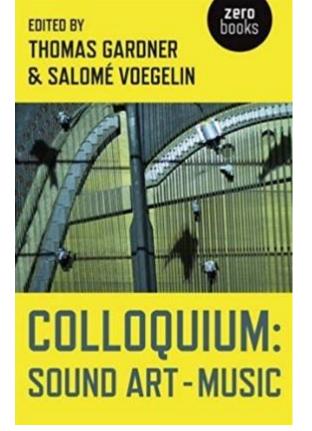
Últimas tendencias bibliográficas en la música contemporánea, experimental y arte sonoro (2)

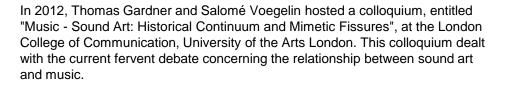
La biblioteca de música ha preparado esta bibliografía de novedades adquiridas recientemente y disponibles, en acceso libre, para los investigadores. La mayor parte han sido publicadas en los últimos años. Cada monografía incluye un resumen proporcionado por las editoriales y un juego de etiquetas que describe de una manera aproximada su ámbito de investigación.

Biblioteca Fundación Juan March 20/03/2018

Arte sonoro

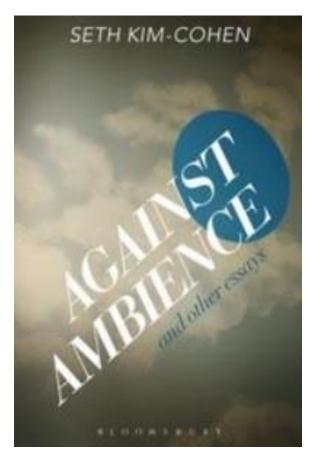


Thomas Gardner & Salomé Voegelin (eds.) *Colloquium: Sound Art -Music* Zero books, 2016



This book proposes the opening of the colloquium to a wider readership through the publication of a decisive range of the material that defined the event.





Seth Kim-Cohen *Against ambience: and other essays* Bloomsbury, 2016 Against Ambience diagnoses - in order to cure - the art world's recent turn toward ambience. Over the course of three short months - June to September, 2013 - the four most prestigious museums in New York indulged the ambience of sound and light: James Turrell at the Guggenheim, *Soundings* at MoMA, Robert Irwin at the Whitney, and Janet Cardiff at the Met. In addition, two notable shows at smaller galleries indicate that this is not simply a major-donor movement. Collectively, these shows constitute a proposal about what we want from art in 2013.

It's impossible to play possum. While we're in the soft embrace of light, the NSA and Facebook are still collecting our data, the money in our bank accounts is still being used to fund who-knows-what without our knowledge or consent, the government we elected is still imprisoning and targeting people with whom we have no beef. We deserve an art that is the equal of our information age. Not one that parrots the age's self-assertions or modes of dissemination, but an art that is hyper-aware, vigilant, active, engaged, and informed.

We are now one hundred years clear of Duchamp's first readymades. So why should we find ourselves so thoroughly in thrall to ambience? *Against Ambience* argues for an art that acknowledges its own methods and intentions; its own position in the structures of cultural power and persuasion. Rather than the warm glow of light or the soothing wash of sound, *Against Ambience* proposes an art that cracks the surface of our prevailing patterns of encounter, initiating productive disruptions and deconstructions.



estética musical

instalaciones sonoras

Sonic Agency

Sound and Emergent Forms of Resistance



Brandon LaBelle Sound and Emergent: Forms of Resistance Goldsmiths Press, 2018 In a world dominated by the visual, could contemporary resistances be auditory? This timely and important book from Goldsmiths Press highlights sound's invisible, disruptive, and affective qualities and asks whether the unseen nature of sound can support a political transformation. In *Sonic Agency, Brandon LaBelle* sets out to engage contemporary social and political crises by way of sonic thought and imagination. He divides sound's functions into four figures of resistance—the invisible, the overheard, the itinerant, and the weak—and argues for their role in creating alternative "unlikely publics" in which to foster mutuality and dissent. He highlights existing sonic cultures and social initiatives that utilize or deploy sound and listening to address conflict, and points to their work as models for a wider movement. He considers issues of disappearance and hidden culture, nonviolence and noise, creole poetics, and networked life, aiming to unsettle traditional notions of the "space of appearance" as the condition for political action and survival.

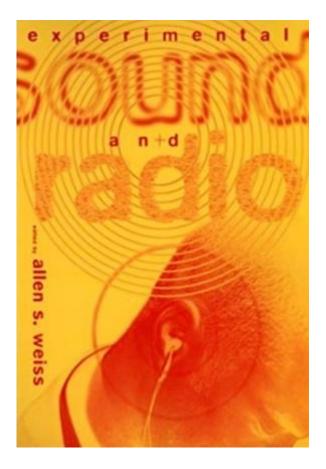
By examining the experience of listening and being heard, LaBelle illuminates a path from the fringes toward hope, citizenship, and vibrancy. In a current climate that has left many feeling they have lost their voices, it may be sound itself that restores it to them.

política

estética del sonido

escucha

Arte radiofónico



Allen S. Weiss (ed.) *Experimental Sound & Radio* A TDR Book; The MIT Pres, 2001 Art making and criticism have focused mainly on the visual media. This book, which originally appeared as a special issue of TDR/The Drama Review, explores the myriad aesthetic, cultural, and experimental possibilities of radiophony and sound art. Taking the approach that there is no single entity that constitutes "radio," but rather a multitude of radios, the essays explore various aspects of its apparatus, practice, forms, and utopias. The approaches include historical, political, popular cultural, archeological, semiotic, and feminist. Topics include the formal properties of radiophony, the disembodiment of the radiophonic voice, aesthetic implications of psychopathology, gender differences in broadcast musical voices and in narrative radio, erotic fantasy, and radio as an electronic memento mori. The book includes a new piece by Allen Weiss on the origins of sound recording.Contributors John Corbett, Tony Dove, René Farabet, Richard Foreman, Rev. Dwight Frizzell, Mary Louise Hill, G. X. Jupitter-Larsen, Douglas Kahn, Terri Kapsalis, Alexandra L. M. Keller, Lou Mallozzi, Jay Mandeville, Christof Migone, Joe Milutis, Kaye Mortley, Mark S. Roberts, Susan Stone, Allen S. Weiss, Gregory Whitehead, David Williams, Ellen Zweig.



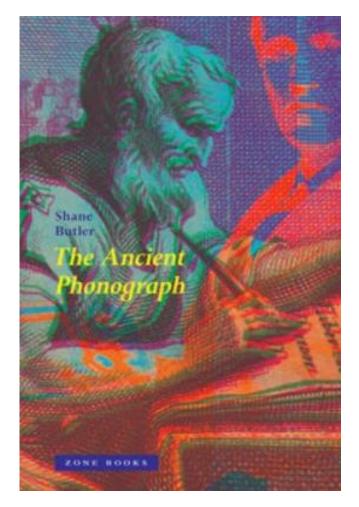


Erik Granly Jensen y Brandon LaBelle (eds.) *Radio Territories* Errant Bodies Press, 2007 The legacy of radio and the arts has spawned forms of radical culture, from early Modernist notions of the "Wireless Imagination" and its subsequent vernacular tongues to Acoustic Ecology's call for "Radical Radio" based on removing the DJ, transmission and broadcast media upsets and redistributes understandings of place, corporeality, social exchange, and the politics of information. Such instances of radicality find their current expression in radio networking and streaming, which seek to counter or supplement forms of public broadcasting through creating unique forms of collectivity. In response to these current initiatives, Radio Territories seeks to open the book on radio's historical, medial, and aesthetical status.

Critical and creative essays by historians, media theorists, and radio producers, including Steve Goodman, Heidi Grundmann, Douglas Kahn, Mikkel Bolt Rasmussen, and Ellen Waterman, are coupled with artistic and activist projects, from such practitioners as Anna Friz, LIGNA, and apo33, with a view toward locating the expanding and deepening reach of radio. Presupposing an intrinsic relation between transmission and place, Radio Territories aims to examine in what ways physical and cultural geographies become both defined and unsettled by the powers of broadcast. While radio through the Modern period stitched together an electronic network by expanding outward, current radio may fulfill Marshall McLuhan's global idea of the "extended nervous system" by networking individual lives on a cellular level. Radio is not only out there in the ether, but also totally inside, as signals that intensify the stratifications of culture. Including additional contributions by Kabir Carter, Sophie Gosselin/apo33, Erik Granly Jensen, Brandon LaBelle, Sophea Lerner, elpueblodechina a.k.a. Alejandra Pérez Núnez, Kate Sieper, James Sey, neuroTransmitter, Marie Wennersten / SR c, and Achim Wollscheid.

With audio works by apo33, Joe Banks, Steve Bradley, John Hudak & Joe Resinsel, elpueblodechina, Anna Friz, Jason Kahn, Kode9, Kristen Roos / Jackson 2Bears, SR c, Ellen Waterman, and James Sey / James Webb.

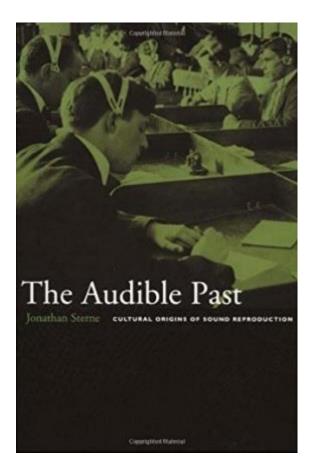
Sound Studies



Shane Butler *The Ancient Phonograph* Zone Books, 2015 Long before the invention of musical notation, and long before that of the phonograph, the written word was unrivaled as a medium of the human voice. In *The Ancient Phonograph*, Shane Butler searches for traces of voices before Edison, reconstructing a series of ancient soundscapes from Aristotle to Augustine. Here the real voices of tragic actors, ambitious orators, and singing emperors blend with the imagined voices of lovesick nymphs, tormented heroes, and angry gods. The resonant world we encounter in ancient sources is at first unfamiliar, populated by texts that speak and sing, often with no clear difference between the two. But Butler discovers a commonality that invites a deeper understanding of why voices mattered then and why they have mattered since.

With later examples that range from Mozart to Jimi Hendrix, Butler offers an ambitious attempt to rethink the voice—as an anatomical presence, a conceptual category, and a source of pleasure and wonder. He carefully and critically assesses the strengths and limits of recent theoretical approaches to the voice by Adriana Cavarero and Mladen Dolar and makes a rich and provocative range of ancient material available for the first time. *The Ancient Phonograph* will appeal not only to classicists and to voice theorists but to anyone with an interest in the verbal arts—literature, oratory, song—and the nature of aesthetic experience.



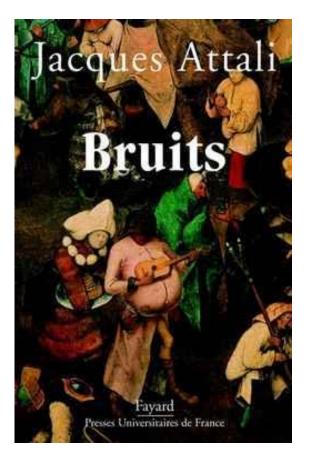


Jonathan Sterne *The Audible Past: Cultural Origins of Sound Reproduction* Duke University Press, 2003

The Audible Past explores the cultural origins of sound reproduction. It describes a distinctive sound culture that gave birth to the sound recording and the transmission devices so ubiquitous in modern life. With an ear for the unexpected, scholar and musician Jonathan Sterne uses the technological and cultural precursors of telephony, phonography, and radio as an entry point into a history of sound in its own right. Sterne studies the constantly shifting boundary between phenomena organized as "sound" and "not sound." In The Audible Past, this history crisscrosses the liminal regions between bodies and machines, originals and copies, nature and culture, and life and death. Blending cultural studies and the history of communication technology, Sterne follows modern sound technologies back through a historical labyrinth. Along the way, he encounters capitalists and inventors, musicians and philosophers, embalmers and grave robbers, doctors and patients, deaf children and their teachers, professionals and hobbyists, folklorists and tribal singers. The Audible Past tracks the connections between the history of sound and the defining features of modernity: from developments in medicine, physics, and philosophy to the tumultuous shifts of industrial capitalism, colonialism, urbanization, modern technology, and the rise of a new middle class.

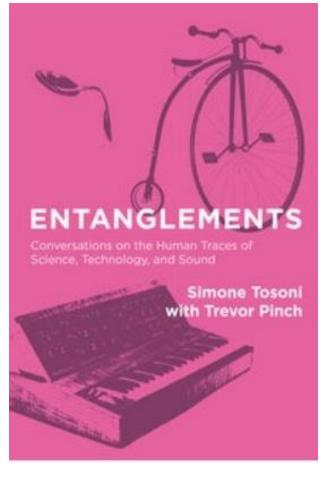
A provocative history of sound, *The Audible Past* challenges theoretical commonplaces such as the philosophical privilege of the speaking subject, the visual bias in theories of modernity, and static descriptions of nature. It will interest those in cultural studies, media and communication studies, the new musicology, and the history of technology.





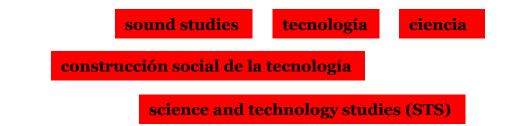
Jacques Attali *Bruits* Fayard, 2001 Si le bruit est toujours violence, la musique est toujours prophétie. En l'écoutant, on peut anticiper le devenir des sociétés. Telle est la thèse de ce livre dont une première version, parue il y a vingt-cinq ans, fut un grand succès international et dont les prédictions se trouvèrent toutes vérifiées. Aujourd'hui, dans ce nouveau livre, entièrement réécrit à partir du précédent, Jacques Attali montre ce que la musique, aujourd'hui comme hier, annonce pour le monde de demain. La liturgie était métaphore du sacrifice rituel ; le ménestrel annonçait le monde féodal ; le concert précéda la prise de pouvoir de la bourgeoisie ; l'enregistrement annonça la société de consommation ; le jazz précéda la révolte de la jeunesse contre la famille. Aujourd'hui, le MP3 et la musique virtuelle, la bataille entre les majors et Napster annoncent à la fois la victoire du capitalisme culturel et la gratuité de l'accès à toutes les formes d'art. Au-delà s'esquisse un autre monde où le plaisir de faire de la musique pourrait prendre le pas sur celui de l'écouter, où chacun pourrait devenir enfin créateur de sa propre vie.

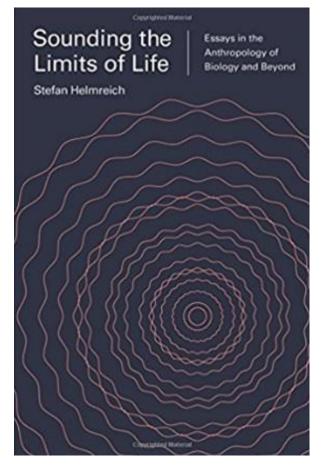




Simone Tosoni y Trevor Pinch Entanglements: Conversation on the Human Traces of Science, Technology, and Sound The MIT Press, 2017 Science and technology studies (STS) is a relatively young but influential field. Scholars from disciplines as diverse as urban studies, mobility studies, media studies, and body culture studies are engaging in a systematic dialogue with STS, seeking to enrich their own investigations. Within STS, the Social Construction of Technology (SCOT) theory has proved to be one of the most influential in its neighboring fields. Yet the literature has grown so large so quickly, it is difficult to get an overview of SCOT. In this book, conversations with Trevor Pinch, a founder of SCOT, offer an introduction and genealogy for the field.

Pinch was there at the creation—as coauthor of the groundbreaking 1984 article that launched SCOT—and has remained active through subsequent developments. Engaging and conversational, Pinch charts SCOT's important milestones. The book describes how Pinch and Wiebe Bijker adapted the "empirical program of relativism," developed by the Bath School to study the social construction of scientific *facts*, to apply to the social construction of *artifacts. Entanglements* addresses five issues in depth: relevant social groups, and SCOT's focus on groups of users; the intertwining of social representation and practices; the importance of tacit knowledge in SCOT's approach to the nonrepresentational; the controversy over nonhuman agency; and the political implications of SCOT.





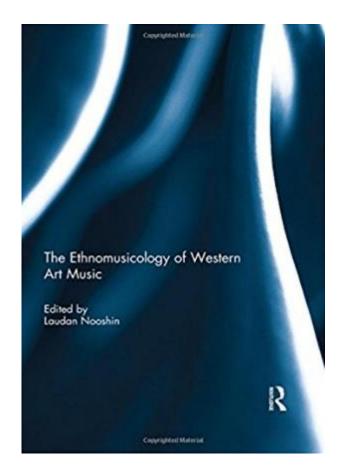
Stefan Helmreich Sounding the Limits of Life: Essays in the Anthropology of Biology and Beyond Princeton University Press, 2016 What is life? What is water? What is sound? In *Sounding the Limits of Life*, anthropologist Stefan Helmreich investigates how contemporary scientists biologists, oceanographers, and audio engineers—are redefining these crucial concepts. Life, water, and sound are phenomena at once empirical and abstract, material and formal, scientific and social. In the age of synthetic biology, rising sea levels, and new technologies of listening, these phenomena stretch toward their conceptual snapping points, breaching the boundaries between the natural, cultural, and virtual.

Through examinations of the computational life sciences, marine biology, astrobiology, acoustics, and more, Helmreich follows scientists to the limits of these categories. Along the way, he offers critical accounts of such other-than-human entities as digital life forms, microbes, coral reefs, whales, seawater, extraterrestrials, tsunamis, seashells, and bionic cochlea. He develops a new notion of "sounding"—as investigating, fathoming, listening—to describe the form of inquiry appropriate for tracking meanings and practices of the biological, aquatic, and sonic in a time of global change and climate crisis.

Sounding the Limits of Life shows that life, water, and sound no longer mean what they once did, and that what count as their essential natures are under dynamic revision.



Metodologías etnomusicológicas



Laudan Nooshin (ed.) *The Ethnomusicology of Western Art Music* Routledge, 2014 Since the late 1980s, the boundaries between the 'musicologies' have become increasingly blurred. Most notably, a growing number of musicologists have become interested in the ideas and methodologies of ethnomusicology, and in particular, in applying one of the central methodological tools of ethnomusicology – ethnography – to the study of Western 'art' music, a tradition which had previously been studied primarily through scores, recordings and other historical sources. Alongside this, since the 1970s a small number of ethnomusicologists have also written about Western art music, thus complicating the idea of ethnomusicology as the study of 'other' music. Indeed, there has been a growth in this area of scholarship in recent years.

Approaching western art music through the perspectives of ethnomusicology can offer new and enriching insights to the study of this musical tradition, as shown in the writings presented in this book. The current volume is the first collection of essays on this topic and includes work by authors from a range of musicological and ethnomusicological backgrounds, exploring a variety of issues including music in orchestral outreach programmes, new audiences for classical music concerts, music and conflict transformation, ethnographic study of the rehearsal process, and the politics of a high-profile music festival.

This book was originally published as a special issue of Ethnomusicology Forum.



Estética musical



François J. Bonnet *The Order of Sounds: A Sonorous Archipelago* Urbanomic, 2016 Profoundly intimate yet immediately giving onto distant spaces, both an 'organ of fear' and an echo chamber of anticipated pleasures, an uncontrollable flow subject to unconscious selection and augmentation, the subtlety, complexity, and variety of modes of hearing has meant that sound has rarely received the same philosophical attention as the visual.

In The Order of Sounds, François J. Bonnet makes a compelling case for the irreducible heterogeneity of 'sound', navigating between the physical models constructed by psychophysics and refined through recording technologies, and the synthetic production of what is heard. From primitive vigilance and sonic mythologies to digital sampling and sound installations, he examines the ways in which we make sound speak to us, in an analysis of listening as a plurivocal phenomenon drawing on Foucault, Deleuze and Guattari, Barthes, Nancy, Adorno, and de Certeau, and experimental pioneers such as Tesla, Bell, and Raudive. Stringent critiques of the 'soundscape' and 'reduced listening' demonstrate that univocal ontologies of sound are always partial and politicized; for listening is always a selective fetishism, a hallucination of sound filtered by desire and convention, territorialized by discourse and its authorities. Bonnet proposes neither a disciplined listening that targets sound 'itself', nor an 'ocean of sound' in which we might lose ourselves, but instead maps out a sonorous archipelago-a heterogeneous set of shifting sonic territories shaped and aggregated by the vicissitudes of desire and discourse.



Allen S. Weiss

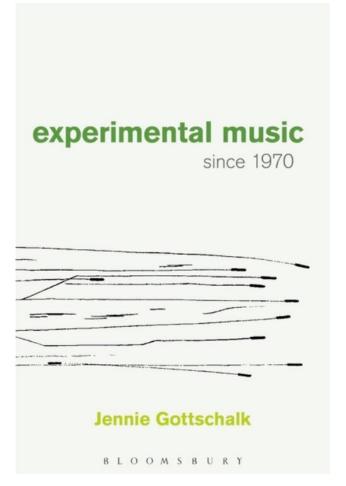
Varieties of Audio Mimesis: *Musical* Evocations of Landscape

Iterant Bodies Press

Allen S. Weiss Varieties of Audio Mimesis: Musical Evocations of Landscape Errant Bodies Press, 2008 The history of European musicology is perennially revised around the central ontological debate about whether music is a representational or an abstract art. This discussion may be extended to all of the sound arts. Thus the minor poetic phenomenon of onomatopoeia is emblematic of what might be seen as the ontological aporia of sound art (and by extension of all representation): mimesis is simultaneously a loss and a gain, placing representation on uneven ground where the signified loses structural integrity and existential verifiability, while the signifier gains in complexity and ambiguity. Through literary, performative, and sonic analysis, this book simultaneously serves as a tool for investigating the micro-structures of audiophonic representation; proposes a unified, though openended, field theory of the sound arts; offers expanded descriptive possibilities for audio productions; and revises the study of audio mimesis in relation to gardens and landscape.

estética musical		música elec	oacústica	
escucha	pai	paisaje sonoro		arte sonoro

Música experimental



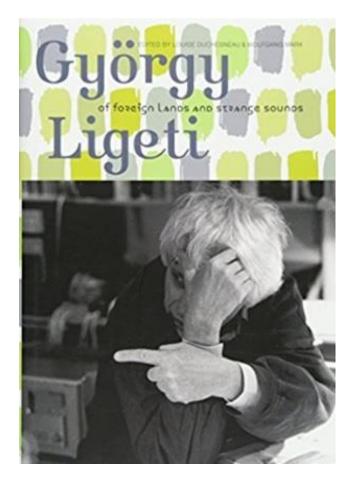
Jennie Gottschalk *Experimental music: since 1970* Bloomsbury, 2016 What is experimental music today? This book offers an up to date survey of this field for anyone with an interest, from seasoned practitioners to curious readers. This book takes the stance that experimental music is not a limited historical event, but is a proliferation of approaches to sound that reveals much about present-day experience. An experimental work is not identifiable by its sound alone, but by the nature of the questions it poses and its openness to the sounding event.

Experimentation is a way of working. It pushes past that which is known to discover what lies beyond it, finding new knowledge, forms, and relationships, or accepting a state of uncertainty. For each of these composers and sound artists, craft is developed and transformed in response to the questions they bring to their work. Scientific, perceptual, or social phenomena become catalysts in the operation of the work.

These practices are not presented according to a chronology, a set of techniques, or social groupings. Instead, they are organized according to the content areas that are their subjects, including resonance, harmony, objects, shapes, perception, language, interaction, sites, and histories. Musical materials may be subject, among other treatments, to systemization, observation, examination, magnification, fragmentation, translation, or destabilization. These restless and exploratory modes of engagement have continued to develop over recent decades, expanding the scope of both musical practice and listening.



Música contemporánea

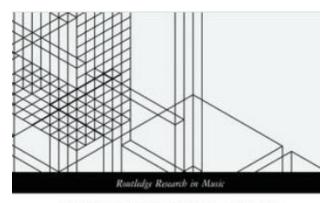


Louise Duchesneau y Wolfgang Marx (eds.) *György Ligeti: Of Foreign Lands and Strange Sounds* The Boydell Press, 2011 *György Ligeti:* Of Foreign Lands and Strange Sounds offers a new assessment of a composer whose constant exploration of new sound worlds - based on the musics of different cultures and ages - contributed in crucial ways to making him one of the most important musical voices of the last 50 years. The book combines texts by former students, colleagues and friends, who reflect on different and so far unknown aspects of Ligeti's persona, with new musicological interpretations of his style and several of his main works. Among the contributors are some of the most eminent Ligeti scholars, including Richard Steinitz and Paul Griffiths. Louise Duchesneau, Ligeti's assistant of over 20 years, acts not only as contributor but also as co-editor of the volume.

Many of the musicological chapters are based on studies of Ligeti's sketches, which are now housed by the Paul Sacher Foundation in Basle and were made available for research only recently. Two close collaborators representing disciplines which deeply interested Ligeti - Heinz-Otto Peitgen (a mathematician who introduced Ligeti to fractal geometry, which influenced many if his works since 1985) and Simha Arom (an ethnomusicologist who acquainted Ligeti with the complex rhythmic patters of the music of Sub-saharan Africa) - also reflect on the composer for the very first time in writing. The combination of new insights into Ligeti by people who knew him with new analytical approaches will make this a core publication not only for Ligeti scholars, but also for readers interested in music of the second half of the twentieth century and in Hungarian culture.



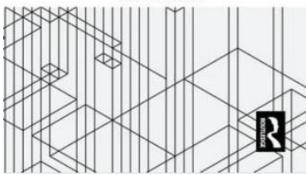
Música electroacústica y música electrónica



LIVE ELECTRONIC MUSIC

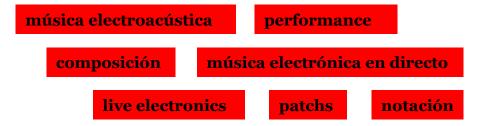
COMPOSITION, PERFORMANCE, STUDY

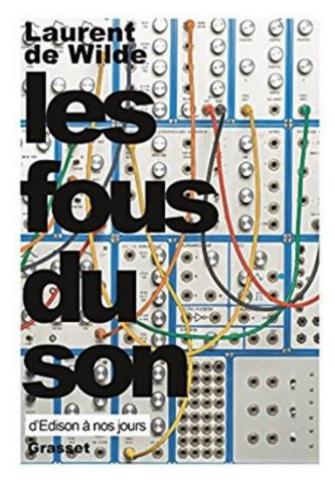
Edited by Friedemann Sallis, Valentina Bertolani, Jan Burle and Laura Zattra



Friedemann Sallis, Valentina Bertolani, Jan Burle y Laura Zattra (eds.) *Live-electronic music: composition, performance, study* Routledge, 2018 During the twentieth century, electronic technology enabled the explosive development of new tools for the production, performance, dissemination and conservation of music. The era of the mechanical reproduction of music has, rather ironically, opened up new perspectives, which have contributed to the revitalisation of the performer's role and the concept of music as performance.

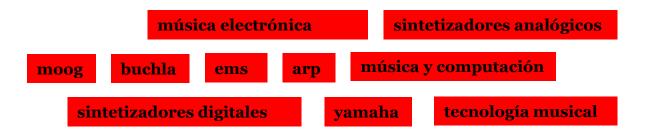
This book examines questions related to music that cannot be set in conventional notation, reporting and reflecting on current research and creative practice primarily in live electronic music. It studies compositions for which the musical text is problematic, that is, non-existent, incomplete, insufficiently precise or transmitted in a nontraditional format. Thus, at the core of this project is an absence. The objects of study lack a reliably precise graphical representation of the work as the composer or the composer/performer conceived or imagined it. How do we compose, perform and study music that cannot be set in conventional notation? The authors of this book examine this problem from the complementary perspectives of the composer, the performer, the musical assistant, the audio engineer, the computer scientist and the musicologist.

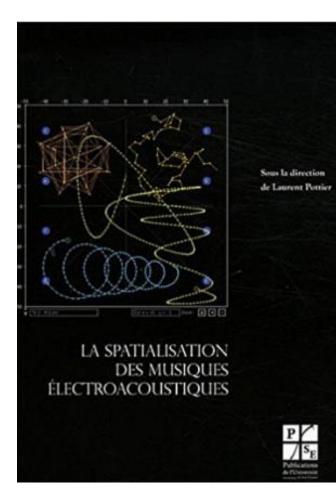




Laurent de Wilde *Les fous du son* Bernard Grasset, 2016 Qui a pu être assez fou pour avoir eu, un jour, l'idée de faire de la musique avec de l'électricité ? Et comment est-ce possible d'ailleurs ? Qui se cache derrière ces instruments loufoques, ancêtres des pianos numériques actuels, ces immenses orgues criblés de fils électriques ou ces claviers surréalistes aux notes futuristes, dont les noms insensés - télégraphe harmonique, théâtrophone, Telharmonium, Audion Piano, Ondes Musicales, Orgue B3, Clavivox ou Polymoog - disent déjà la folie ? Des amoureux du son, très certainement, mais surtout d'immenses inventeurs.

Ils s'appellent Edison, Cahill, Martenot, Mathews, Moog ou encore Zinovieff et Kakehashi, ils sont américains, anglais, français, russes ou japonais, et ils ont en commun un esprit insatiablement curieux et créatif, un amour des circuits électriques et des notes harmoniques, et une vision révolutionnaire de la musique. Successivement, ensemble et parfois en s'opposant, ils vont changer le visage du son en nous faisant passer, en près d'un siècle et demi, du piano acoustique aux bijoux technologiques d'aujourd'hui. De 1870 à nos jours et du premier microphone au dernier synthétiseur, Laurent de Wilde nous emporte dans la formidable épopée du son en retraçant les incroyables destins de ces magiciens. A travers cette galerie de portraits truculents (les inventeurs ont une légère tendance à divorcer et vivre selon des règles étranges), c'est toute l'histoire du XX^e siècle que l'on revit au rythme des avancées de la modernité et de leurs milliers d'inventions (de la radio à Internet, du phonographe au microprocesseur), à mesure que l'on plonge dans l'univers impitoyable de la musique, où la course aux brevets et la concurrence font rage.





Laurent Pottier (ed.) *La spatialisation des musiques électroacoustiques* Publications de l'Université de Saint-Étienne, 2012 L'espace est un paramètre clé au XXe siècle en musique et particulièrement en ce qui concerne les musiques diffusées sur des haut-parleurs. Il est maintenant possible de créer des sensations auditives inédites, notamment en multipliant les points de diffusion, avec des cas extrêmes comme les orchestres de hautparleurs (Acousmoniurns) ou l'utilisation de murs de haut-parleurs pour la synthèse de front d'ondes (Wave Field Synthesis). Dans le cas des musiques électroacoustiques, l'exploration de l'espace de diffusion a pris beaucoup d'ampleur. Il s'agit même d'une discipline, la "spatialisation du son", qui est enseignée dans de nombreux conservatoires, en France comme à l'étranger. Cet ouvrage est consacré à l'étude de la spatialisation du son en laissant principalement la parole à des musiciens qui parlent de leurs expériences et des outils qu'ils utilisent. Leurs esthétiques et leurs expériences sont variées et complémentaires, permettant d'alimenter plusieurs points de vue sur le thème de la spatialisation des musiques électroacoustiques. Nous présentons les réflexions à la fois de jeunes compositeurs et chercheurs comme Pierre-Yves Macé ou Marije Baalman dont les musiques sont résolument nouvelles dans leur approche du matériau et de l'écoute, tandis que d'autres auteurs sont des compositeurs confirmés, avec une production musicale abondante comme Annette Vande Gorne, Jean-François Minjard ou Pierre-Alain Jaffrennou. Ce livre a été écrit à la suite d'un colloque qui s'est tenu en avril 2008 à Saint-Étienne, organisé par le CIEREC, en partenariat avec le Grame (Centre National de Création Musicale à Lyon) et le FIL (Scène de Musiques Actuelles de Saint-Étienne).



Musicología: nuevas metodologías

A History of Twentieth-Century Music in a Theoretic– Analytical Context

Elliott Antokoletz

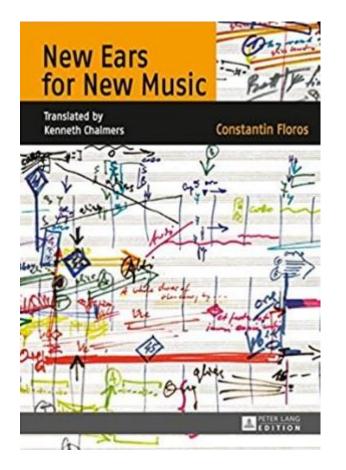
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Elliott Antokoletz *A History of Twentieth-Century Music in a Theoretic-Analytical Context* Routledge, 2014 A History of Twentieth-Century Music in a Theoretic-Analytical Context is an integrated account of the genres and concepts of twentieth-century art music, organized topically according to aesthetic, stylistic, technical, and geographic categories, and set within the larger political, social, economic, and cultural framework. While the organization is topical, it is historical within that framework.

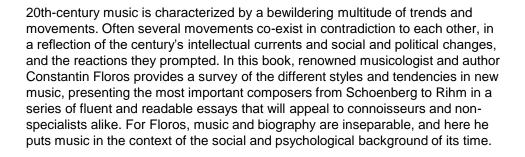
Musical issues interwoven with political, cultural, and social conditions have had a significant impact on the course of twentieth-century musical tendencies and styles. The goal of this book is to provide a theoretic-analytical basis that will appeal to those instructors who want to incorporate into student learning an analysis of the musical works that have reflected cultural influences on the major musical phenomena of the twentieth century. Focusing on the wide variety of theoretical issues spawned by twentieth-century music, *A History of Twentieth-Century Music in a Theoretic-Analytical Context* reflects the theoretical/analytical essence of musical structure and design.

música del siglo XX

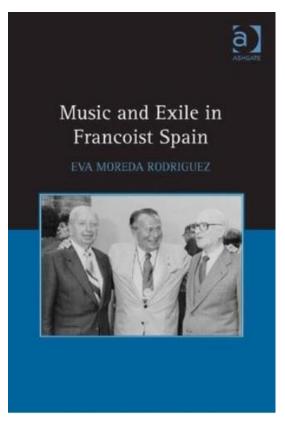
análisis musical



Constantin Floros *New Ears for New Music Trad. de Kenneth Chalmers* Peter Lang, 2013







Eva Moreda Rodriguez *Music and Exile in Francoist Spain* Ashgate, 2016 The Spanish Republican exile of 1939 impacted music as much as it did literature and academia, with well-known figures such as Adolfo Salazar and Roberto Gerhard forced to leave Spain. Exile is typically regarded as a discontinuity - an irreparable dissociation between the home country and the host country. Spanish exiled composers, however, were never totally cut off from the musical life of Francoist Spain (1939-1975), be it through private correspondence, public performances of their work, honorary appointments and invitations from Francoist institutions, or a physical return to Spanish soil.

Music and Exile in Francoist Spain analyses the connections of Spanish exiled composers with their homeland throughout 1939-1975. Taking the diversity and heterogeneity of the Spanish Republican exile as its starting point, the volume presents extended comparative case studies in order to broaden and advance current conceptions of, and debates surrounding, exile in musicology and Spanish studies. In doing so, it significantly furthers academic research on individual composers including Salvador Bacarisse, Julian Bautista, Roberto Gerhard, Rodolfo Halffter, Julian Orbon and Adolfo Salazar. As the first English-language monograph to explore the exiled composers from the perspectives of historiography, music criticism, performance and correspondence, Eva Moreda Rodriguez's vivid reconception of the role of place and nation in twentieth-century music history will be of particular interest for scholars of Spanish music, Spanish Republican history, and exile and displacement more broadly.



MANUEL DE FALLA And Visions of Spanish Music

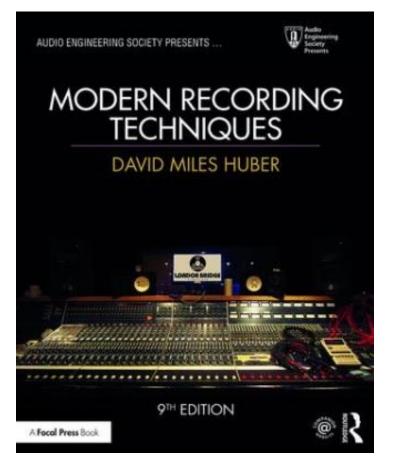
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Michael Christoforidis Manuel de Falla and Visions of Spanish Music Routledge, 2018 Michael Christoforidis is widely recognized as a leading expert on one of Spain's most important composers, Manuel de Falla. This volume brings together both new chapters and revised versions of previously published work, some of which is made available here in English for the first time. The introductory chapter provides a biographical outline of the composer and characterisations of both Falla and his music during his lifetime. The sections that follow explore different facets of Falla's mature works and musical identity. Part II traces the evolution of his flamenco-inspired Spanish style through contacts with Claude Debussy, Maurice Ravel and Igor Stravinsky, while Part III explores the impact of post-World War I modernities on Falla's musical nationalism. The final part reflects on aspects of Falla's music and the politics of Spain in the 1930s and 1940s. Situating his discussion of these aspects of Falla's music within a broader context, including currents in literature and the visual arts, Christoforidis provides a distinctive and original contribution to the study of Falla as well as to the wider fields of musical modernism, exoticism, and music and politics.

música de la primera mitad del siglo XXmusicologíaManuel Fallaalhambramúsica folclóricaPicassoOrtega y Casset

Técnicas de grabación



David Miles Huber y Robert E. Runstein *Modern Recording Techniques* Routledge, 2018 *Modern Recording Techniques* is the bestselling, authoritative guide to sound and music recording. Whether you're just starting out or are looking for a step-up in the industry, Modern Recording Techniques provides an in-depth read on the art and technologies of music production. It's a must-have reference for all audio bookshelves. Using its familiar and accessible writing style, this ninth edition has been fully updated, presenting the latest production technologies and includes an in-depth coverage of the DAW, networked audio, MIDI, signal processing and much more.

A robust companion website features video tutorials, web-links, and online glossary, flashcards, and a link to the author's blog. Instructor resources include a test bank and an instructor's manual.

