



'El armónico son que el aire lleva': el ars canendi de Vicente Espinel [

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text (article)

Analítica

This article offers a study dedicated to the relevance of the practice of singing in *Diversas rimas* (1591) by the poet and musician Vicente Espinel (1550- 1624). To do this, compositions of this book are analyzed in intertextual dialogue with *Vida del escudero Marcos de Obregón* (1618), a picaresque narrative work in which Espinel provides musical comments, often in a didactic key, that help to understand his aesthetic thinking regarding the intersection of codes between literary and musical discourse. Likewise, parallels are detected in his aesthetic production with respect to the imaginary of outstanding voices of reference in such interdisciplinary hybridizations, specifically, Guido d'Arezzo, Gregorio Silvestre and Lope de Vega, with implications in the creative expression of the author of *Ronda*. This line of research highlights how the harmonization between literature and music acquires a preeminent place among Espinel's main artistic identity marks

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