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Etcharry, Stéphan (Univ. de Reims Champagne-Ardenne (URCA). U.F.R. Lettres et Sciences Humaines. Dépt. de Musique et Musicologie. 57, rue Pierre Taittinger. F-51096 Reims): **Le Prix de Rome de composition de 1903 : Raoul Laparra et la cantate Alyssa** (The Prix de Rome of composition in 1903 : Raoul Laparra and the cantata Alyssa) (Orig. fr)

In: *Musiker*. 16, 7-33

Abstract: The stylistic analysis of the cantata Alyssa by Raoul Laparra (1876-1943) – Rome Award 1903 – makes it possible to understand better, from the inside, the “official” teaching challenges of the Conservatory and comprehend better the musical taste of a period, attempting to detect the influences implicit or explicit which the score discloses to the listeners and exegetes.

Key words: Raoul Laparra (1876-1943). Rome Award. Cantata. Maurice Ravel (1875-1937). Musical Analysis. Musical style. Paris Conservatory.

Kaiero Claver, Ainhoa (Centre de Recherche sur les Arts et le Langage. École des hautes études en sciences sociales. 96, Bd Raspail. 75006 Paris): **Stravinski: ¿compositor moderno, antimoderno o postmoderno?** (Stravinski ¿modern, anti-modern or postmodern composer?) (Orig. es)

In: *Musiker*. 16, 35-66

Abstract: As against the connection of Stravinski’s music with post-modern aesthetics, this article pretends to re-inscribe the composer’s practice and theoretical proposals within the coordinates of modern music. For this purpose the article recurs to alternative interpretations on his work and offers a new perspective on the difference that exists between modern and post-modern music.

Key Words: Modern music. Post-modernity. Neo-classicism. Rhythmic set up. Informal music. Dialectic articulation. Fragmentary form. Irony.

Ogas Jofré, Julio R. (Univ. de Oviedo. Fac. de Geografía e Hª. Dpto. de Hª del Arte y Musicología. Campus del Milán. Teniente Alfonso Martínez, s/n. 33011 Oviedo): **Obras para piano de Francisco Escudero: texto y contexto** (Francisco Escudero's Works for piano: text and context) (Orig. es)

In: *Musiker*. 16, 67-95

Abstract: The two piano pieces by Francisco Escudero exhibit characteristics that allow us to appreciate how, in their style of composition, the composer recurs both and equally to stylistic sources of 20th-century academic music and Basque popular music. Thus, the creative discourse contained in both provides us with precise information on the way the author conjugates cultural components and values.

Key Words: Francisco Escudero. Piano. Semiotic Analysis.

Díaz Morlán, Isabel (Musikene – Centro Superior de Música del País Vasco. Miramar Jauregia. Miraconcha, 48. 20007 Donostia – San Sebastián): **Las canciones de Francisco Escudero** (The songs of Francisco Escudero) (Orig. es)

In: *Musiker*. 16, 97-115

Abstract: This article pursues a double objective: on one hand, the idea is to better understand this part of Escudero's work, discovering possible filiations or original avenues of inspiration and, on the other hand, the idea is to demonstrate that the study of an author's songs can turn out to be a simple way by which to understand certain general aspects of his work as a composer.

Key Words: Song. Lyrics-music studies. Songs in the Basque Country.

Enríquez Fernández, José C. (Eusko Ikaskuntza. Mª Díaz de Haro, 11 – 1. 48013 Bilbao): **La formación de la orquesta tamborilera vasca. Sus contextos históricos y culturales (s. XVIII-XIX)** (The making of drummer basque orchestra. Its historical and cultural contexts (18th-19th century)) (Orig. es)

In: *Musiker*. 16, 117-140

Abstract: This article sustains that the origins of Basque drum orchestras were possible due to the central role of drummers in community festivities and rituals in the 19th and 20th centuries. The central pages of the essay include a systematic critique on the theses by J.I. Iztueta. The text, finally, amends all of the premises that have been formulated on the so-called "drum revolution", proposing the implication of many factors, adjustments and adaptations of Basque sound and instrumental culture (txistus, whistles and drums) for the analysis of such changes, all within a prolonged period that goes from 1750 to 1914.

Key Words: Drum orchestra. Community festivities and rituals. J.I. Iztueta. Myths of the "drum revolution". Reforms of popular sound culture.

Campo Olaso, J. Sergio del (J. Sergio del Campo & Alejandro Turanzas S.C. Organeros. Arrabal, 7A, bajo. 48210 Otxandio): **El órgano Mutin-Cavaillé-Coll de Usurbil después de un siglo** (The Mutin-Cavaillé-Coll organ of Usurbil after a century) (Orig. es)

In: *Musiker*. 16, 141-167

Abstract: In 1890 the Baron of l'Espée ordered the construction of an organ for which he built a mansion in Ilbarritz. Installed in 1897, it was disassembled a few years later and then transferred to the Basilica of the Sacré-Coeur in Montmartre. In 1905 the Baron ordered another organ. Once installed in 1907, it was later purchased by the parish church of Usurbil in 1920, where it is still conserved.

Key Words: Organ. Usurbil. Albert de l'Espée. Ilbarritz. Sacré-Coeur. Montmartre. Dr. Bastide. Urt.

Zudaire Huarte, Claudio (Colegio de Capuchinos. 31795 Lecaroz): **Organerías (X): Provisión y primeros organistas de Cegama (s. XVIII-XIX)** (*Organerías (X): Provision and the first organists in Cegama (18th – 19th century)*) (Orig. es)

In: *Musiker*. 16, 169-182

Abstract: Charter of the creation and formation of the post of organ player and the provision for that purpose; requisites (collative post, awarded in open competition, those eligible are candidate priests, or belonging to ecclesiastical and secular councils or eligible patrons), organ players' income and obligations. Examiners Friar Jose de Larrañaga, Friar Andrés de Mendizabal, Friar Pedro Bengoa, from the Convent of Aranzazu, Orañegui (first organ player) and Melitón de Ugarte. Organists from 1789 to 1860.

Key Words: Organists. Provision. Creation. Erection. Requisites. Income. Obligations.

Cámara Izagirre, Aintzane (UPV/EHU. Escuela Universitaria de Magisterio. Dpto. Didáctica de la Expresión Musical, Plástica y Corporal. Ramón y Cajal, 72. 48014 Bilbao); **Soto Marcos, M^a José** (Conservatorio de Música Juan Crisóstomo Arriaga. Ibarrekolanda, 1. 48015 Bilbao); **Atxutegi Agirrezabala, Amaia** (Instituto de Educación Secundaria Martín de Bertendona. Bertendona, 5. 48008 Bilbao): **Los instrumentos de la orquesta en la Escuela Primaria: propuesta de trabajo en el aula de música** (The Instruments of the Orchestra at Primary School: a music lesson plan in the classroom) (Orig. es)

In: *Musiker*. 16, 183-212

Abstract: This work is intended to approach the world of orchestra instruments to primary school students in a public school in Bilbao. In collaboration with its music teachers, a didactic unit has been drafted with audition-related activities and live music, in which both Conservatory and Teaching School students have taken part, together with musicians from the Bilbao Symphonic Orchestra.

Key Words: Musical instruments. Orchestra. Musical education. Musical audition. Live music.

Asín Bailo, Carmen (Univ. Pública de Navarra. Dpto. de Pedagogía y Psicología. Campus Arrosadía. 31006 Pamplona – Iruña): **Estudio del modelo curricular de la Armonía en Grado Medio para la Comunidad Foral de Navarra** (A study of the curricular model for Harmony for Grado Medio in the Regional Autonomous Community of Navarra) (Orig. es)

In: *Musiker*. 16, 213-238

Abstract: This work proposes a design of pedagogical sequences and validates it with evaluation cards for the two harmony courses in the Intermediate Grade in musical teaching. This was carried out with Intermediate Grade 3rd course pupils of the “Pablo Sarasate” Music Conservatory in Pamplona during the 2001/2002 course.

Key Words: Harmony. Music. Education. Intermediate Grade. Pedagogy.

Goldaracena Asa, Arturo; Jimeno Gracia, M^a Manuela (Univ. Pública de Navarra. Dpto. Psicología y Pedagogía. Área Didáctica de la Expresión Musical. Campus de Arrosadía, s/n. 31006 Pamplona – Iruña): **Análisis de los estudios profesionales de música en Navarra a partir de la LOGSE. El punto de vista del profesorado** (Analysis of Professional Music Studies in Navarre from the LOGSE: the viewpoint of the teaching staff) (Orig. es)

In: *Musiker*. 16, 239-264

Abstract: This article is the result of the research work carried out under the aegis of the Public University of Navarre titled “Emblematic musical institutions of Navarre: educational implications”. After 17 years since the enforcement of the LOGSE law, which introduced deep reforms in all areas of musical education, and we analyse the point of view of teachers in Professional and Superior Conservatories of Navarre on various aspects.

Key Words: Conservatory. LOGSE law. Teachers’ training.

Rodríguez Suso, Carmen (UPV/EHU. Fac. de Filología y Geografía e Historia. P^o de la Universidad, 5. 01006 Vitoria – Gasteiz): **Fuentes privadas para el estudio de la música: el epistolario de Resurrección María de Azkue [2]** (Private sources in the study of music history: the exchange of letters in relation to Resurrección María de Azkue [2]) (Orig. es)

In: *Musiker*. 16, 265-298

Abstract: Second part of the transcription and the study of the letters received by Resurrección María de Azkue from L. Hernández Ascunce, A. Aguirre Iribarnegaray (“Brother Juvenal”), J. Izurrategui Berosteguieta, Juventud Vasca, M. Mendigacha, E. Mocoroa, F. Olmeda, N. Otaño, F. Pedrell, J. Valdés, A. Valle, E. Zameza and V. Zubiaurre. Some transcriptions also include transcriptions of letters by Azkue himself.

Key Words: Folkloric music. Religious music. Basque music. Music in Restoration. Music during Franquism. Nationalism. 20th century.

Leñena Mendizabal, Pello (Eresbil. Musikaren Euskal Artxiboa. Alfonso XI, 2. 20100 Errenteria): **Conversaciones con Imanol Olaizola** (Conversations with Imanol Olaizola) (Orig. es)

In: *Musiker*. 16, 299-330

Abstract: This interview was made in 2008 to the former Deputy and member of the Basque Government Imanol Olaizola. He is the son of musician José de Olaizola (1883-1969), his taste for music and theatre lead him to the management of various artistic demonstrations such as the Jazz Festival, the Musical Fortnight in San Sebastián (Gipuzkoa) and the foundation of the Symphonic Orchestra of Euskadi. His experiences summarise the process of institutional and cultural normalisation in the Basque Country.

Key Words: Jazz Festival. Symphonic Orchestra of Euskadi. San Sebastián. Gipuzkoa. 20th century.

Vilar Torrens, Josep M^a (IES d'Auro. Convent, 24. 08251 Santpedor): **Jóvenes músicos, formación académica y mundo laboral** (Young musicians, academia training and labour world) (Orig. es)

In: *Musiker*. 16, 341-350

Abstract: The job world in music has certain rules that are both specific and scarcely-known both by many of the professionals and by those institutions in charge of the training of professionals. In them, there is often training exclusively for but a few music-related professions and without a sufficiently and really professionalising focus.

Key Words: Conservatories. Degrees. Professional development. Musical industry. Vocation. Syllabus.

Zubikarai Erkiaga, Antton (Musikene. Centro Superior de Música del País Vasco. Miramar Jauregia. Miraconcha, 48. 20007 Donostia – San Sebastián): **Crisis de la música en los medios de comunicación** (Music crisis in the mass media) (Orig. es)

In: *Musiker*. 16, 351-355

Abstract: Over the last two decades, periodical publications, above all newspapers, have been impressively reducing their space for the so-called classical or cultivated music, whereas other “genders” now occupy complete pages. This, even in the “national” newspapers which used to dedicate much text to classical music (La Vanguardia, El País, ABC...). The same may be said of television and radio. There are multiple causes for this, without doubt, but in reality there is also corporate and directorial ignorance.

Key Words: Classical music. Professions. Communication. Media. Newspapers. Television. Radio.

Ugarte Alvarado, Roberto (Orquesta Filarmónica de Gran Canaria. Príncipe de Asturias, s/n. 35010 Las Palmas de Gran Canaria): **Formación y desarrollo del gestor musical: la gestión orquestal** (Training and development in musical direction: Orchestral Management) (Orig. es)

In: *Musiker*. 16, 357-361

Abstract: This article is on the training, profile and access to the labour market for professionals in the field of orchestral management.

Key Words: Musical management. Orchestral management. Training. Profile. Labour market. Spain. 21st century.

Cámara Izagirre, Aintzane (UPV/EHU. Escuela Universitaria de Magisterio. Dpto. Didáctica de la Expresión Musical, Plástica y Corporal. Ramón y Cajal, 72. 48014 Bilbao): **Futuro y compromisos del especialista de música en la escuela** (Future and commitments of the music specialist in the school) (Orig. es)

In: *Musiker*. 16, 363-368

Abstract: Musical education in schools goes beyond a mere musical training, since the development of fundamental educational competencies also takes part in the process and contributes to boosting individuals' psychological, sociological, psychomotor and intellectual faculties. Therefore, as from basic education there is to be quality musical training that contributes to children's integral development.

Key Words: Musical education. Educational competencies. Basic education. Music specialist.

Vilar Torrens, Josep M^a (IES d'Auro. Convent, 24. 08251 Santpedor): **Retos de la formación musical en la educación secundaria** (Challenges in musical training within the secondary education) (Orig. es)

In: *Musiker*. 16, 369-376

Abstract: Music is still a relatively new subject in compulsory education, and it has still not yet quite established which is to be its profile, and duly distances itself from how it is imparted in non-compulsory education, which is precisely the type of education in which those of us who now do the teaching got our training.

Key Words: Syllabus. Occult syllabus. Repertoires. Syllabus structure. Competencies. Secondary Education. Style. Practices.

Polo Bilbao, Asier (Musikene. Centro Superior de Música del País Vasco. Miramar Jauregia. Miraconcha, 48. 20007 Donostia – San Sebastián): **Los retos de la formación superior de violoncello en el País Vasco** (Challenges in superior cello training in the Basque Country) (Orig. es)

In: *Musiker*. 16, 377-383

Abstract: This article starts from the author's personal experience in his training phase to diagnose the various problems that arise on the teaching of the cello. He also analyses the various phases of musical training: childhood, adolescence and adult age.

Key Words: Violoncello. Musical tuition. Orchestra. Professional world. Exigency. Challenge. Guide. Master.

Sanz Legaristi, Pedro (Gobierno Vasco – Eusko Jaurlaritzza. Dpto. de Educación, Universidades e Investigación. Donostia – San Sebastián, s/n. 01008 Vitoria – Gasteiz): **El grado medio de música: situación y líneas de trabajo en la Comunidad Autónoma del País Vasco (2003-2007)** (General music studies: situation and lines of work in the Autonomous Community of the Basque Country (2003-2007)) (Orig. es)

In: *Musiker*. 16, 385-396

Abstract: This communication pretends to briefly outline an analysis of the average cycles of musical tuition in the Autonomous Community of the Basque Country, as well as the lines of work undertaken as from the Basque Government Department of Education, both in order to update such teachings and to open new avenues, whether innovating or not, that reinforce from a solid base the pyramid of such studies. In our opinion, only by making it possible for the Medium Grade (vocational training) to *enjoy a situation of good health* will it be possible to guarantee a balanced educational system in that atmosphere.

Key Words: Medium Grade. Music schools. Integrated centre. Orchestra. Young musicians.

Echeveste Espina, Elixabete (Musikene. Centro Superior de Música del País Vasco. Miramar Jauregia. Miraconcha, 48. 20007 Donostia – San Sebastián): **Brainstorming: Una tormenta de perspectivas** (Brainstorming: brainstorming perspectives) (Orig. es)

In: *Musiker*. 16, 397-400

Abstract: In job-related perspectives it is a matter of basic importance to promote an enterprising and self-and-group confidence-generating attitude. Once again, the holistic principle is fulfilled: the result will be much more than the sum of its parts. Pretending also to provide the meeting with a dynamic character, *brainstorming* reveals itself as an indispensable tool.

Key Words: Profession. Market. Needs. Enterprising attitude. Ideas.

Cañada Zorrilla, Mikel (Orquesta de Euskadi. Miramón Pasealekua, 124. 20014 Donostia – San Sebastián): **Perfiles y profesiones de la música** (Music profiles and professions) (Orig. es)

In: *Musiker*. 16, 401-406

Abstract: A brief study is presented of the musical professions open to incorporations as borne out by the correlations between professions and musical studies available. It is also detected that there are professions for which there are no superior studies in our country, such as, for example, organ player.

Key Words: Musical professions. Professional levels. Superior musical studies. Itineraries.