analytical Studies:* L. Dobszay: Some remarks on Jean Claire's Octoechos — J. Dyer: The offertory chant of the roman liturgy and its musical form — E. Nowacki: The gregorian office antiphons and the comparative method — 5. *Roman and Frankish Chant:* W. Apel: The central problem of gregorian chant — B. Stäblein: Die Entstehung des gregorianischen Choral — P. F. Cutter: The question of the «old-roman» chant: a reappraisal — S. J. P. van Dijk: Papal schola versus Charlemagne — T. H. Connolly: Introits and archetypes: some archaisms of the old roman chant — H. Hucke: Toward a new historical view of gregorian chant — K. Levy: Gregorian chant and the romans — A. Pfisterer: Remarks on roman and non-roman offertories — 6. *Other Chant Traditions:* T. Bailey: The development and chronology of the ambrosian sanctorale: the evidence of the antiphon texts — T. F. Kelly: The Beneventan chant — D. M. Randel: The old hispanic rite as evidence for the earliest forms of the western christian liturgies.

150 Kelly, T. F., ed.: *Oral and Written Transmission in Chant*

2009 – xvi + 457 pp., fig. €160,00

Music in Medieval Europe.

ÍNDICE: *Part I. Music Writing:* The early history of music writing in the West, Leo Treitler; De accentibus toni oritur nota quae dicitur neuma: prosodic accents, the accent theory, and the Paleofrankish script, Charles M. Atkinson. *Part II. Notation and Performance:* Gregorian chant: the restoration of the chant and 75 years of recording, Mary Berry; The Pontificio Istituto di Musica Sacra in Rome and the semiological school of Dom Eugène Cardine, Nino Albarosa; The performance of plainchant: some preliminary observations of the new era, Lance W. Brunner. *Part III. Oral and Written Transmission:* Homer and Gregory: the transmission of epic poetry and plainchant, Leo Treitler; «Centonate» chant: Übles Flickwerk or E pluribus unus?, Leo Treitler; Evidence for the traditional view of the transmission of Gregorian chant, David G. Hughes; Charlemagne's archetype of Gregorian chant, Kenneth Levy; «Communications», concerning Levy and Hughes, above, Leo Treitler; Levy's response; Hughes's response; The debate about the oral and written transmission of chant, László Dobszay; On Gregorian orality, Kenneth Levy; The transmission of Western chant in the 8th and 9th centuries: evaluating Kenneth Levy's reading of the evidence, Emma Hornby; Chant research at the turn of the century and the analytical programme of Helmut Hucke, Edward Nowacki; Ways of telling stories, Susan Rankin; Interrelationships among Gregorian chants: an alternative view of creativity in early chant, Theodore Karp.

151 Kim, H.-A.: *Humanism and the Reform of Sacred Music in Early Modern England. John Merbecke the Orator and the Booke of Common Praier*

Noted (1550)

2008 – 274 pp., 17 fig., 4 not. €75,50

152 Kuhn, J.: *Shostakovich in Dialogue. Form, Imagery and Ideas in Quartets 1-7*

2010 – 314 pp., 32 fig., 98 not. €75,50

153 Locke, R. P.: *Musical Exoticism. Images and Reflections*

2009 – 440 pp., 21 not., 27 lám. €67,25

ÍNDICE: Music, the world, and the critic — Questions of value — Exoticism with and without exotic style — Who is 'us?': the national and/as the exotic, and the treatment of stereotypes — Baroque portrayals of despots: ancient Babylon, incan Peru — A world of exotic styles, 1750–1880 — Exotic operas and two spanish 'gypsies' — Imperialism and 'the exotic Orient' — Exoticism in a modernist age (ca. 1890–1960) — Exoticism in a global age (ca. 1960 to today) — Epilogue: exotic works of the past, today.

154 López Calo, J. / C. Villanueva, eds.: *El Códice Calixtino y la música de su tiempo*. Actas del simposio organizado por la fundación Pedro Barrié de la Maza en A Coruña y Santiago de Compostela, 20-23 de septiembre de 1999

2001 – 476 pp., not., fig. €28,13

155 Lowerre, K.: *Music and Musicians on the London Stage, 1695-1705*

2009 – 428 pp., 21 fig., 17 tabl. €75,50

156 McGee, T. J.: *The Ceremonial Musicians of Late Medieval Florence*

2009 – 343 pp., 21 fig., 15 not. €33,75

ÍNDICE: Ceremonial Florence — The trombadori — The civic herald — Revising the ceremonial traditions — Civic music and the Medici — The civic musicians and their repertoires.

157 McGuire, C. E.: *Music and Victorian Philanthropy. The Tonic Sol-Fa Movement*

2009 – 264 pp., 15 not. €61,10

ÍNDICE: Dissenters, philanthropists, and the world of tonic sol-fa — Temperance and tonic sol-fa — Missionaries and tonic sol-fa — Suffragists, suffragettes, domestic ideals, and tonic sol-fa — Epilogue: tonic sol-fa, the public, and the end of an era — Appendix: provenance of tonic sol-fa journals.

158 Metzger, D.: *Musical Modernism at the Turn of the Twenty-First Century*

2009 – 264 pp., 43 not., 5 fig. €67,25

159 Miller, N.: *Die ungeheure Gewalt der Musik. Göthe und seine Komponisten*
2009 – 447 pp., fig. €25,90

160 Mitchell, A. / A. Poulton, eds.: *A Chronicle of First Broadcast Performances of Musical Works in the United Kingdom, 1923-1996*

2001 – 798 pp., 9 fig. €44,10

161 Nadas, J. L. / M. S. Cuthbert, eds.: *Ars Nova. French and Italian Music in the Fourteenth Century*

2008 – xxiv + 569 pp. €160,00

Music in Medieval Europe.

ÍNDICE: *Part I. Periodization and Boundaries:* Novelty and renewal in Italy: 1300–1600, Nino Pirrotta — Ars nova and stil novo, Nino Pirrotta — Magister Egardus and other Italo-Flemish contacts, Reinhard Strohm — Problems of dating in ars nova and ars subtilior, Ursula Günther — *Part II. Sources:* The ars nova fragments of Gent, Reinhard Strohm — *Part III. Music Theory:* A phantom treatise of the 14th century? The ars nova, Sarah Fuller — *Part IV. Composers:* Francesco Landini and the Florentine cultural élite, Michael P. Long — Gratiuosus, Ciconia, and other musicians at Padua cathedral: some footnotes to present knowledge, Anne Hallmark — Further notes on Magister Antonius dictus Zacharias de Teramo, John Nádas — Musicology, archives, and historiography, Andrew Wathey — *Part V. Literary Studies:* «Un leggiadretto velo» ed altre cose petrarchesche, Pierluigi Petrobelli — Lyrics for reading and lyrics for singing in late medieval France: the development of the dance lyric from Adam de la Halle to Guillaume de Machaut, Lawrence Earp — On text forms from Ciconia to Dufay, Nino Pirrotta — Leonardo Giustinian and quattrocento polyphonic song, David Fallows — *Part VI. Secular Song:* New glimpses of an unwritten tradition, Nino Pirrotta — Improvisation in the madrigals of the Rossi codex, Brooks Toliver — Landini's musical patrimony: a reassessment of some compositional conventions in trecento polyphony, Michael Long — Machaut's balades with 4 voices, Elizabeth Eva Leach — Playing the citation game in the late 14th-century chanson, Yolanda Plumley — *Part VII. Sacred Music:* The sacred polyphony of the Italian trecento, Kurt von Fischer — Zacara's D'amor Languire and strategies for borrowing in the early 15th-century Italian mass, Michael Scott Cuthbert — *Part VIII. Motets:* The emergence of ars nova, Daniel Leech-Wilkinson — Myth and mythology in the motets of Philippe de Vitry, Andrew Wathey — Imitation in the ars nova and ars subtilior, Virginia Ervin Newes — Deception, exegesis and sounding number in Machaut's motet 15, Margaret Bent — *Part IX. Performance Practice:* Machaut's «pupil» Deschamps on the performance of music: voices or instruments in the 14th-century chanson, Christopher Page — Texting in 15th-century French chansons: a look ahead from the 14th century, Lawrence Earp.

162 O'Loghlin, M.: *Frederick the Great and his Musicians: the Viola da Gamba Music of the Berlin School*

2008 – 272 pp., 9 fig., 51 not. €69,25

163 Oost, R. B.: *Gilbert and Sullivan. Class and the Savoy Tradition, 1875-*

1896

2009 – 180 pp., 10 fig. €62,95

164 Prevost, P.: *Le prelude non mesuré pour clavecin (France 1650-1700)*

1987 – 394 pp. €55,00

165 Robertson, M.: *The Courtly Consort Suite in German-Speaking Europe, 1650-1706*

2009 – 298 pp., fig., tabl., not. €75,50

166 Rogers, V.: *The Music of Peggy Glanville-hicks*

2009 – 298 pp., 104 not. €75,50

167 Rowe, M. W.: *Heinrich Wilhelm Ernst: Virtuoso Violinist*

2008 – 362 pp., 26 fig., 43 not. €75,50

168 Salles, P. de T.: *Villa-Lobos: processos compositionais*

2009 – 264 pp. €46,00

169 Sanhuesa Fonseca, M.: *El doctor Bartolomeo Giovenardi (ca. 1600-1668). Teórico musical entre Italia y España*

2009 – xiv + 175 pp., fig. €29,00

ÍNDICE: La trayectoria vital de Bartolomeo Giovenardi — El *Tratado de la música* (1634) — El *Tratado Nueva ciencia, demostración y anecución de la perfecta theórica y método de la suspensión armónica executada en el instrumento músico mathemático que Jovenardi hizo fabricar y traer de Roma a España* (1653) — Los instrumentos de Bartolomeo Giovenardi — El contexto europeo del instrumentario giovenardiano — El marco español y los instrumentos de Givenardi — Giovenardi, la *suspensión expresiva* y la teoría del canto — Epílogo — Textos teóricos de Bartolomeo Giovenardi — *Tratado de la música* (1634): Edición anotada — *Nueva ciencia...* (1653): edición anotada.

170 Seldes, B.: *Leonard Bernstein. The Political Life of an American Musician*

2009 – 296 pp., 10 fot. €21,40

171 Silies, M.: *Die Motetten des Philippe de Monte (1521-1603)*

2009 – 738 pp., fig. €86,35

172 Simeone, N.: *Leonard Bernstein: West Side Story*

2009 – 192 pp., 6 fig., 22 not. €44,10

173 Steinberg, M. P.: *Escuchar a la razón. Cultura, subjetividad y la música del siglo XIX*

2008 – 423 pp. €22,00

ÍNDICE: Puesta en escena de la subjetividad en las óperas de Mozart/Da Ponte — Beethoven: heroísmo y abstracción — Historias familiares y siniestras en la música Biedermeier — Las novelas familiares del drama musical — La voz del pueblo en el momento de la nación — Modernismos menores — El inconsciente musical.

174 Stoessel, J., ed.: *Identity and Locality in Early European Music, 1028-1740*

2009 – 272 pp., 16 fig., 25 not. €69,25

ÍNDICE: *I. Identity and Practice in Aquitanian and Iberian Plainchant:* J. Grier: Adémar de Chabannes at the nexus of tradition and innovation — K. E. Nelson: Seeking early practice for the exultet in Iberia — J. M. Hardie: Regional and royal: aspects of practice in 3 portuguese prints of the Lamentations of Jeremiah (1543–1595) — G. J. Olson: Plainsong in eastern Spain and the tono valenciano — *2. Late Medieval Aesthetics, Traditions and Practices:* C. Jeffreys: Some early references to Aristotle's politics in parisian writings about music — J. Stoessel: Music and moral philosophy in early 15th-century Padua — R. Strohm: Late-medieval sacred songs: tradition, memory and history — *3. Local Practices in Renaissance and Baroque Music:* M. Stanyon: Pervasive imitation in Senfl's Ave Maria... Virgo serens: borrowing from Josquin in 16th-century Augsburg — R. Halton: Alessandro Scarlatti and the roman copies of his neapolitan compositions: a source study of the serenata Venere, Adone et Amore (1696) — Janice B. Stockigt 'After 6 weeks': music for the churching ceremonies of Maria Josepha, electoral princess of Saxony and queen of Poland.

175 Straus, J. N.: *Twelve-Tone Music in America*

2009 – 326 pp., 79 not. €67,25

ÍNDICE: *I. Thirty-Seven Ways to Write a Twelve-Tone Serial Piece:* 'Ultra-modern' composers — European immigrants — Postwar pioneers — An older generation (composers born before 1920) — Some serial neoclassicists, tonalists, jazzers, and minimalists — A middle generation (composers born 1920–1940) — A younger generation (composers born after 1940) — *II. American Twelve-Tone Serialism in Context:* The composition of twelve-tone music in America — The history of twelve-tone music in America — The reception of twelve-tone music in America — Conclusion.

176 Talbot, M., ed.: *Aspects of the Secular Cantata in Late Baroque Italy*

2009 – 451 pp., fig., not., tabl. €83,00

ÍNDICE: C. Gianturco: The when and how of Arioso in Stradella's cantatas — C. Timms: A lost volume of cantatas and serenatas from the «original Stradella collection» — H. Schulze: Narration, mimesis and the question of genre: dramatic approaches in Giovanni Legrenzi's solo cantatas Opp 12 and 14 — R. Emans: A tale of 2 cities: cantata publication in Bologna and Venice, c.1650–1700 — N. Dubowy: «Al tavolino medesimo del compositor della musica»: notes on text and context in Alessandro Scarlatti's cantate da camera — L. Lindgren: Bononcini's «agreeable and easie style, and those fine inventions in his basses (to which he was led by an instrument upon which he excels)» — M. Bizzarini: The «humble» and «sublime» genres, the pastoral and heroic styles: rhetorical metamorphoses in

Benedetto Marcello's cantatas — G. Veneziano: Investigations into the cantata in Naples during the first half of the 18th century: the cantatas by Leonardo Vinci contained in a «neapolitan» manuscript — G. Sadler: The orchestral french cantata (1706–1730): performance, edition and classification of a neglected repertory — M. Talbot: Patterns and strategies of modulation in cantata recitatives — G. Nuti: «Imitando l'Arietta, ò altro allegro, cantata di fresco»: keyboard realization in italian continuo arias — R.-C. Travers: The revival of the italian chamber cantata on disc: models and trends.

177 Taruskin, R.: *The Oxford History of Western Music*, 5 vols. (1: *The Earliest Notations to the Sixteenth Century*; 2: *The Seventeenth and Eighteenth Centuries*; 3: *The Nineteenth Century*; 4: *The Early Twentieth Century*; 5: *The Late Twentieth Century*)

2009 – 3.856 pp., 530 fig. €113,00

178 Thomas, A.: *Polish Music since Szymanowski*

2005 – 408 pp., fig. €36,65

179 Tortora, D. M., ed.: *Giacinto Scelsi nel centenario della nascita*. Atti dei convegni internazionali. Roma, 9-10 dicembre 2005, Palermo, 16 gennaio 2006
2008 – 348 pp., fig. €25,00

ÍNDICE: M. Baroni: Problemi di datazione nelle opere degli anni trenta — N. Verzina: Alcune categorie del futurismo in *Rotativa* — J. Menke: La nuova concezione della totalità di Scelsi — A. Montali: Il presente sospeso: analisi della dimensione temporale nel suono scelsiano — A. Di Giacomo: *Quattro illustrazioni*, due partiture, una registrazione — F. Schweizer: *L'appel de l'esprit* dimensioni sonore e iniziatriche nel *Quartetto* per archi n. 3 — G. Garilli: Stati della materia: uno sguardo sul linguaggio musicale di Scelsi attraverso il *Quartetto* n. 2 — A. Mastropiero: *Action music* (1955)... action painting. Su un nodo della produzione pianistica di Scelsi e su alcune ipotesi definitorie della sua tecnica compositiva — C. Anderson: Immaginare l'Oriente. Elementi tibetani nella musica di Giacinto Scelsi degli anni sessanta — A. Olmstead: Giacinto Scelsi: italian-american connections — M. Brody: Deep dreams — M. Piras: Giacinto Scelsi e le culture nere — L. Martinis: Latino, scherma, scacchi, ma... quali i suoni? — F. Jaecker: Giacinto Scelsi e Walther Klein — E. Piras: Giacinto Scelsi e i suoi interpreti — S. Kanach: La nouvelle *Trilogia* de Giacinto Scelsi: ses écrits (ou: L'histoire d'un projet d'édition) — A. C. Pellegrini: Per una bibliografia su Giacinto Scelsi: prime ricognizioni — G. Garilli / G. Mercadante: Suono scrittura opera — D. M. Tortora: Le imperfezioni della scrittura: il suono-fonema nelle opere per voce sola — G. Giuriati: Suono, improvvisazione, trascrizione, autorialità, Oriente... e Scelsi. Alcune riflessioni di un etnomusicologo — G. Pasqualotto: Mussica e risveglio — J. Menke: Aspetti cristiani nelle opere di Scelsi — G. Garilli: Improvvisazione, rito, scrittura: Scelsi e lo statuto dell'opera — G. Mercadante: Stati e processo. Lettura del quarto dei *Cinque Incantesimi* di Giacinto Scelsi — A. Doro: Oralità e scrittura in rapporto a modelli non lineari di composizione.

180 Waeber, J., ed.: *Musique et geste en France de Lully à la Révolution. Études sur la musique, le théâtre et la danse*

2009 – viii + 305 pp., fig., lám. col. €65,16

181 Waters, R.: *Déodat de Sévérac. Musical Identity in Fin de siècle France*
2008 – 288 pp., 9 fig., 78 not. €75,50

182 White, H., ed.: *Johann Joseph Fux and the Music of the Austro-Italian Baroque*
1992 – xiv + 330 pp., fot. €88,10

MÚSICA ESPAÑOLA

183 Aceves, O.: *Cuando los ángeles cantan. Biografía de Victoria de los Ángeles*
2008 – 245 pp., fot. €16,00

184 Alfonso X, el Sabio: *Cantigas de loor*. Edited by / Editadas por M. G. Cunningham
2000 – viii + 280 pp., not. €44,50

185 Blanco Ruiz, C.: *Las claves de la música de M^a Dolores Malumbres*
2009 – 361 pp., fig., not., 1 CD-ROM €12,00

186 Bonastre i Bertran, F.: *Música, litúrgia i societat a la Barcelona del primer terç del segle XIX. Estudi de les consuetes de la capella de musica de la catedral de Barcelona (1818-1821, 1826-1830)*
2008 – 422 pp., 1 despl. €25,00

187 Carbonell i Guberna, J.: *Josep Anselm Clave i el naixement del cant coral a Catalunya, 1850-1874*
2000 – 798 pp. + 8 lám. €29,75

188 Casares Rodicio, E., ed.: *Diccionario de la zarzuela. España e Hispanoamérica*, 2 vols. (1: *A partido-Izquierdo*; 2: *Jackson-Zurrón*)
2006² rev. – xxxii + 2.088 pp., fig. €88,00

189 *Cuadernos de música iberoamericana*, 17 — 2009: *Segunda época*
2009 – 213 pp., fig. €20,00

ÍNDICE: A. Medina: Inventario de la lucidez: Ramón Barce (1928-2008) — E. Fernández Álvarez:

Un compositor olvidado en el Madrid de Carlos IV: José María de los Reyes Francesconi y Suffó — P. Cascio: Un modelo de temporada de ópera italiana en el teatro del Príncipe. La correspondencia desde Milán del empresario D. Cristóbal Fernández de la Cuesta en 1826 — I. Matía: El magisterio de José Inzenga en el Conservatorio de Madrid (1857-1891) — E. Mejías García: La edición y difusión comercial de la obra de Federico Chueca: un músico de éxito en el Madrid del último tercio del XIX — V. Sánchez Sánchez: *Es California una tierra ideal...* Sonidos españoles en la California del Gold Rush — P. García Martínez: El epistolario Albéniz-Malats. El estreno de *Iberia* en España.

190 Elia, P. / F. Zimei: *Il repertorio iberico del canzoniere n 871 di Montecassino. Musica e poesia alla corte aragonese di Napoli*

2005 – 211 pp. €22,00

191 Encabo, E.: *Música y nacionalismos en España. El arte en la era de la ideología*

2007 – 202 pp. €19,00

ÍNDICE: La nacionalización de la cultura — El género chico y los difíciles tiempos de la restauración — El género chico en el año 98 — *Gigantes y cabezudos*, una obra del 98 — Descentrando el centro: la nación catalana — La fiebre wagneriana en Barcelona — El arte en la era de la ideología.

192 García Llovera, J. M.: *El órgano antiguo español*

2006 – xii + 298 pp., fig. €26,00

193 García Llovera, J. M.: *El órgano gótico español*

2009 – 416 pp., 83 fig., 73 fot. €25,00

194 Genoves Pitarch, G.: *La banda sinfónica municipal de Madrid, 1909-2009*

2009 – 441 pp., fot. €20,00

195 Gómez Muntané, M. C.: *Historia de la música en España e Hispanoamérica: de los orígenes hasta c. 1470*

2009 – 387 pp. €35,00

ÍNDICE: J. C. Asensio: De la liturgia visigoda al canto gregoriano — M. C. Gómez: El drama litúrgico — M. C. Gómez: La lírica medieval — M. C. Gómez: Primeros repertorios polifónicos — M. C. Gómez: Música y corte a fines del medioevo: el episodio del sur — J. Ruiz: La difícil transición hacia el Renacimiento.

196 Lolo, B.: *La música en la Real Capilla de Madrid: José de Torres y Martínez Bravo (h. 1670-1738)*

1990 – 300 pp., not. €20,64

197 Mur Bernad, J. J. de: *Catálogo del archivo de música de la catedral de Huesca*

1993 – 252 pp., not. €10,00

198 Palacios, M.: *La renovación musical en Madrid durante la dictadura de Primo de Rivera: el grupo de los ocho (1923-1931)*

2008 – 539 pp. €36,40

ÍNDICE: Introducción — 1. *Las estructuras:* Asociaciones musicales — La vida orquestal: las orquestas sinfónicas y sus programaciones — Otras instituciones relacionadas con la música nueva — 2. *El pensamiento musical:* Música de vanguardia: la denominada música nueva — 3. *Los referentes musicales:* ravel y Debussy: dos pilares para la música nueva — Igor Stravinsky y Arnold Schoenberg: nuevos referentes en la composición musical — Manuel de Falla y Óscar Esplá: referencias nacionales — 4. *La música:* Presentación de las primeras obras — Desarrollo del nuevo lenguaje musical.

199 Parkinson, S., ed.: *Cobras e Son. Papers on the Text, Music and Manuscripts of the Cántigas de Santa María*

2000 – xiii + 246 pp. €46,00

200 Pavía i Simó, J.: *La música a la catedral de Barcelona durant el segle XVII*

1986 – 572 pp., not. €20,00

201 Peñas García, M. C., ed.: *Jornadas en torno a Remacha y la generación del 27*

2000 – 129 pp., not. €7,84

202 Salazar, A.: *Textos de crítica musical en el periódico El Sol (1918-1936)*. Antología y listado de artículos con introducción y selección de J. M. García Laborda y J. Ruiz Vicente

2009 – xv + 412 pp. €40,00

203 Suárez Pajares, J., ed.: *Joaquín Rodrigo y la música española de los años cuarenta*

2005 – 430 pp. €26,00

ÍNDICE: 1. *Marco general:* J. Suárez-Pajares: Joaquín Rodrigo en la vida musical y la cultura española de los años cuarenta. Ficciones, realidades, verdades y mentiras de un tiempo extraño — G. Pérez Zaldondo: Continuidades y rupturas en la música española durante el primer franquismo — J. Ogas: Primera década de la tendencia hispanista en la música argentina (1939-1949) — 2. *Música y músicos:*

M. Rodríguez Cuervo: *El Concierto heroico* de Joaquín Rodrigo. Un estudio analítico — C. Queipo Gutiérrez: Música para guitarra: castellanismo frente a andalucismo en torno a los años cuarenta — I. Iglesias: Canción, expresionismo y posguerra: *Combat del somni*, de Frederic Mompou — C. Heine: El cuarteto de cuerda en el Concurso nacional de música de 1949 — L. González Arráez: El problema político de Óscar Esplá en Bélgica (1936-1949) — V. Sánchez Sánchez: La zarzuela en los años cuarenta y su relación con el nuevo régimen — R. Díaz Gómez: El Cid, Serrano y *La venta de los gatos* — 3. *Estudios de fuentes documentales*: M. Palacios Nieto: Una amistad en tiempos difíciles: análisis de la correspondencia entre Joaquín Rodrigo y Rafael Rodríguez Albert en los años cuarenta — D. Segarra Muñoz: Correspondencia entre Joaquín Rodrigo y Federico Mompou (1944-1978) — S. Tovar: Antonio Tovar y Joaquín Rodrigo. Introducción a su correspondencia — L. Neri de Caso: Regino Sainz de la Maza: crítico musical en *ABC* (1939-1952) — J. A. Gutiérrez Álvarez: La labor crítica de Joaquín Rodrigo en el diario *Pueblo* (1940-1946).

204 Torrellas Liébana, G.: *José Español. Músico, poeta y organista de Santo Tomás de Haro: vida y obra*

2008 – 447 pp., 1 CD-ROM, not. €15,00

205 Tortella, J.: *Luigi Boccherini. Diccionario de términos, lugares y personas*

2008 – 484 pp., fig. €30,00

206 Vicent López, A.: *Fernando Ferandière (ca. 1740-ca. 1816). Un perfil paradigmático de un músico de su tiempo en España*

2002 – 382 pp., not. €18,03

207 Villanueva, C.: *Los villancicos gallegos*

1994 – 597 pp., not. €37,50

208 Villanueva Abelairas, C.: *La música en La catedral de Tui*

1987 – xxxiii + 555 pp., not. €40,00

FOLKLORE — JAZZ — ROCK — POP

209 Atkinson, D.: *The English Traditional Ballad. Theory, Method, and Practice*

2002 – 326 pp. €81,80

210 Brasseaux, R. A.: *Cajun Breakdown. The Emergence of an American Made Music*

2009 – 332 pp., 43 fig. €28,35

- 211** Brocken, M.: *Other Voices. Hidden Histories of Liverpool's Popular Music Scenes, 1930s-1970s*
2010 – 268 pp. €69,25
- 212** Butler, M., ed.: *Sound Fabrics. Studies on the Intermedial and Institutional Dimensions of Popular Music*
2009 – vi + 201 pp., fig. €26,00
- 213** Conejero Lopez, A.: *Carmina urbana orientalium graecorum. Poéticas de la identidad en la canción urbana greco-oriental*
2008 – xvi + 543 pp., fot., CD-ROM €32,00
- 214** Díaz Olaya, A. M.: *Minería, flamenco y cafés cantantes en Linares (1868-1918)*
2008 – 144 pp., fot. €12,00
- 215** Dregni, M.: *Gypsy Jazz. In Search of Django Reinhardt and the Soul of Gypsy Swing*
2008 – 350 pp., 50 fig. €22,65
- 216** Gillespie, D. / A. Fraser: *To Be or Not to Bop. Memorias de Dizzy Gillespie*. Traducción de J. Cuéllar
2010 – 541 pp. €26,50
- 217** Le Gonidec, M. -B. & al., eds.: *Les archives de la Mission de folklore musical en Basse-Bretagne de 1939, du Musée national des arts et traditions populaires*
2009 – 437 pp., fig., 1 DVD. €39,00
- 218** Mazerolle, V.: *La chanson occitane 1965-1997*
2008 – 342 pp. €27,00
- 219** Mazzola, G. B. / P. B. Cherlin: *Flow, Gesture, and Spaces in Free Jazz. Towards a Theory of Collaboration*
2009 – xiv + 142 pp., 1 CD-ROM €53,45

- 220** Sparti, D.: *Il corpo sonoro. Oralità e scrittura nel jazz*
2007 – 237 pp. €17,00
- 221** Vermazen, B.: *That Moaning Saxophone. the Six Brown Brothers and the Dawning of a Musical Craze*
2009 – 304 pp., 19 fig. €18,95
- 222** Vian, B.: *Ecrits sur le jazz*. Edition revue, augmentée, établie, prefacée et annotée par C. Rameil
2009 – 696 pp. €8,32
- 223** Wald, E.: *How the Beatles Destroyed Rock 'n' Roll. An Alternative History of American Popular Music*
2009 – 336 pp., 35 fig. €20,20
- 224** Welberry, K. / T. Dalziell, eds.: *Cultural Seeds: Essays on the Work of Nick Cave*
2009 – 230 pp. €62,95
- 225** Whitesell, L.: *The Music of Joni Mitchell*
2008 – 288 pp., 75 not. €18,90

ETNOMUSICOLOGÍA

- 226** Alonso Bolaños, M.: *La invención de la música indígena de México. Antropología e historia de las políticas culturales del siglo XX*
2008 – 156 pp. €18,00
- 227** Arom, S.: *La fanfare de Bangui. Itinéraire enchanté d'un ethnomusicologue*
2009 – 210 pp. €13,00
- 228** Aubert, L., ed.: *Cahiers d'ethnomusicologie, 21: Performance(s)*
2008 – 355 pp., fig. €30,00
- ÍNDICE:** T. Bachir-Loopuyt: Le tour du monde en musique: les musiques du monde, de la scène des

festivals à l'arène politique — G. Kosmicki: *Free parties, teknivals*: une immersion de douze ans dans l'histoire d'un mouvement (1994-2006) — V. A. Stoichita: Ruse, système et opportunité — C. F. Savy: Le paradoxe de la performance flamenca: une expérience sensible de l'intériorité portée à la scène — T. Rougier: Les poèmes improvisés des *cantadores* brésiliens: une performance sans cesse renouvelée — M. Desroches: Entre texte et performance: l'art de raconter — R. Ammann: Chants de pouvoir au Vanuatu — A. Bourgeau: L'improvisation du joueur de *tablâ* dans le *khyâl* — J. Mallet: «*Asio Elany!*» Le *tsapiky*, une jeune musique qui fait danser les ancêtres — S. Le Bomin & al.: Ce que «faire ensemble» peut vouloir dire en musique trois études de cas en Afrique centrale — A. Yegnan-Touré: La technique et le jeu de l'arc musical — *Entretiens*: M. R. Olsen: Une longue expérience de l'Afrique. Entretien avec Monique Brandily — Y. Defrance: Jean-Michel Guilcher: un demi-siècle de recherches sur la danse traditionnelle en France — *Rencontre*: M. Guignard: Les musiques dans le monde de l'Islam. Un congrès à Assilah (Maroc), 8-13 août 2007 — *Livres*.

229 Barz, G. / T. J. Cooley, eds.: *Shadows in the Field. New Perspectives for Fieldwork in Ethnomusicology*

2008, 2 – xix + 325 pp., 20 fig. €25,20

ÍNDICE: T. J. Cooley / G. Barz: Casting shadows: fieldwork is dead! Long live fieldwork! Introduction — J. T. Titon: Knowing fieldwork — T. Rice: Toward a mediation of field methods and field experience in ethnomusicology — H. M. Berger: Phenomenology and the ethnography of popular music: ethnomusicology at the juncture of cultural studies and folklore — D. Wong: Moving: from performance to performative ethnography and back again — T. J. Cooley & al.: Virtual fieldwork: three case studies — J. P. J. Stock / C. Chiener: Fieldwork at home: european and asian perspectives — J. Kippen: Working with the masters — K. K. Shelemay: The ethnomusicologist, ethnographic method, and the transmission of tradition — J. M. Cohen: Shadows in the classroom: encountering the Syrian jewish research project twenty years later — C. M. Babiracki: What's the difference? Reflections on gender and research in village India — M. Kisiuk: (Un)doing fieldwork: sharing songs, sharing lives — G. F. Barz: Confronting the field(note) in and out of the field: music, voices, texts, and experiences in dialogue — N. Beaudry: The challenges of human relations in ethnographic inquiry: examples from arctic and subarctic fieldwork — P. V. Bohlman: Returning to the ethnomusicological past — A. Seeger: Theories forged in the crucible of action: the joys, dangers, and potentials of advocacy and fieldwork.

230 Burns, J.: *Female Voices from an Ewe Dance-Drumming Community in Ghana. Our Music Has Become a Divine Spirit*

2009 – 234 pp., fig., not., tabl. €34,65

231 Feldman, H. C.: *Black Rhythms of Peru. Reviving African Musical Heritage in the Black Pacific*

2008 – 328 pp., 52 fig. €25,80

232 Johnson, H.: *Shamisen: Tradition and Diversity*

2010 – xx + 146 pp. €86,35

233 Koen, B. D.: *Beyond the Roof of the World. Music, Prayer, and Healing in the Pamir Mountains*

2009 – 240 pp., 14 fig., 28 fot. €50,35

234 Krueger, S.: *Experiencing Ethnomusicology. Teaching and Learning in European Universities*

2009 – 254 pp., 13 fig., 3 not. €69,50

ÍNDICE: *I. Disciplining Ethnomusicology:* Transmitting ethnomusicology, expressing progression — Transmitting ethnomusicology, expressing culture — *II. Listening to Ethnomusicology:* Listening to music, experiencing identity — Listening to music, experiencing authenticity — Listening to music, experiencing democracy — *III. Performing Ethnomusicology:* Performing music, discovering material culture — Performing music, discovering expression and form — Performing music, experiencing emotion; Performing music, discovering value — *IV. Constructing Ethnomusicology:* Transcribing music, exploring structures, or reinforcing Eurocentrism? — Composing ethnography: strategies, impact and change — Mediating fieldwork experience: ethnomusicological uses of film and video — *Epilogue:* Modelling ethnomusicology pedagogy.

235 Manca, M.: *La poésie pour repondre au hasard. Une approche anthropologique des joutes poétiques de Sardaigne*

2009 – 352 pp., fig. €27,00

236 Nooshin, L., ed.: *Music and the Play of Power in the Middle East, North Africa and Central Asia*

2009 – 410 pp., 38 fig., 10 not. €82,50

ÍNDICE: L. Nooshin: Prelude: power and the play of music, — L. Lohman: «The artist of the people in the battle»: Umm Kulthum's concerts for Egypt in political context — M. Stokes: Abd al-Halim's microphone — M. Frishkopf: Mediated Qu'ranic recitation and the contestation of Islam in contemporary Egypt — F. Spinetti: Music, politics and nation building in post-soviet Tajikistan — J. Baily: Music and censorship in Afghanistan, 1973–2003 — R. Harris: National traditions and illegal religious activities amongst the uyhurs — R. Davis: Jews, women and the power to be heard: charting the early tunisian ughniyya to the present day — T. Langlois: Music and politics in North Africa — W. DeBano: Singing against silence: celebrating women and music at the 4th Jasmine festival — L. Nooshin: «Tomorrow is ours»: re-imagining nation, performing youth in the new Iranian pop music — K. K. Shelemay: The power of silent voices: women in the syrian jewish musical tradition.

237 *Terrain*, 53 — Septiembre 2009: *Voir la musique*

2009 – 159 pp., lám. col. €16,00

ÍNDICE: M. Leclair: Voir la musique — P. Junod: Voir écouter. Pour une iconographie de l'auditeur — A. Paradis: À l'écoute de Paul Klee. Les choses sont-elles (aussi) corps de violons? — P. Crispini: Sons et couleurs. Des noces inachevées — M. Chemillier: L'improvisation musicale et l'ordinateur. Transcrire la musique à l'ère de l'image animée — R. Martínez: Musiques, mouvements, couleurs

dans la performance musicale andine. Exemples boliviens — C. Guillebaud: Musique mécanique et temple hindou. Histoire controversée d'un dispositif visuel et sonore — M. Leclair: Quand la musique donne à voir. La représentation de la montagne dans les chants des initiées itcha (Bénin) — B. Waty: Radioscopie de grands lecteurs. La dimension physiologique de la lecture — N. Joly / J.-M. Weller: En chair et en chiffres. La vache, l'éleveur et le contrôleur

238 Tourny, O., ed.: *Annales d'Éthiopie*, 23. Dossier: *Musiques traditionnelles d'Éthiopie*

2008 – 503 pp., 1 DVD., fig. €63,00

ÍNDICE: G. Gelaye: Songs and blessings of the Amina in Gojjam — K. Morand: Chanter pour soi: la tizita du berger (Gojjam) — S. Weisser: Le bagana, instrument de musique et de prière amhara (Éthiopie) — O. Tourny: Gue'ez, ezl, araray. Les subtilités d'une trinité dans la psalmodie de l'Église chrétienne d'Éthiopie — A. Damon-Guillot: Qðne et 'aq^waq^wam dans la liturgie de l'église chrétienne d'Éthiopie: réalisation musicale d'un texte improvisé — L. Qashu: The individual and the group in the songs of Arsi Oromo men — I. Sartori: Gey fäqär, the songs of the city – voices of tradition and transition in Harar — S. Tarsitani: Mawlūd: celebrating the birth of the prophet in islamic religious rituals and wedding ceremonies in harar — P. Fitremann: Tchaweuda: danse au pays des sept maisons Guragué — A. Kruczinski: Une histoire chantée de l'ouest Gouragé — C. Lacombre: Les bandes magnétiques de musiques traditionnelles dans les archives de l'Institut of Ethiopian studies: état des lieux, projets de valorisation, proposition d'analyse — T. Fournel: Polyphonies ari: des voix enlacées — H. Ferran: La fonction de la musique dans le rituel des premières funérailles maalé (sud-ouest éthiopien) — E. C. Gabbert: Narrated identities or the said and the sung – Praise and condemnation of self and others in arbore song poetics — T. Teffera: The Bol Negero ensemble of the Berta of west Ethiopia — D. Asamerew: Primary and current prehistoric and Aksumite archaeological research in Ethiopia — F. Fauvelle-Aymar & al.: Les monuments mégalithiques du Mänz (nord-Shoa): un inventaire provisoire — Z. Hailu: Some notes on the great walls of Wolayta and Dawro — W. G. C. Smidt: The coronation of negus Mika'el, king of Wällo and Tigray, in may 1914: new findings — W. G. C. Smidt: Annex: the seals of negus Mika'el as published by Tornay and Sobier, 2007, p. 66-69 — H. Cochet: Recherches en cours sur les transformations contemporaines de l'agriculture éthiopienne — B. Wolde / B. Gaudin: The institutional organization of Ethiopian athletics.

239 Wolf, R., ed.: *Theorizing the Local. Music, Practice, and Experience in South Asia and Beyond*

2009 – 352 pp., 54 fig., 50 fot. €25,20

ÓPERA — CANTO — DANZA

240 Asenjo Barbieri, F.: *Crónica de la lírica española y fundación del teatro de La Zarzuela, 1839-1863. Con una relación de las obras estrenadas en el*

teatro de La Zarzuela, 1856-1992. Edición crítica, estudio preliminar, notas y relación de estrenos E. Casares Rodicio

2006 – 397 pp. €30,00

241 Bauman, T.: *North German Opera in the Age of Goethe*

1986 – 460 pp. €30,55

242 Bernardoni, V.: *Verso Bohème. Gli abbozzi del libretto negli archivi di Giuseppe Giacosa e Luigi Illica*

2008 – x + 276 pp. €34,50

243 Bucciarelli, M., ed.: *Italian Opera in Central Europe, 1614-1780, 1: Institutions and Ceremonies*

2006 – xviii + 328 pp., fig., not. €44,00

244 Cairon. *Revista de ciencias de la danza, 12 — 2009: Cuerpo y arquitectura / Body and Architecture*

2009 – 319 pp., fig. €14,86

245 Dean, W.: *Handel's Operas 1726-1741*

2006 – xx + 688 pp., 17 fig. €75,50

246 Deldonna, A. R. / P. Polzonetti, eds.: *The Cambridge Companion to Eighteenth-Century Opera*

2009 – xxiii + 316 pp. €24,45

ÍNDICE: *I. The Making of Opera:* Opera as process, Pierpaolo Polzonetti — Aria as drama, James Webster — Ensembles and finales, Caryl Clark — Metastasio: the dramaturgy of eighteenth-century heroic opera, Francesco Coticelli / Paologiovanni Maione — Roles and acting, Gianni Cicali — Ballet, Rebecca Harris-Warrick — Orchestra and voice in eighteenth-century Italian opera, John Spitzer — To look again (at Don Giovanni), Alessandra Campana — *II. National Styles and Genres:* Genre and form in French opera, David Charlton — Genre and form in German opera, Estelle Joubert — Opera in eighteenth-century England: English opera, masques, ballad operas, Michael Burden — Opera in Naples, Anthony R. DelDonna — Portugal and Brazil, Manuel Carlos de Brito — Opera, genre, and context in Spain and its American colonies, Louise Stein / José Máximo Leza.

247 Di Pasquale, D.: *Metastasio al gusto portoghese. Traduzioni e adattamenti del melodramma metastasiano nel Portogallo del settecento*

2007 – 436 pp., fig. €24,00

248 Dubowy, N. / C. Herr / A. Zorawska-Witkowska, eds.: *Italian Opera in Central Europe, 1614-1780*, 3: *Opera Subjects and European Relationships*
2007 – 385 pp. €44,00

249 Duteurtre, B.: *L'opérette en France*
2009 – 222 pp., fig., lám. col. €33,28

250 Eden, D., ed.: *The Cambridge Companion to Gilbert and Sullivan*
2009 – 296 pp., 19 not. €18,35

251 Edwards, G. / R. Edwards: *The Verdi Baritone. Studies in the Development of Dramatic Character*
2008 – xii + 194 pp., 48 not. €18,50

252 Esch, C.: «*Lucio Silla*». *Vier Opera-seria-Vertonungen aus der Zeit zwischen 1770 und 1780*, 2 vols.
1994 – xvi + 362 pp., not. €108,00

253 Fauser, A. / M. Everist, eds.: *Music, Theater, and Cultural Transfer. Paris, 1830-1914*
2009 – 449 pp., 37 fig., not., tabl. €49,00

ÍNDICE: 1. *Institutions:* O. Bara: The company at the heart of the operatic institution: chollet and the changing nature of comic-opera role types during the July Monarchy — D. R. Hallman: Fromental Halévy within the Paris Opéra: composition and control — K. Ellis: Systems failure in operatic Paris: the acid test of the théâtre-lyrique — M. Everist: Jacques Offenbach: the music of the past and the image of the present — L. Wright: Carvalho and the opéra-comique: *L'art de se hâter lentement* — D. Grayson: Finding a stage for french opera — 2. *Cultural Transfer:* S. Hibberd: Auber's *Gustave III*: History as opera — A. Jacobshagen: Analyzing mise-en-scène: Halévy's *La juive* at the salle Le Peletier — R. Harris-Warrick: *Lucia* goes to Paris: a tale of three theaters — A. Fauser: *Cette musique sans tradition:* Wagner's *Tannhäuser* and its french critics — M. Smith: *La sylphide* and *Les sylphides* — P. Lamothe: Questions of genre: Massenet's *Les érinnyes* at the Théâtre-national-lyrique — 3. *The Midi and Spain, or* *Autour de Carmen:* K. Murphy: *Carmen: couleur locale* or the real thing? — R. P. Locke: Spanish local color in Bizet's *Carmen*: unexplored borrowings and transformations — S. Huebner: *La princesse paysanne du Midi* — A. C. Levin: *Appendix:* A documentary overview of musical theaters in Paris, 1830-1900.

254 Galliat, S.: *Musiktheater im Umbrusch. Studien zu den Opere semiserie Ferdinando Paers*
2009 – 361 pp., fig. €41,55

255 Gauthier, L.: *L'opéra à Hambourg (1648-1728). Naissance d'un genre, essor d'une ville*

2010 – 471 pp. €26,00

ÍNDICE: Introducción — L'essor de la musique dans la ville (1650-1678) — De l'échec des projets opératiques des cours luthériennes (1648-1678) à l'ouverture du Gänsemarktoper — Le premier répertoire (1678-1689) ou l'esthétique au service de l'éthique? — La querelle de l'opéra (1678-1693) — L'institutionnalisation de l'opéra public (1690-1727) — Conclusion.

256 Hagen, K. von: *Inszenierte Alterität. Zigeunerfiguren in Literatur, Oper und Film*

2009 – 238 pp., fig. €31,10

257 Herr, C. & al., eds.: *Italian Opera in Central Europe, 1614-1780, 2: Italianità: Image and Practice*

2008 – xvi + 345 pp. €44,00

258 Hibberd, S.: *French Grand Opera and the Historical Imagination*

2009 – 292 pp., not., lám., tabl. €67,20

ÍNDICE: Politics, history, opera — La Muette de Portici: reliving the past — Gustave III: politics as spectacle — Stradella: legitimising the myth — Charles VI: creating the future — Le Prophète: the end of history? — Conclusion.

259 Kögel, J.: *Music in German Immigrant Theater. New York City, 1840-1940*

2009 – 634 pp., 104 fig., 1 comp. €56,65

260 Laakkonen, J.: *Canon and Beyond. Edvard Fazer and the Imperial Russian Ballet 1908-1910*

2009 – 282 pp. €39,50

261 Luisi, F.: *Il caritesio. Ovvero il convito delle grazie. Studi sulla musica per il teatro e sull'iconografia musicale nel XVI secolo*. A cura di I. Cavallini, P. Dalla Vecchia, P. Russo

2009 – xi + 525 pp., fig. €51,00

ÍNDICE: *Studi sulla musica per il teatro:* «Vedrete recitar con dolce canto». Note sulla rappresentazione della *Resuscitatione di Lazaro* al Colosseo — Musica in commedia nel primo cinquecento — *Ben venga Maggio*. Dalla canzone a ballo alla *Commedia di Maggio* — Ancora su *Ben venga Maggio*. Per un supponibile «teatro di poesia in musica» a Siena nel primo cinquecento — Musica e tragedia nel pensiero teorico del cinquecento — Note sul contributo musicale alla drammaturgia pastorale avanti il melodramma — «Li tre Aminta uniti». Il caso singolare di Simone Balsamino e la «Camerata di

Urbino» — Orientamenti musicali dopo *Aminta*. Tasso e la corte roveresca — Prodromi di comicità buffonesca nella tradizione musicale italiana del primo cinquecento — *Studio di iconografia musicale*: Per una identificazione dei musicisti raffigurati nella *Processione in piazza San Marco* di Gentile Bellini — Per una lettura iconologica della *musica picta* nell'opera di Simone de Magistris — Mottetti canonici in due dipinti votivi di Loreto — Il mottetto polifonico della Cappella Albani in Santa Maria delle Vergini a Macerata — Iconografia musicale in Giovanni Santi — Dal frontespizio al contenuto. Esercizi di ermeneutica e bibliografia a proposito della ritrovata silloge del Sambonetto (Siena, 1515) — Bicinia in *musica picta* — Giovanni Giovenale Ancina e il vescovo Romolo Cesi: un rapporto fruttuoso in territorio narnese — *L'Incoronazione delle vergine* di Narni attribuita a Domenico Ghirlandaio. Saggio sull'interpretazione della scena musicale.

262 Maul, M.: *Barockoper in Leipzig (1693-1720)*, 2 vols. (Textband, Katalogband)

2009 – 1.184 pp., fig., not. €133,15

263 Murga Castro, I.: *Escenografía de la danza en la edad de plata (1916-1936)*

2009 – 253 pp., lám. col., fig. €31,00

264 Pérez Fernández, J. J., ed.: *A ópera «Inés e Bianca» de Marcial del Adalid*. I Xornadas de divulgación do patrimonio musical galego na Universidade da Acoruña

2009 – 298 pp. €12,00

265 Pérez Royo, V., ed.: *¡A bailar a la calle! Danza contemporánea, espacio público y arquitectura*

2008 – 206 pp., fig. €20,00

266 Rice, J. A.: *Mozart on the Stage*

2009 – 293 pp., 44 fig., 11 not. €19,55

ÍNDICE: Mozart in the theater — Mozart's operas: function, genres, archetypes — Commissions, fees, and the origins of Mozart's operas — Mozart and his librettists — Composition — Mozart and his singers — Rehearsal, revision, and promotion — Theaters and stage design — The audience — Performance and reception.

267 Torres Clemente, E.: *Las óperas de Manuel de Falla: de La vida breve a El retablo de Maese Pedro*

2007 – 563 pp. €36,40

ÍNDICE: *I. La vida breve*: Introducción: Primeras experiencias teatrales de Manuel de Falla — Génesis e historia de la *La vida breve* — La escritura dramático-musical en *La vida breve* — La acción dramático-

musical en *La vida breve* — La representación espacial en *La vida breve*: una Granada entre la autenticidad y el tópico — 2. *El retablo de maese Pedro*: Introducción: Hacia una redefinición de la ópera: nuevos proyectos y experiencias teatrales de Manuel de Falla — Génesis e historia de *El retablo de maese Pedro* — La escritura dramático-musical en *El retablo de maese Pedro* — Tiempo y acción en *El retablo de maese Pedro* — Conclusiones.

INSTRUMENTOS MUSICALES

268 Aranzadi, I. de: *Instrumentos musicales de las etnias de Guinea Ecuatorial*. Exposición Auditorio nacional de música, 27 marzo - 5 junio 2009
2009 – 265 pp., CD-ROM, lám., fig. €50,00

269 Fronzuto, G.: *Organi di Roma. Gli organi delle quattro basiliche maggiori (con CD-ROM contenente un'amplia documentazione sugli organi romani)*
2008 – 108 pp., 1 CD-ROM + 15 lám. €27,60

270 Laloue, C. / C. Vendries, eds.: *Archéologie et musique*. Actes du colloque des 9 et 10 février 2001
2002 – 144 pp., fig. €29,00

271 Latanza, A.: *Il ripristino dell'organo idraulico del Quirinale*
1995 – 87 pp., 20 fig. + 6 lám. €37,60

272 McGee, T. J., ed.: *Instruments and Their Music in the Middle Ages*
2008 – xxv + 529 pp., fig. €163,00

ÍNDICE: *I. Classifications and Lists of Instruments:* Haut and bas: the grouping of musical instruments in the Middle Ages, Edmund A. Bowles — German musicians and their instruments: a 14th century account by Konrad of Megenberg, Christopher Page — Mains divers acors, Joscelyn Godwin — 15th century instruments in Tinctoris's *De Inventionae et Usu Musicae*, Anthony Baines — Some English consort-groupings of the late Middle Ages, Richard Rastall — *II. Keyboards:* On the origin of the keyboard mechanism in the late Middle Ages, Edmund A. Bowles — Toward an identification of the chekker, Edwin M. Ripin — The capture of the chekker, David Kinsela — The Norrlanda organ and the Ghent altarpiece, Edwin M. Ripin — *III. Plucked Strings:* The trecento harp, Howard Mayer Brown — 15th century tablatures for plucked instruments: a summary, a revision and a suggestion, David Fallows — The 15th century lute: new and neglected sources, Christopher Page — The medieval gittern and citole: a case of mistaken identity, Laurence Wright — *IV. Bowed Strings:* The trecento fiddle and its bridges, Howard Mayer Brown — Rebec, fiddle and crowd in England, Mary Remnant — Rebec, fiddle and crowd in England: some further observations, Mary Remnant — An aspect of

medieval fiddle construction, Christopher Page — Vedel and geige – fiddle and viol. German string traditions in the 15th century, Keith Polk — *V. Winds: The Renaissance slide trumpet: fact or fiction?*, Peter Downey — Slide trumpet madness: fact or fiction?, Herbert W. Myers — The trombone, the slide trumpet and the ensemble tradition of the early Renaissance, Keith Polk — The trompette des menestrels in the 15th-century alta capella, Ross W. Duffin — Misleading iconography: the case of the «Adimari Wedding Cassone», Timothy J. McGee — Backward bells and barrel bells: some notes on the early history of loud instruments, Ross W. Duffin — *VI. Repertory: On «instrumental style» in early melody*, Lloyd Hibberd — Instruments and the Faenza codex, Timothy J. McGee — Musical instruments at the medieval banquet, Edmund A. Bowles — Musical instruments in civic processions during the Middle Ages, Edmund A. Bowles.

273 Meucci, R.: *Strumentaio. Il costruttore di strumenti musicali nella tradizione occidentale*

2008 – 391 pp., fig., lám. col. €31,20

ÍNDICE: 1. *Il medioevo:* Campane — Organi — Altri strumenti — L'influsso dell'architettura — 2. *Il Rinascimento:* Innovazioni costruttive — I violeros di Siviglia — Dalla Baviera all'Italia — Considerazioni sul sistema corporativo — Füssen e dintorni — I cembalari di Anversa — La protezione di un potatato — Concezioni ideative e progettuali — Concezioni estetiche — 3. *L'epoca barocca:* Le corporazioni — La libera professione — Costruttori stipendiati e «dilettanti» — Invenzioni e inventori — Costruttori e scienziati — Privilegi e brevetti — Criteri ideativi e costruttivi — La commercializzazione — Ammodernamento e rifacimento (*ravalement*) — Le imitazioni e i falsi — 4. *Illuminismo e romanticismo:* Nuove esigenze estetico-musicali — La divulgazione dei «segreti» di bottega — Innovazioni: materiali, attrezzi, tecniche di lavorazione, organizzazione produttiva e commercio — Lo sviluppo degli studi acustico-musicali — I nuovi modelli strumentali — Alcuni strumenti inventati nell'ottocento — Il sistema industriale: due casi — L'ammodernamento di organi e violini — 5. *Il novecento:* Gli strumenti acustici nel novecento — Gli strumenti elettrici — L'elettronica — L'onda di ritorno — I distretti produttivi — Le scuole di liuteria in Italia e all'estero — La produzione italiana oggi — Epilogo.

274 Moysan, A.: *La restauration des pianos anciens des origines à 1850*

2009 – 160 pp., fig. €58,00

ÍNDICE: 1. *Avant la restauration:* La préparation — Les fournitures — Le dossier de restauration — 2. *La restauration:* Le démontage des cordes et des chevilles — Le nettoyage — Les sommiers de chevilles — La restauration des tables d'harmonie — La restauration et la remise en place des cordes — La mécanique et le clavier — 3. *Les réglages:* La chasse — Le dressage du clavier et la mise sous le nez — L'échappement — Les attrapes — L'envoncement — Les étouffoirs — Cas particuliers: Mécaniques à double répétition Érard — L'harmonisation.

275 *Musique, images, instruments, 11: Le pianoforte en France 1780-1820*

2009 – 283 pp., fig. €35,00

ÍNDICE: M. Couvreur: Éléments de réflexion sur l'esthétique des Lumières et la naissance du pianoforte — M. Latcham: In the shadow of the enlightenment; stringed keyboard instruments in Diderot's *Encyclopédie* and its derivatives — J.-C. Battault: Les facteurs de pianoforte des provinces de France, 1760-1820 — S. Pollens: Cristofori and Erard — T. Maniguet: Le piano en forme de clavecin Érard

— C. Clarke: Eard and Broadwood the classical era: two schools of piano making — D. E. Rowland: Piano businesses in England and France — F. Gétreau: Les images de pianistes en France, 1780-1820 — F. de La Grandville: La coexistence du clavecin et du piano au conservatoire de musique de Paris de 1796 à 1802 — M. van Epenhuysen Rose: Un clavecin piano et forte, d'une harmonie ronde et moëlleuse: aesthetic features of the early french piano — T. Skowronek: Beethoven and the orchestral piano — OJ.-P. Bartoli: Réflexion sur l'évolutió de la fantaisie pour piano au début du XIX^e siècle en France — H. Audéon: Louis-Joseph-Ferdinand Herold (1791-1833) et le piano — J. Roudet: La pédalisatio dans les premières méthodes destinées au pianoforte: une spécificité française? — P. Goy: L'utilisation des registres dans la musique française de pianoforte au début du XIX^e siècle.

276 Paradiso, C., ed.: *Il flauto in Italia*
2005 – 607 pp., 151 fig., lám., not. €72,80

277 Rice, A. R.: *From the Clarinet d'amour to the Contra Bass. A History of Large Size Clarinets, 1740-1860*
2009 – xxi + 463 pp., not., fig. €81,80

* * *