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Perspectives on Music, Sound and Musicology II

Sounding Images: Sights, Sounds and
Sensualities

 Springer

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Preface

The book *Perspectives on Music, Sound and Musicology II—Sounding Images: Sights, Sounds and Sensualities* is the culmination of carefully selected chapters contributed by invited authors whose research combines rigorous scientific methodology with boldness, innovation and avant-garde exploration.

Comprising a collection of independent essays, these chapters, while distinct, often interconnect to form a cohesive whole. Together, they significantly contribute to our understanding of music, image, sound, visuality and sensuality. The book advances new perspectives and intersections in scientific, academic and practical research, making it essential reading for musicians, researchers, educators, cultural agents and even non-specialized readers intrigued by these subjects and the unexpected intersections they reveal.

The research methodologies employed and reflections based on diverse sources result in a clearer and more comprehensive understanding of the role and presence of music in culture and society.

The book is structured into two parts:

1. Musical Iconography
2. Sound and Image

The first part delves into a domain often at the forefront of Musicology. This part, increasingly pivotal for musicologists and with a growing community of specialists, adopts a chronological organization to explore various iconographic-musical aspects intersecting with Historical Musicology, Organology, History and Art History. Geographically expansive, it traces developments from the Iberian Peninsula to Brazil and China.

The part commences with a systematic study by Gerhard Doderer of a harpsichord dated 1789 from the Antunes family, unveiling distinctive morphological and technical characteristics. Its 2019 restoration by Geert Karman brought forth unknown technical details, surprising acoustic and aesthetic features, accompanied by refined organological and iconographic analyses. Subsequent chapters include an exploration of bells in Braga as identity traits and aesthetic elements, by Elisa Lessa, shedding light on their musical iconography. In another study, Gorka Rubiales Zabarte delves

into spaces and performative practices at the Spanish court during the 1730s and 1740s, leveraging iconographic sources and archival records. The fourth chapter, by Ricardo Vilares, analyzes the journey and pictorial treatment of a harpsichord by José Antunes from 1785, offering reflections on the culture of the time. In the next chapter, Sónia Duarte takes an artistic approach to the relationship between Portugal, China and Macau, exploring Chinese motifs (*Chinoiserie* and *pseudo-Chinoiserie*) in Portuguese art nationwide. Gilberto Vieira Garcia and Aline Montenegro Magalhães explore the trajectory of death masks belonging to Brazilian musician José Maurício Nunes Garcia, intertwining musical iconography with museology. The seventh chapter, by Ana Ester Tavares, provides a novel approach to the work of Amadeo de Souza-Cardoso, encompassing themes of music and guitars through the lens of vanitas. The following two chapters shift focus to textiles, with the first, by Luísa Correia Castilho, analyzing sound motifs in Castelo Branco embroidery and the second, by Cláudia Sousa, concentrating on the tapestry of Portalegre. In the tenth chapter, Beatriz Silva draws on the significant iconographic-musical collection of the Kwok On Collection (Orient Foundation, Portugal) and analyzes propaganda posters from Mao Zedong's government during the Cultural Revolution. This chapter explores how opera serves as a mechanism for mass propaganda. The final chapter, by Luzia Rocha and Pilar Lorente, dedicated to public art in the post-pandemic era, provides three considerations on two murals by artist Mário Belém. Intersecting the realms of city life, art and music, it challenges public art as a stimulant for local history and power, with music and musical iconography assuming a central and influential role.

The second part of the book is dedicated to the study and creative practices of the intersections between sound and image. It presents a collection of ten chapters by authors whose artistic or theoretical research explores and analyzes possible intersections of music and sound with the visual image, in some way dealing with the deconstruction of traditional notions and formats of the audiovisual object. The perspectives and works described represent a wide range of disciplines, including installation art, digital arts, film, theater, drawing and architecture. It begins with a study by Andreia Nogueira and Filipa Magalhães on the preservation of music theater performances as an object of intertextual study, supported by an analysis of the work *Libera me* by the Portuguese composer Constança Capdeville. In the second chapter, Hanns-Werner Heister presents an in-depth analysis of the formal dimension of the musical work, focusing on its various pictographic manifestations as one of the thirteen "forms of existence" proposed by the author. Diogo Alvim explores the relationship between drawing and music creation by discussing different perspectives on notation, graphic scores and performance. Personal examples illustrate the results of various compositional graphic methods. The following chapter, by Sofia Balbontín, approaches the act of listening as a way of dematerializing architecture, transforming a constructed reality into a perceived reality, proposing an aesthetic practice described as "aural architecture" in which sound shapes spatial experience. In the fifth chapter, Steve Whitford emphasizes location-based sound recording's significance in realist filmmaking, proposing a redefined approach that integrates immersive audio such as ambisonics. This innovation unlocks fresh creative avenues

grounded on the unique experience of geographic location and physical event. Samuel Van Ransbeeck provides an insight into the different typologies and related issues associated with data sonification as a means of communicating data and creating data-driven sound art and presents several examples of different approaches and applications, ranging from functional applications to artistic explorations. The last four chapters converge more explicitly in the digital arts. In the seventh and eighth chapters, respectively by Pedro Alves da Veiga and André Rangel, respectively, the authors explore the relationships and the synaesthetic nature of the connections between image and sound in the digital arts, presenting analytical perspectives on the nature of the relationship between the auditory and the visual, endowed with digital means. Gustavo Costa addresses the perception of music as a multisensory phenomenon through three artworks developed by the Sonoscopia collective, illustrating the use of unconventional approaches expanding traditional audiovisual and listening concepts. In the last chapter, Rodrigo Carvalho examines the relationship between sound and image in interactive audiovisual projects, addressing the conceptual and aesthetic premises as well as the technological strategies in the development of real-time and performative digital artworks, based on four of the author's projects.

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Musical Iconography

What Does Sound Look Like? Musical Iconography in the Quilts of Castelo Branco



Luísa Correia Castilho 

Abstract Castelo Branco embroidery, which is closely linked to quilts, has become the “ex-libris” of the city and one of the most important aspects of its cultural identity and heritage. A rich variety of motifs are embroidered in natural silk on linen, using an established design as a guide. This article aims to analyze and characterize the motifs that suggest sound—the sounds of animals, the environment, and musical instruments.

Keywords Quilts from Castelo Branco · Embroidery from Castelo Branco · Musical iconography · Sounds · Musical instruments

1 Introduction

The embroidery of Castelo Branco has become the “ex-libris” of this city, as one of the most important aspects of its cultural heritage and identity, to the point of making an application to the UNESCO Creative Cities Network in the category of Crafts and Popular Arts—Embroidery. Viana (1939) and Dias (1965) note that the city’s embroidery is closely linked to engagement quilts, known as Castelo Branco quilts, pieces embroidered in natural silk on linen and made into bed covers. This type of embroidery was known until the 1940s as “wide stitch” or “loose stitch”, as the silk with which it was embroidered was not tightly twisted. From that date on, it became known as Castelo Branco point embroidery (Pires, 2015; Rosa, 2007). It was ideal for filling large surfaces, and was economical as only a small amount of yarn appeared on the reverse side (Moura, 1951). This type of embroidery requires a prior

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