

Flor Y Canto Tercera Edicion

Los Pequeños poemas ... Tercera edición HONORES Y PROTOCOLO. 3a EDICIÓN Principios de la ortología i métrica de la lengua castellana ... Tercera edición Revista de Estudios Franciscanos Cantos epicos a la divinidad y humanidad de Dios The Hymn Boletín bibliográfico español Sourcebook for Sundays, Seasons, and Weekdays 2024 Boletin bibliografico espanol. Ser. 2.1857 u.d.T: El bibliografo espanol y extranjero Historia crítica de la poesía en México The Spanish Drama Collection in the Oberlin College Library: Author list British Museum Catalogue of Printed Books Catalogue of Printed Books Revista de Ciencias Catalog La imprenta en Medina del Campo Olmedo y sus obras, estudio histórico-crítico "La Música" Razón y fe Lecciones de álgebra Ramón de CAMPOAMOR Y. CAMPOOSORIO Francisco López-Nieto y Mallo Andrés Bello Diego José Abad Kathryn Ball-Boruff Dionisio Hidalgo Francisco Pimentel (conde de Heras) Oberlin College. Library British Museum University of Texas. Library. Latin American Collection Cristóbal Pérez Pastor Francisco Vascones Tomás de Iriarte P. L. Cirodde

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Cirotde

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in this first ever critical edition of la música bruce a boggs examines the cultural significance of tomás de iriarte s poem taking an interdisciplinary approach that seeks to reconstruct the musical and literary contexts which informed this singular work iriarte s la música began as an entertaining project for friends and fellow musicians who gathered in musical tertulias known as academias de armonía soon iriarte would expand his work to five cantos and approximately 2 840 verses which included a prologue and appended notes la música which would become spain s most significant contribution to didactic poetry and one of the few peninsular works in the eighteenth century that was translated into other european languages was published in an elegant edition by the imprenta real in 1779 fifteen editions of iriarte s poem would circulate in europe and the americas before the end of the nineteenth century through a comprehensive introduction and extensive footnotes boggs explores the intersections among genre theory and practice where two distinct media poetry and music coincide in a text whose purpose is didactic the critical introduction argues for the uniqueness of the poem in the spanish and european contexts its objectives and its timeliness in a period in which the middleclass emerges as consumers of and amateur participants in musical

culture iriarte s musicianship and his work as a composer the social meaning of musical practice in eighteenth century spain the junction of aesthetics music history theory and practice in the poem myth imagery and the pastoral mode and reception and extant editions of la música are subjects of the remaining sections of the introduction this project advances our understanding of tomas de iriarte s poem and its relation to works by musical contemporaries j j rousseau antonio rodríguez de hita and antonio eximeno reading la música in the context of the limited enlightenment program in spain and within the period of heightened theoretical speculation about music in europe iriarte emerges as one of spain s principal apologists for music as a tool for the moral development of the individual and the nation as a whole

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