

A Que La Cancion

Anna M. Fernández Poncela

La canción de Odette René Avilés Fabila, 2013-10-22 Incluye audio del autor. ¿Quién es Odette? ¿Existió? ¿Fue producto de la pluma fantástica de René Aviles Fabila? Odette es un personaje deslumbrante, misterioso, con poderes mágicos. Se trata de una mujer nostálgica y solitaria que logra envolver a los seres que ama en sus peregrinajes nocturnos. La novela no es precisamente de amor, es más bien de desamor. Es una triste historia de desencuentros en los que la pareja no logra consolidarse debido a valores trillados y falsos que culminan con la destrucción del amor debido a los celos y la desconfianza. "A través de las líneas y las frase, los diálogos y los lugares extraños, esos que sólo pueden ser visitados de noche, Odette y sus amigos nocturnos viven, narran, existen como en una caja llena de sueños, algunas veces sobrios y otras embrorrachados por su esencia. La estructura de la obra se compone de capítulos sin título; algunos largos, otros pequeños y todos contienen un ingrediente de continuidad, el hilo conductor que jala es la duda. Con un final sorpresivo el autor logra unificar dos mundos, dos realidades que convergen en un punto cercano al mar" afirma la crítica literaria Dolores González Cáceres sobre esta novela.

Anatomía de la canción Marc Myers, 2018-05-28 Las historias de 45 canciones que revolucionaron la música popular del siglo xx. Detrás de las grandes canciones hay historias fascinantes. A partir de la columna que publica en el Wall Street Journal, el crítico e historiador Marc Myers ilumina cinco décadas de música popular explicando cómo nacieron y cómo impactaron en los oídos 45 temas que han dejado una huella indeleble en la memoria de nuestro tiempo. Los protagonistas de esos impactos tejen el relato contándole al lector los secretos y las peripecias de sus aventuras creativas. Entre las canciones cuyos orígenes se narran en este libro hallaremos Whola Lotta Love, de Led Zeppelin, Mercedes Benz, de Janis Joplin, Maggie May, de Rod Stewart, y Time After Time, de Cyndi Lauper. Joni Mitchell recuerda la cueva de Creta donde vivía con el viejo gruñón que inspiró Carey; Elvis Costello habla de la breve epifanía que produjo (The Angels Wanna Wear My) Red Shoes cuando iba en tren a Liverpool; John Fogerty confiesa que manipuló la Quinta Sinfonía para componer Proud Mary... Mil curiosidades con cabezas de cartel como Mick Jagger, Jimmy Page, Smokey Robinson, Grace Slick, Mavis Staples, Steven Tyler, los Clash, Merle Haggard, Bonnie Raitt, Debbie Harry o R. E. M. Revivir y contextualizar la gestación de estas canciones es un verdadero placer y nos revela aspectos desconocidos de sus orígenes. The New York Times Book Review Un compendio de conversaciones que entusiasmará a propios y extraños. Bookreporter Un prodigioso anecdotario rebosante de

erudición. Léase a todo volumen. The Guardian

La canción del ángel Sheila Walsh,Kathryn Cushman,2011-05-02 Los ángeles velan ansiosamente cada movimiento de Annie Fletcher, pero ella no lo sabe aún. Cuando Annie Fletcher regresa a Charleston para ver a su hermana menor, Sarah, recibir su grado de maestría, ella se encuentra en la parte trasera de una ambulancia, observando impotente como Sarah lucha por vivir. Durante el viaje, Sarah parece hablar con alguien que no está allí, canturreando una melodía que nunca antes Annie había escuchado. El vecino Ethan McKinney le presta su apoyo cuando Sarah muere inesperadamente. Como carpintero que es, Ethan se ofrece para ayudar a Annie a reparar la casa de la familia Fletcher para venderla. La presencia de Ethan la distrae, pero lo que angustia a Annie es el hijo de doce años de su vecina Tammy. Keith tiene síndrome de down y la maña de creer que él puede ver y escuchar ángeles. Dios comienza a revelarse a sí mismo a Annie, tanto en sus nuevos amigos como mediante desgarradores y claramente sobrenaturales acontecimientos. Annie encuentra fe en Dios, finalmente experimentando el aliento de que sus ángeles realmente nos rodean.

La canción infantil en la educación infantil y primaria Elena BLANCO RIVAS,2013-07-01

Canción infantil Anna M. Fernández Poncela,2005 Se estudian el discurso y los mensajes que transmiten las canciones infantiles, tradicionales y populares en México y España. Para ello, se analizan desde las instituciones que aparecen hasta las relaciones de género, además de mostrar las excepciones o subversiones al modelo hegemónico cultural.

[La cancion del colibri](#) Graciela Limón,2006-04-30 An acclaimed novel available for the first time in Spanish about an Aztec princess turned slave and concubine who recounts her life during the Spanish conquest of Mexico to a young priest.

La canción de Bernadette Franz Werfel,2001

Canción de autor y educación popular (1960-1980) Luis Mariano Torrego Egido,1999 Esta obra analiza la llamada 'Canción de Autor' y sus dimensiones educativas. Los cantautores fueron testigos comprometidos de su tiempo, y también educadores. Sus canciones provocaron una lectura más clara de la realidad social que les rodeaba, contribuyendo a la creación de una sensibilidad colectiva y más libre.

LA CANCIÓN DEL UNIVERSO Novela Romántica Futurista María Luz Mota Mejías,2018-05-10 La novela nos narra la historia de dos parejas de generaciones diferentes del futuro, que han nacido en un satélite de Júpiter y de sus viajes al deteriorado planeta Tierra, con la intención de regenerar la vida en él, para que vuelva a ser el hogar de la raza humana en la Vía Láctea. Son historias entrelazadas de emociones, de valentía y de superación personal, desarrolladas en un ambiente futurista que conectan con el sentido de la vida y ensanchan el espíritu.

Estudios sobre la influencia de la canción popular en el proceso de creación de música incidental ANDRÉS BAILÓN, Sergio de,2016-10-15 En este primer volumen de la colección Música viva, el lector encontrará diferentes estudios relativos a la presencia de elementos populares en las diversas modalidades de música incidental, desde el tradicional teatro

hasta los modernos formatos televisivos, pasando por la música cinematográfica. Se interpreta aquí el término «popular» en un sentido amplio, que engloba tanto la herencia folklórica como los estilos vinculados a la cultura de masas y los modernos medios de comunicación. Los contenidos están organizados en dos grandes bloques. El primero está dedicado al ámbito español y los capítulos que lo componen dividen equilibradamente su atención al cine y a la televisión. Para empezar, un estudio de conjunto en torno a la música cinematográfica durante el franquismo, al que sigue una investigación sobre el catálogo musical de Augusto Algueró, autor representativo de dicho periodo. A continuación, un acercamiento al entorno sonoro de las modernas series televisivas de ficción, para seguir con un análisis sobre el trabajo del reconocido compositor José Nieto en el terreno de las series documentales. El siguiente capítulo, que muestra el examen que un compositor actual hace sobre su trabajo como autor de una banda sonora para una película de cine mudo, sirve de nexo entre la primera y la segunda parte, dedicada al medio internacional. Los tres capítulos que inician este segundo bloque trasladan el centro de atención a Nueva York durante las primeras décadas del siglo xx. Dos de ellos abordan diferentes aspectos de la carrera del musicólogo y compositor Kurt Schindler (1882-1935), tomando como base documentación inédita procedente de la «New York Public Library»: en primer lugar, el papel que juega como divulgador de las vanguardias europeas con su particular visión de «Le Martyre de Saint Sébastien» de Debussy; en segundo lugar, su labor compositiva en dos importantes teatros de Manhattan. El tercero está dedicado a las comedias políticas que Gershwin escribió para la escena de Broadway durante los años treinta. Cierran el libro dos trabajos que siguen la estructura de los capítulos iniciales, pasando de lo general a lo particular. El primero estudia la popularización de la música clásica a través de los modernos medios audiovisuales; el segundo examina la pluralidad de estilos musicales existentes en un largometraje italiano de dibujos animados de los años cuarenta. Se trata, en definitiva, de una publicación de interés para el estudiante, considerando la cantidad de trabajos sobre material inédito que incluye, si bien resulta asimismo asequible para el lector aficionado, teniendo en cuenta los aspectos relativos a la cultura actual que se tratan en sus páginas.

Canciones populares y literatura de África Oriental Aaron Louis Rosenberg, 2013 Este estudio es un replanteamiento de la relación entre canciones y literatura en África oriental. Se examinan, en términos comparativos, las obras literarias y musicales de esta parte del continente con el fin de determinar y describir los caminos a partir de los cuales tales formas de la expresión creativa reflejan y transforman caminos prevalecientes y medios de formación de identidad de las personas cuyas vidas se extienden a través de varias fronteras y que desarrollan sentidos superculturales de sí mismos. El autor se basa en una extensa investigación de campo, así como en una multitud de entrevistas. La lectura atenta de las canciones y la literatura hace de este libro un estudio convincente para estudiantes de música y literatura africanas, y el análisis de las identidades africanas puede ser realmente para los estudiosos del nacionalismo tanto en África como en el mundo.

La canción del Duero Julio Senador Gómez, 1919

La canción del sufrimiento Eça de Queirós, 1919

Diosas: *La Canción de Eva* Manuela Dunn-Mascetti, 2008

La canción del Capitán Garfio Mario Ghibellini, 2023-04-07 Todo lo que podemos hacer es detenernos aquí a imaginar que compartimos el dolor que mina tu cuerpo y las ansias que trae la noche. Afectado por una grave enfermedad, Ignacio se encuentra unos días de visita en casa de sus tíos. Allí aprovecha para compartir juegos, confidencias y paseos con su primo Rafo, quien además de ser su compañero en el colegio se convierte en el cómplice de una aventura secreta: adentrarse en el jardín de una casa abandonada, donde se dice que acechan animales peligrosos, para jugar al país de Nunca Jamás de Peter Pan. Enmarcada en el imaginario de la célebre obra de James M. Barrie, *La canción del Capitán Garfio* narra una temporada en la vida de un niño que, abrumado por el padecimiento físico y las desmedidas atenciones de los adultos, logra sacar restos de arrojo para afrontar los desafíos que la fantasía y la realidad le imponen. Mediante una prosa de cuidada sencillez y lustre, Mario Ghibellini ha compuesto una historia de lazos familiares, correrías de colegio y tempranos descubrimientos donde se alza como bandera de lucha la lúdica determinación de la infancia.

De la canción de amor medieval a las soleares Manuel Alvar, 2004 Conferencias y comunicaciones del Congreso Internacional Lyra minima oral III (Sevilla 2001): encuentro sobre el estudio de la lírica breve de carácter popular, de la que se hace un recorrido histórico en sus variados aspectos y manifestaciones.

La canción de los maoríes (Trilogía de la Nube Blanca 2) Sarah Lark, 2012-02-24 La esperada continuación de la Trilogía de la Nube blanca, una inolvidable saga familiar ambientada en el exótico marco de Nueva Zelanda. Nueva Zelanda, 1893. Elaine es la atractiva nieta de Gwyneira, quien un día viajó desde el extremo opuesto del mundo para casarse con un desconocido. De su abuela ha heredado la melena pelirroja y el espíritu libre... hasta que William, un misterioso irlandés, irrumpió en su vida y ella cayó rendida a sus encantos. Pero entonces, la llegada de su prima Kura, con su sensualidad maorí, cambia el destino de Elaine, y ambas tendrán que enfrentarse a sus propias decisiones y a los vaivenes de una tierra comparada con el paraíso. La canción de los maoríes continúa la historia de *En el país de la nube blanca*, la inolvidable saga familiar ambientada en Nueva Zelanda, con que la escritora alemana Sarah Lark ha cautivado a ocho millones de lectores en todo el mundo. El resultado, que culmina *El grito de la tierra*, es una epopeya literaria tan emotiva como fascinante que nos lleva a la tierra donde viven los sueños. Los lectores se rinden a Sarah Lark... «Maravilloso de principio a fin.» «Lo mejor que he leído en años.» «Una gran historia sobre mujeres que nos transporta a un lugar del que no querrás volver.» «Paisajes que enamoran.» «Un auténtica placer para el alma que me atrapó desde el inicio.» «Excelente visión de la diferencia de cultura.» «Una saga como las de antes.»

Tu canción entre sus canciones. José Agustín Goytisolo y la música Francisco Javier Ayala, 2022-12-13 El importante número de canciones compuestas sobre los poemas de José Agustín Goytisolo evidencia las innegables cualidades líricas de

una buena parte de la producción poética de este autor, uno de los más queridos y respetados de cuantos han dado las letras españolas en la segunda mitad del siglo xx. En este libro, el profesor Francisco Javier Ayala, buen conocedor de la poética del medio siglo, aborda el análisis de las relaciones entre la música y la poesía en la obra de José Agustín Goytisolo, atendiendo tanto a los aspectos estilísticos de sus textos a la luz de las musicalizaciones como a su difusión a través de la música. En paralelo, se exploran -a partir sobre todo de epistolarios y recortes de prensa- los vínculos profesionales y de amistad que José Agustín Goytisolo mantuvo con muchos de los intérpretes y compositores que han escrito la historia de la música popular en lengua castellana durante los últimos sesenta años. Aporte fundamental en el campo de los estudios interdisciplinares entre música y poesía «por su sólida fundamentación teórica y enorme valor documental», Tu canción entre sus canciones. José Agustín Goytisolo y la música fue la obra ganadora del VII Premio Internacional de Investigación Literaria «Ángel González» que otorga la Cátedra Ángel González de la Universidad de Oviedo.

Juglares del siglo XX Elisa Constanza Zamora Pérez, 2000

La canción detrás de todas las cosas Gabriela Damián Miravete, 2025-02-24 Este libro está escrito en clave geológica: sus cuentos, entre oníricos y tectónicos, están unidos en el más estricto sentido como las capas de la tierra, cada una con temperatura distinta pero a su vez profundamente relacionada con la previa y con la siguiente, para finalmente, conformar un todo único. La literatura de Gabriela abreva de la ciencia, la historia, la ficción y la literatura especulativa. Aquí hay textos conformados por un imaginario topográfico, mineral y animal. Al leer esta obra, es inevitable preguntarse qué pasaría si la tierra debajo de nuestros pies, soñara, ¿qué soñaría, cómo lo haría? ¿Y luego qué sucedería cada vez que la tierra intentase recordar sus sueños? En palabras de Verónica Murguía: Gabriela ha imaginado pacientemente y durante muchos años, con el oído pegado al suelo y los dedos hundidos en los terrones, las voces que resuenan en la oscuridad, los ecos de la respiración y el latido del mundo. Avanzar en la lectura de este libro es penetrar la masa oculta de la Tierra.

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