

# Abstracts

## **Enfoques psicológicos de la textura en la musicología norteamericana**

*Psychological approaches of texture in American musicology*

Pablo Fessel

**Abstract:** This paper examines a variety of approaches on texture produced in the field of North American musicology since the decade of the '40, which establish a singular connection between psychological and theoretical considerations. Leonard B. Meyer's (1956) and James Tenney's (1964) gestaltic approaches; Jay Rahn's (1982) characterization of melody; Albert Bregman's (1990) auditory scene analysis; and Brenda Ravenscroft's (1993) analytic model are reviewed and discussed. The paper examines an important chapter of the historical development of texture's conceptualization in contemporary musicological thought.

**Keywords:** musical texture; psychological approaches; American musicology

## **Pierre Boulez e a análise musical: *Notations***

*Pierre Boulez and musical analysis: Notations*

Carole Gubernikoff

**Abstract:** In order to analyze Pierre Boulez's works one needs to find a position that allows how to discern among the quantity of writings, speeches and interviews, either by Boulez himself as well as by critics and scholars. Among the scholars we have selected a text by Jonathan Goldmann, who has a dissertation on Boulez's *Anthems*. Some of the stylist features of Boulez's works, such as textures, rhythms and proliferations, were observed in *12 Notations for piano* and *Notations pour Orchestre*.

**Keywords:** Pierre Boulez; musical analysis; Jonathan Goldmann; *12 Notations pour piano* and *Notations pour orchestre*

## **Experiência de fluxo na prática e aprendizagem musical**

### *Flow Theory to practice and music learning*

Rosane Cardoso de Araújo

**Abstract:** Flow Theory by Csikszentmihalyi (2003, 1999, 1996, 1992, 1990) is a significant reference to motivational studies. For the author, the intense subject's envelopment in specific activities can produce the flow: a good experience, compatible with the subject's skills. The process can lead to the formation of an autotelic personality (more concentration, self-esteem, satisfaction). Studies about Flow Theory have been realized in many Music Areas, such as cognition and performance. The results of those studies suggested implications by this theory in musical context.

**Keywords:** Flow Theory; Flow Experience; music motivation

## **Influência e intertextualidade na *Suite Antiga* de Alberto Nepomuceno**

### *Intertextuality and influence in Alberto Nepomuceno's Suite Antique*

Rodolfo Coelho de Souza

**Abstract:** Comparing Nepomuceno's *Suite Antiga* with Grieg's *Holberg Suite* we understand the strategies used by the Brazilian composer to model his works after the music of the Romantic European composers. Broadening the concept of influence through the paradigm of intertextuality we achieve a deeper understanding of this assimilation process that incorporated elements of language renewal circulating in the European cultural environment during his period of studies. This led him to approach the aesthetics of the impressionistic and expressionistic symbolism.

**Keywords:** Brazilian music; intertextuality; musical analysis

## Entre a coesão e a coerção: conflitos no exercício da música no Brasil colonial

*Between cohesion and coercion: conflicts in music labor in Colonial Brazil*

Diósnio Machado Neto

**Abstract:** In the Old Regime, festive events were an important occasion for power representation. Independent of intent, civil or religious, public celebrations were an essential part of social interaction, both between crown and subjects, as between administrative institutions and other crowns. Through standard ceremonies, established power had proposed, in its own terms, a civil liturgy that put forward a relation of dependency between the sovereign and the subjects, by crystallizing a strong symbolic mark of power representation. In other words, the rule was the paradigm of separation and immobility of social divisions. Nevertheless, festive occasions also constitute a space for negotiation, because that society, theoretically rigid in its class relations, not always represented itself according to the expected harmony. Therefore, both theatrical forms and administrative standards for ludic spaces forged themselves in the vortex of veiled or explicit negotiations, not only concerning political concepts, but also the possible realities for the exercise of power. This paper analyses the conflicts that involved musicians, pieces of music and authorities, civil or religious, in the execution of Brazilian public events during the colonial era. Using some case studies, this paper intends to demonstrate the relations between the standards of professional exercise and the paradigms of political ruling. Besides that, it approaches how reception and working relations changed and produced a transformation on the axis and the characteristics of the conflicts, due to the transformation of political paradigms. Time frames also responded to changes in ideological structures, starting with conflicts born in the midst of the Baroque “reason of state”, going through – in the second half of the XVIIth century – the policies of the Enlightenment and its paradigm of public celebrations as agents of civilian pedagogy, and concluding with the “reason” in public order and the process of courtisanship alignment that followed European models after the arrival of the Imperial Court in 1808.

**Keywords:** festive celebrations; conflicts; Brazilian colonial music

## Modos de pensamentos reflexivos implícitos nos fatores de aperfeiçoamento da prática instrumental

*Ways of reflexive thinking implied in the improvement factors on instrumental practice*

Regina Antunes Teixeira dos Santos

**Abstract:** Researches on instrumental practice have pointed some potential factors to guarantee the improvement of the conditions in preparing a given musical work for performance, namely: (i) concentration; (ii) establishment of feasible goals; (iii) continuous self-evaluation; (iv) use of flexible goals; (v) visualization of the total picture. The concepts of reflection, reflexivity and of reflective practice, as well as their connections with the ways of reflexive thinking can be interpreted in these factors identified in researches dealing with instrumental practice. Aspects such as experimentation of the situation, reflexive skepticism, *reflection-on-action*, *thinking-in-action*, *imagination-in-action* are some of the aspects discussed in connection with instrumental practice. Reflexivity, understood as intersubjective conversation with the situation, seems not to have been taken into account in the researches on instrumental practice.

**Keywords:** reflexive practice; instrumental practice; reflexive thinking.

## Revisitando a “Aria (Cantilena)” da *Bachianas Brasileiras n. 5* (1938) de Villa-Lobos

*Revisiting Villa-Lobos’ Aria (Cantilena) (1938) from Bachianas Brasileiras no. 5*

Norton Dudeque

**Abstract:** This article discusses the contextualization and the music of Heitor Villa-Lobos’s Aria (*Cantilena*) from *Bachianas Brasileiras No. 5*. The series of *Bachianas Brasileiras* is often seen as referencing to the music of Johann Sebastian Bach. Despite many attempts to demonstrate how the Brazilian composer uses these references, not all are objective enough neither successful in their purpose. The author of the present text takes the idea of *unravelling* as elaborated by Arnold Schoenberg as an analytic tool which may elucidate how Villa-Lobos uses one of the many forms of referencing Bach’s music in his works.

**Keywords:** *Bachianas Brasileiras*; Villa-Lobos; musical analysis