

# PÓRTICO

## *Semanal*

### *Música 49*

Nº 1093 — 7 octubre 2013



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# PÓRTICO SEMANAL

Año XXVI, Nº 1093 — 7 octubre 2013

MÚSICA 49

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## OBRAS GENERALES

**001** Assis, P. de, ed.: *Mémoires... Miroirs*. Conferencias do simposio internacional Jorge Peixinho, Lisboa, 8 e 9 de outubro de 2010

2013 – 222 pp., not. €18,00

**ÍNDICE:** Nota previa — *Introdução:* M. Vieira de Carvalho: Jorge Peixinho: À descoberta duma personalidade musical — 1. *Música e política:* G. Stöck: Jorge Peixinho's CDE: studies on the relationship between music and cultural policy — F. Pessanha: A música de cena como lugar utópico de uma estética política: Jorge Peixinho e as novas estéticas teatrais na década de 1960 em *O Gebo e a Sombra* (1966) — P. Boléo Rodrigues: Contra os bandos ouvidos: escutar Jorge Peixinho no cinema — 2. *Música e notação:* F. Monteiro: À procura do primeiro *Lov* — C. Araújo / R. Bessa: E do sótão saíram Borbolet(r)as! — J. A. Costa: De um primeiro nocturno pra um nocturno a três — 3. *Análise musical:* M. R. da Silva Santana: *Glosa I* para piano solo – o discurso musical, versificação e desenvolvimento de conteúdos ocultos — H. M. da Silva Santana: *Glosa III* para violino solo – o glosar enquanto manifesto de obra em Jorge Peixinho — J. Gama: *Absence d'une mémoire présente* – *O Estudo I* de Jorge Peixinho e o *Étude d'Ut* de [ka'mi] — 4. *Acção de Jorge Peixinho:* M. L. Pascoal: Momentos de Jorge Peixinho no Brasil — C. Delgado Teixeira: Jorge Peixinho: impulsionador e divulgador da música do séc. XX em Portugal — A. Telles: O grupo de música contemporânea de Lisboa e a criação musical portuguesa: 40 anos de história — Autores — Índice de nomes, obras e instituições.

**002** Baldassarre, A. & al., eds.: *Musik - Raum - Akkord - Bild / Music - Space - Chord - Image*. Festschrift zum 65. Geburtstag von Dorothea Baumann

2012 – 848 pp., fig. €122,00

**ÍNDICE:** A. Baldassarre: Making some kind of dent in the world. Some preliminary thoughts/ Einige einleitende Gedanken — A. Zimmerlin: Berührung und Druck (Clavierstück 13) - für

Clavichord (4 Oktaven) — B. Haggh: Composers-Secretaries and Notaries of the Middle Ages and Renaissance: Did They Write? — D. Fallows: Ockeghem, England and O rosa bella — E. Abramov-van Rijk: The Raven and the Falcon: Literary Space in a Trecento Musical Aviary — M. Gómez: Patrimonio musical histórico y tradición: a propósito del Misterio de Elche y el Canto de la Sibila — J. Cohen: Alfonso dalla Viola (Ferrara, c. 1508-c. 1574): Aspects of Chronology, Style and Influences — R. Bossard: Il Giustino redivivus: Zur klingenden Wiedererweckung einer Oper von Giovanni Legrenzi — C. Massip: Itinéraires d'un musicien européen: l'autobiographie de Michel Farinel (1649-1726) — B. Brover-Lubovsky: Sirocco, Borea, e tutti i venti. Wind Allegory in Venetian Music — F. Gétreau: Guillaume de Limoges et François Couperin ou comment enseigner la musique hors la Ménestrandise parisienne — M.-C. Mussat: La recherche d'une salle de musique ou les tribulations d'une société de concert au XVIII<sup>e</sup> siècle — B. A. Föllmi: Johann Mattheson als Kirchenmusiker. Das Oratorium Der liebeiche und geduldige David von 1723 — B. Billeter: Text und Musik, ihr wenig geklärtes Verhältnis in Johann Sebastian Bachs frühen Orgelchorälen — J. Willmann: Fraglicher Schluss, kein trauriges Ende: Das Finale von Joseph Haydns Sinfonie H-Dur Nr. 46 — H. Schneider: Sinfonien Haydns von Cambini als «Quatuors concertants» arrangiert — R. Higuchi: Ein Skizzenblatt Mozarts in Tokio — C. Walton: Who did William Tell? Early musical settings in Switzerland and beyond — G. H. Knaus: Ein verlorenes Repertoire - Instrumentalmusik im Benediktinerkloster Mariastein um 1815 — H. Vanhulst: Fétis fustigateur des « monstres acoustiques » bruxellois — V. Kalisch: Franz Liszt - Musik in sozialer Verantwortung — C. N. Doulova: Vasily Zolotaryov's Belarusian Period of Creative Work — D. Sackmann: «Es harren die Rätsel der lösenden Kunst». Hans Hubers Kantate zum Jubiläum der Universität Basel (1910) — H. Schoop: Serenus Zeitblom: Ich spiele die Viola d'amore. Willem de Boer in Thomas Manns Doktor Faustus — G. Schubert: Hin und zurück. Historische Ortsveränderungen in der Neuen Musik — A. Baldassarre: Ein längerer Blick ins Raritätenkabinett der Musikgeschichte. Richard Strauss' Panathenäenzug op. 74 und Kurt Leimer — P. Müller: Suche nach einer Poetik der Oper. Othmar Schoecks Opernprojekte mit Hermann Hesse — L. Kownazkaja: Schostakowitschs Hindemith: die verbotene Wahrheit — O. Solomonova: A Mid-war Night's Dream: Shostakovich's Lullaby — M. Kuss: Alberto Ginastera and the many meanings of Bearbeitung — T. Gartmann: «Ein gesamtkunstwerkähnliches Live-Ereignis». Zur Musik von Daniel Ott für den Klangkörper Schweiz — T. Markovic: Nostalgia and utopia and/in music: ...hold me, neighbor, in this storm... (2007) by Aleksandra Vrebalov — G. Mazzola: Faire de la Musique - une expérience de pensée en gestes ? — M. Kartomi: Body Percussion Performance Techniques in Male and Female Song-Dances in Aceh and the Links around the Indian Ocean and the Mediterranean — S. Guignard: Das Spiel mit den 'Drei geschmackvollen Linien' - Erotische Implikationen in shamisen-Darstellungen — M. Stöckli: Lärm und Musik in der Historia Verdadera de la Conquista de la Nueva España von Bernal Díaz del Castillo — M.-A. Camp: Transforming traditional music cultures: a narrative on safeguarding Brazilian vissungo — D. Pring: «When I behold my Picture». The Negotiation of Meaning in Edwaert Collier's Still Life with a Copy of Wither's «Emblemes» (1696) — Z. Blazekovic: Francesco Bianchini's Triplex Lyra in Eighteenth-Century Music Historiography — F. Seydoux: Musikalisch-organologische «Brosamen» aus den Feuilles d'Avis de la Ville et Canton de Fribourg — B. Bachmann-Geiser: Die Hanottere. Ein Kunstmusi-kinstrument der Renaissance lebt in der Schweizer Volksmusik weiter — P.

Sotuyo-Blanco: Challenging the boundaries of musical iconography: the process of re-signification of Smetak instruments — D. Rippmann: Sozialgeschichte von Musikinstrumenten: Musikalische Spurensuche einer Historikerin — E. Zinkevych: On the issue of connections among the arts — D. Muzzolini: Descartes' Töne - Newtons Farben — H. Joelson-Strohbach: Wie der Hirsch nach frischer ... Didaktische Aspekte musikalischer Quellen — R. Rasch: The Discovery of the A Double Sharp, or How Many Notes Does the Tonal System of Western Classical Music Have? — T. Meyer: Vektoren im Klangraum. Ein paar arg mäandernde Gedanken über gerade Linien — J. Rushton: A meditation on the tritone: Why should the devil have the best intervals? — M. Seidl: Ernst Kurth - rückwärts lesen vorwärts lesen weiterdenken — S. S. Elmer: Structural aspects of early song singing — S. Weibel: Urheberrechtsprobleme bei analogen und frei im Internet verfügbaren, digitalen Reprint-Editionen von Musikalien — O. Senn / L. Kilchenmann: The Secret Ingredient: State of affairs and future directions in groove studies — D. Fabris: Early Opera Revival e L'Italia: una difficile ascesa — S. Elsensohn: Dorotheas erster Klavierunterricht. Eine kleine biografische Vignette — D. Baumann: Schriftenverzeichnis/ List of Publications.

**003** Calle, R. de la / M. L. Martínez, eds.: *Investigar en los dominios de la música*

2011 – 263 pp., fig., lám.col. €15,00

**ÍNDICE:** R. de la Calle: Reflexiones previas. Investigando en el ámbito de lo musical — A. Zaldívar Gracia: Defensa del arte de la música: Agustín Iranzo contra Antonio Eximeno. Una revisión bloomsiana de conservadores frente a progresistas — T. Catalán: Música: tiempo y memoria — V. Llimerá Dus: Orígenes de la didáctica para oboe en España — M. B. Martín Piles: Las transcripciones para piano de Liszt — T. Lull Naya: Olivier Messiaen y el sonido-color — J. Mansergas: Manuel de Falla: 98 referencias al paisaje — J. V. Gil Noé: La investigación en los márgenes de la música valenciana — A. Romero Moreno: Indicadores para la caracterización acústica de iglesias — R. de la Calle: Una aproximación al universo artístico de José Antonio Orts — M. Sapró Babiloni: Hacia una estética de lo siniestro y el sonido en el medio audiovisual: hermenéutica de una percepción — A. Ferrer: Convergencias en el punto impropio o de cómo Truffaut fue a encontrarse con Rousseau en el infinito — A. Zaldívar Gracia: Apéndice: Investigar desde la práctica artística.

**004** Chastellux, F.-J. de: *Essai sur l'union de la poésie et de la musique* 1765, facsímil – 106 pp. €25,00

**005** Eichmann, R. / F. Jianjun / L. C. Koch, eds.: *Studies zur Musikarchäologie, VIII: Klänge der Vergangenheit. Die Interpretation von musikarchäologischen Artefakten im Kontext / Sound from the Past. The Interpretation of Musical Artifacts in an Archaeological Context. Papers from the 7<sup>th</sup> Symposium, Tianjin, China, 20-25 September 2010* 2012 – 432 pp. €88,00

**006** Hang, Xing: *Encyclopedia of National Anthems*. Second Edition, 2 vols.

2011 – 1.080 pp. €118,60

**007** Holt, F. / C. Wergin, eds.: *Musical Performance and the Changing City. Post-Industrial Contexts in Europe and the United States*

2013 – 310 pp. €99,85

**ÍNDICE:** *Section I. Place-Making:* «From the Big Dig to the Big Gig»: Live Music, Urban Regeneration and Social Change in the European Capital of Culture 2008 S. Cohen — Sounding Austin: Live Music, Race, and the Selling of a City C. P. O’Meara / E. M. Tretter — Sounding out the Cuban Diaspora in Barcelona: Music, Migration and the Urban Experience I. Sánchez Fuarros — Destination ‘Three Days Awake’: Cultural Urbanism at a Popular Music Festival Outside the City C. Wergin — *Section II. Scenes and Venues:* Digital Underground: Musical Spaces and Microscenes in the Post-industrial City D. Grazian — The Advent of Rock Clubs for the Gentry: Berlin, Copenhagen, and New York F. Holt — Collectivities and Mixed-Mediations in Amsterdam’s Translocal Jazz Scene K. McGee — The Quality of Mutuality: Jazz Musicians in the Athenian Popular Music Industry I. Tsioulakis — *Section III. Nightlife:* Crowd Solidarity on the Dancefloor in Paris and Berlin L.-M. García — The Sound Culture of Dubstep in London C. Brunner — The Networking Logic of the Post-industrial Music Milieu: A City of London Ethnographic Moment P. Webb.

**008** Howard, K.: *Music as Intangible Cultural Heritage: Policy, Ideology, and Practice in the Preservation of East Asian Traditions*

2012 – 260 pp., 16 fig., 5 not., 1 map. €74,90

**009** Ingalls, M. / C. Landau / T. Wagner, eds.: *Christian Congregational Music. Performance, Identity and Experience*

2013 – 242 pp., 4 fig. €68,65

**010** Jones, S.: *Literature, Modernism, and Dance*

2013 – 360 pp., 22 fig. €68,65

**ÍNDICE:** Introduction — A Poetics of Potentiality: Mallarmé, Fuller, Yeats, Humphrey, and Graham — Nietzsche, Modernism, and Dance: Dionysian or Apollonian? — From Dance to Movement: Eurhythmics, Expressionism, Language, and Literature — Diaghilev and British Writing — Two Modern Classics: The Rite of Spring and Les Noces — The ‘unheard rhythms’ of Virginia Woolf — ‘Savage and superb’: Primitivism in Text and Dance — Massine, Modernisms, and the Integrated Arts — Ezra Pound on Kinaesthetics, the Russian Ballet, and Machines — ‘At the still point’: T. S. Eliot, Dance, and a Transatlantic Poetics — Rambert and Dramatic Dance — Samuel Beckett and Choreography — Afterword.

**011** Lachenmann, H. / L. Nono: *Alla ricerca di luce e chiarezza. L’episto-*

*lario Helmut Lachenmann-Luigi Nono (1957-1990)*. A cura di A. Ida De Benedictis e U. Mosch

2012 – xxxiv + 296 pp., 11 fig. €37,50

**012** Nicolodi, F. / R. Di Benedetto / F. Rossi: *Lemmario del lessico della letteratura musicale italiana (1490-1950)*

2013 – 989 pp. €108,00

**013** Nyman, M.: *Collected Writings*. Edited by Pwyll Ap Sion

2013 – 396 pp., 4 not. €87,40

**014** Pistone, D.: *Répertoire des thèses françaises relatives à la musique (1810-2011)*

2013 – 214 pp., fig. €115,00

**015** Potter, C., ed.: *Erik Satie: Music, Art and Literature*

2013 – 368 pp., 13 fig., 26 not. €81,15

**ÍNDICE:** Satie's musical and personal logic, R. Orledge — Satie and the meaning of the comic, A.-M. Hanlon — Satie's Rose-Croix piano works, G. Wai Kwan Gates — Satie as poet, playwright and composer, C. Potter — 'The only musician with eyes': Erik Satie and visual art, S. Shaw-Miller — Exploring interart dialogue in Erik Satie's Sports et divertissements (1914/1922), H. J. Minors — Parade: ballet réaliste, C. Reynolds — Collaborative works in Satie's last years, P. Dossena — History, homeopathy and the spiritual impulse in the post-war reception of Satie: Cage, Higgins, Beuys, M. Mendez — After Satie, H. Skempton (in conversation with C. Potter) — *Appendix:* Chronological catalogue of Satie's compositions and research guide to the manuscripts, R. Orledge.

**016** Rommevaux, S. / P. Vendrix / V. Zara, eds.: *Proportions. Science, musique, peinture et architecture*

2012 – 461 pp. €90,00

**017** Sadie, S. / A. Latham, eds.: *Diccionario Akal / Grove de la música*

2000 – 1.042 pp. €100,30

**018** Shephard, T. / A. Leonard, eds.: *The Routledge Companion to Music and Visual Culture*

2013 – 414 pp., 41 fig. €156,00

**019** Stravinsky, I.: *Confidences sur la musique: propos recueillis, 1912-1940*.

Textes et entretiens choisis, édités et annotés par Valérie Dufour  
2013 – 339 pp. €25,00

**020** Walden, J. S., ed.: *Representation in Western Music*

2013 – 329 pp., 14 fig., 26 not., 6 tabl. €75,80

**ÍNDICE:** Preface Joshua S. Walden — *Part I. Representation and the Interpretation of Musical Meaning:* Layers of representation in nineteenth-century genres: the case of one Brahms Ballade M. Gelbart — ‘As a stranger give it welcome’: musical meanings in 1830s London R. Parker — ‘Music is obscure’: textless Soviet works and their phantom programmes M. Frolova-Walker — Representing Arlen W. Frisch — Video cultures: ‘Bohemian Rhapsody’, Wayne’s World, and beyond N. Cook — *Part II. Sound and Visual Representations: Music, Painting, and Dance:* 6. ‘On Wings of Song’: representing music as agency in nineteenth-century culture T. Grey — Representation and musical portraiture in the twentieth century J. S. Walden — Representational conundrums: music and early modern dance D. Caddy — *Part III. Musical Representations in Opera and Cinema:* Allusive representations: homoerotics in Wagner’s T. L. Dreyfus — Der Dichter spricht: self-representation in Parsifal K. Berger — Memory and the leitmotif in cinema G. Biancorosso — Self-representation in music: the case of Hindemith’s meta-opera C. H. Danuser, translated by J. B. Robinson — *Part IV. Music, Representation, and the Concepts of East and West:* Doing more than representing Western music R. B. Willson — The persistence of Orientalism in the postmodern operas of Adams and Sellars W. A. Sheppard — Afterword: what else? R. Taruskin.

## TEORÍA Y PEDAGOGÍA MUSICALES

**021** Alcántara, P. de: *Indirect Procedures. A Musician’s Guide to the Alexander Technique.* Second Edition

2013<sup>2</sup> – 256 pp., 46 fig. €23,70

**022** Arbib, M. A., ed.: *Language, Music, and the Brain. A Mysterious Relationship*

2013 – 584 pp., 102 lám.col. €43,65

**023** Bamberger, J.: *Discovering the Musical Mind. A View of Creativity as Learning*

2013 – 384 pp. €43,70

**ÍNDICE:** *Part I. Beginnings:* Introduction: Where do our questions come from? Where do our answers go? — The first invented notations: Designing the Class Piece — Children’s drawings of simple rhythms: A typology of children’s invented notations — The typology revisited — *Part II. Developing the Musical Mind:* Introduction: What develops in music

development? — Restructuring conceptual intuitions through invented notations: From path-making to map-making — Changing musical perception through reflective conversation — Cognitive issues in the development of musically gifted children — Developing musical structures: Going beyond the Simple — *Part III. Designing educational environments*: Introduction: Designing educational environments — Developing a musical ear: A new experiment — Action knowledge and symbolic knowledge: The computer as mediator — The collaborative invention of meaning: A short history of evolving ideas — Noting Time: The Math, Music, and Drumming Project — *Part IV. Computer as Sandbox*: Turning music theory on its ear: Do we hear what we see; do we see what we say? — The development of intuitive musical understanding: A natural experiment — Music as embodied mathematics: A study of a mutually informing affinity — *Part V. Summing Up*: Engaging complexity: Three hearings of a Beethoven Sonata movement — Recapitulation and coda.

**024** Blanke, I. L.: *Zwischen biederer Fugen und atonalen Ausschweifungen. Neue Musik an den Hochschulen für Musik der DDR in den 1960<sup>er</sup> Jahren*

2013 – 262 pp. €55,10

**025** Busoni, F.: *Esbozo de una nueva estética de la música*

2010 – 86 pp. €12,48

**ÍNDICE:** J. M. García Laborda: Introducción — F. Busoni: Esbozo de una nueva estética de la música — A. Salazar: La estética de Ferruccio Busoni. La *Ur-Musik* — A. Schönberg: Notas a la edición alemana de 1916 — H.-H. Stuckenschmidt: Epílogo a la edición alemana de 1974.

**026** Chouvel, J.-M. / X. Hascher, eds.: *Esthétique et cognition*

2013 – 605 pp. €45,00

**ÍNDICE:** Introduction par J.-M. Chouvel / X. Hascher — *La compréhension musicale, entre perception et cognition*: F. de Buzon: La perception des objets musicaux: sur les théoriciens du premier XVII<sup>e</sup> siècle — A. Arbo: Comprendre la musique, entre esthétique(s) et sémiologie(s) — L. Marconi: Semiotics of Music and Musical Understanding — G. Boudinet: Formes symboliques et musicales et sujet à former en régime postmoderne: l'éternel combat de l'harmonie et du sublime — S. Lanza: L'ascolto della musica: un approccio fenomenologico a contesti particolari — J. Levinson: Concaténationisme, architectonisme, et compréhension musicale — *Cognition et création*: G. Drouin: La notion d'émergence en musique — C. Carratelli: La «composition de l'écoute» chez Salvatore Sciarrino — C.-D. Wajnberg: Conception et perception du temps dans la musique — P. Rosato: Epistemologia dei metodi analitici nella musica tonale: alcuni modelli a confronto - Riemann, de la Motte, Meeùs, Delli Pizzi — F. Delli Pizzi: Genèse de la forme harmonique et de la signification dans la musique tonale: la valeur des écarts — F. Lévy: Le son peut-il prendre forme? — *Phénoménologie et esthétique*: M.-A. Lescourret: L'oeuvre musicale: approche phénoménologique — M. Villela-Petit: Y a-t-il une élucidation phénoménologique de la musique? — D. Pradelle: Pertinence de l'approche phénoménologique de la musique? — E.



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**027** Cochrane, T. / B. Fantini / K. R. Scherer, eds.: *The Emotional Power of Music. Multidisciplinary Perspectives on Musical Arousal, Expression, and Social Control*

2013 – 384 pp. €71,50

**ÍNDICE:** *Section I. Musical Expressiveness*: T. Cochrane: Section Introduction — M. Spitzer: Sad Flowers: Analysing affective trajectory in Schubert's *Trockne Blumen* — T. Cochrane: Composing the expressive qualities of music: Interviews with Jean-Claude Risset, Carter Burwell & Brian Ferneyhough — D. Leech-Wilkinson: The emotional power of musical performance — K. R. Scherer: The singer's paradox: On authenticity in emotional expression on the opera stage Interviews with Thomas Moser, Lucy Schauer, Gillian Keith, Bruno Taddia & Christoph Prégardien — T. Cochrane: On the resistance of the instrument — C. Jeanneret: Gender Ambivalence and the Expression of Passions in the Performances of Early Roman Cantatas by Castrati and Female Singers — C. Palisca (translated by Kirsten Jafflin): The ethos of modes during the Renaissance — *Section II: Emotion Elicitation*: K. R. Scherer: Section Introduction — K. R. Scherer / E. Coutinho: How music creates emotion: A multifactorial process approach — L. Zoppelli: *Mors stupebit*: multiple levels of fear-arousing mechanisms in Verdi's *Messa da Requiem* — J. Robinson: Three theories of emotion - three routes for musical arousal — S. Davies: Music-to-listener emotional contagion — J. Krueger: Empathy, enaction and shared musical experience: Evidence from infant cognition — L. J. Colling / W. F. Thompson: Music, action, and affect — W. Trost / P. Vuilleumier: Rhythmic entertainment as a mechanism for emotion induction and contagion by music: A neurophysiological perspective — S. Koelsch: Striking a chord in the brain: Neurophysiological correlates of music-evoked positive emotions — *Section III. The Powers of Music*: B. Fantini: Section Introduction — B. Fantini (translated by K. Jafflin): Forms of thought between music and science — L. Wuidar (translated by K. Jafflin): Control and the science of affect: Music and power in the Medieval and Renaissance periods — B. Boccadoro (translated by K. Jafflin): The psychotropic power of music during

the Renaissance — P. Gouk: Music as a means of social control: some examples of practice and theory in early modern Europe — J. Pigeaud (translated by K. Jafflin): The tradition of ancient music therapy in the 18<sup>th</sup> century — J. Starobinski (translated by K. Jafflin): On nostalgia — U. Volgsten: Emotions, identity and copyright control: The constitutive role of affect attunement and its implications for the ontology of music.

**028** Collins, N. / M. Schedel / S. Wilson: *Electronic Music*

2013 – 237 pp., 35 fig., 10 tabl., 5 not. €22,75

**ÍNDICE:** Introduction — Recording technologies and music — New sounds and new instruments: electronic music up until 1948 — The post-war sonic boom — From analog to digital — Into the mainstream — Synth pop — Electronic dance music — Continuing the classical? — Experimental electronica — Sound art — Further connections — Live electronic music — Conclusions.

**029** Demeyere, E.: *Johann Sebastian Bach's Art of Fugue. Performance Practice Based on German Eighteenth-Century Theory*

2013 – xxxi + 253 pp., 31 not. €45,00

**030** Dorfman, J.: *Theory and Practice of Technology-Based Music Instruction*

2013 – 256 pp., 16 fig. €23,70

**031** Duchesneau, M. / V. Dufour / M.-H. Benoit-Otis, eds.: *Écrits de compositeurs. Une autorité en questions, XIX<sup>e</sup> et XX<sup>e</sup> siècles*

2013 – 437 pp., fig., lám.col. €45,00

**032** *Eufonía. Didáctica de la música*, 58 — Julio-agosto-septiembre 2013: *Arte sonoro*

2013 – 118 pp., fig. €22,50

**033** Fenlon, I. / I. M. Groote, eds.: *Heinrich Glarean's Books. The Intellectual World of a Sixteenth-Century Musical Humanist*

2013 – 398 pp., 34 fig., 7 tabl. €94,80

**ÍNDICE:** Heinrich Glarean's world I. Fenlon / I. M. Groote — Theory of music and philosophy of life: the Dodekachordon and the Counter-Reformation L. Lütteken — Mitto ad te meos de musica labores: Glarean's Dodekachordon and the politics of dedication B. Kölbl — Sympathies with Luther, preference for the Roman Church. Glarean's annotations as a mirror of his intellectual development B. Mahlmann-Bauer — Glarean's Bible M. Engammare — Henrici Glareani Concio de coena domini: Glarean as theologian B. Mahlmann-Bauer — Between the human and the divine: Glareanus's De geographia and the

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**034** Fiorentino, G.: Folia. *El origen de los esquemas armónicos entre tradición oral y transmisión escrita*

2013 – xviii + 289 pp., 105 not. €49,00

**ÍNDICE:** Introducción — 1. *El repertorio vocal*: El esquema de folía en el Cancionero musical de palacio — El esquema de folía en otros cancioneros musicales — El esquema de folía en el repertorio de las ensaladas — Otras fuentes de música vocal y el tratado *Arte de tañer fantasía* — 2. *El repertorio instrumental*: La pavana ternaria — Las pавanas binarias y la pавanilla — El esquema de folía y otros esquemas parecidos — 3. *Origen y evolución del esquema de folía*: El fabordón y el origen de los esquemas armónicos — Desde el fabordón a los esquemas armónicos: la emancipación de la consonancia — Entre tradición oral y transmisión escrita: el esquema de folía y el estilo popularizante — Conclusiones.

**035** Gaunt, H. / H. Westerlund, eds.: *Collaborative Learning in Higher Music Education*

2013 – 302 pp., 21 fig., 4 tabl. €62,40

**ÍNDICE:** *Prelude*: The case for collaborative learning in higher music education, H. Gaunt / H. Westerlund — *Part I. Theoretical Perspectives and Research Studies*: Mapping the research ground: expertise, collective creativity and shared knowledge practices, K. Hakkarainen — Learning from artistic and pedagogical differences between musicians' and actors' traditions through collaborative processes, B. Ford / J. Sloboda — The art of stepping outside comfort zones: intercultural collaborative learning in the international GLOMUS camp, E. Sæther — Promoting professional and paradigm reflection amongst conservatoire teachers in an international community, H. Gaunt — Exploring dialogues in online collaborative contexts with music teachers and pre-service students in Australia, J. Ballantyne / T. Olm-Madden — Perspectives on the dynamics of power within collaborative learning in higher music education, C. Christophersen — Designing the rhythm for academic community life: learning partnerships and collaboration in music education doctoral studies, H. Westerlund / S. Karlsen — Expanding the master-apprentice model: tool for orchestrating collaboration as a path to self-directed learning for singing students, L. Latukefu / I. Verenikina — Using formal self- and peer-assessment as a proactive tool in building a collaborative learning environment: theory into practice in a popular music programme, D. Lebler — Learning from

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**036** Haas, E.: *Einübung in ästhetische Räume. Zu Anton Weberns Kinderstück, György Kurtags Jatekok und Helmut Lachenmanns Kinderspiel*

2011 – 228 pp., not. €40,60

**037** Hamann, D. L.: *On Staff. A Practical Guide to Starting Your Career in a University Music Department*

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**038** Healey, G.: *Messiaen's Musical Techniques: The Composer's View and Beyond*

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**039** Hernández Barbosa, S.: *Sinestésias. Arte, literatura y música en el*

*París Fin de Siglo (1880-1900)*

2013 – 332 pp. €18,00

**ÍNDICE:** Introducción — 1. *Baudelaire, las correspondencias y la «obra de arte total»: Tannhäuser en París: 1861* — La «obra de arte total» y su recepción desde el wagnerismo — 2. *Teorías y utopías sinestésicas: La revelación de un universo analógico: derivaciones estéticas* — Construyendo las correspondencias: ¿qué lugar para las artes? — 3. *Sinestesia en el universo creativo del fin de siglo: Poesía y sinestesia* — Música y sinestesia Artes plásticas y sinestesia — 4. *Escenarios de París: La sinestesia en la escena, intento de un espectáculo multisensorial* — Círculos para la sinestesia.

**040** Hersch, J.: *Tiempo y música*. Con un saludo de C. Milosz. Traducción de R. Rius y R. Andrés

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