Abstracts

The Neapolitan School: Francesco Durante (1684-1755) – Aspects of Manuscript Dissemination, Misattributions and Reception

Hanns-Bertold Dietz

Abstract: After the Austrian conquest of Naples in 1707, Masses, motets and Psalm settings by Francesco Mancini, Nicola Fago, Domenico Sarro and the then still little-known Francesco Durante, made their way into Bohemia, the Austrian Netherlands, and Saxony. All of Durante's early exported pieces of church music are found in these locations only. From the zenith of his career, 1738 to 1755, dated manuscripts cover almost every year. The period includes all of the works upon which rests Durante's posthumous fame. During the nineteenth century, his church music, especially his works in "Palestrina style," became objects for collectors of "ancient music." A constant demand for sacred works by Durante and other Neapolitan composers led to misattributions of manuscripts, not always out of ignorance. During the second-half of the nineteenth century, changing attitudes toward church music, the Bach restoration, and the emergence of a view of history tinged with nationalistic overtones led to a change in Durante's historic position. By 1904, the "Epoch of the Neapolitan School: Leo and Durante, 1725-1766" had been replaced by "The Age of Bach and Handel." The lack of interest in Neapolitan church music that followed led to a neglect of scholarly studies until the 1970s, when musicologists began to revive the topic.

Keywords: Francesco Durante; Neapolitan School; church music; manuscript dissemination; misattributions; reception.

Da natureza da pausa

On the nature of pause

Guido Imaguire

Abstract: In this paper I analyse the notion of musical pause from a philosophical point of view. The main difficulty in this analysis concerns its apparent ontological vacuity: a pause seems to be not a positive existing entity, but a mere absence of Being. Thus, the basic strategy pursued here is the analogy to other kinds of "vacuous" entities, like the empty set, the arithmetic zero and the linguistic pause.

Keywords: Not-Being; ontology of musical entities; expressivity.

Ritmo na língua e na música: o elo perdido

Rhythm in language and in music: a possible link

Beatriz Raposo de Medeiros

Abstract: Both broad and strict meaning of the word "language" is discussed in order to shed light on how it is used in relation to music. A comprehension of music and language as dynamical systems is proposed. Since both systems can be understood as involving movements, they can be modeled based on the idea of oscillators. Rhythm is viewed as responsible for organizing human movement and as a common currency between language and music. At the end, the proposition is that we must deepen our knowledge about music as movement and rhythm as the affordance of movement.

Keywords: language; music; rhythm and dynamical systems.

Um mapa das tendências de composição pós-1980 que utilizam recursos tecnológicos

A map of trends of post-1980 composition using technological resources

Leandro Pedrotti Coradini; Edson Zampronha

Abstract: This paper presents a map of the main post-1980 compositional trends that use technological means, whether as an auxiliary for composition, for the creation of the final result of the work, or as a support for different forms of musical interaction. To carry out this map all papers on the subject, published between 1980 and 2001 in seven journals devoted to contemporary music, were analyzed: *Perspectives of New Music, Ars Sonora, Contemporary Music Review, Computer Music Journal, Journal of New Music Research, Organized Sound, and Journal of Electroacoustic Music.* The selected papers were divided into three main trends. Each trend is presented individually, indicating its most prominent characteristics. A reaction to compositional methods centered on combinatory of parameters or sound events present in certain proposals prior to 1980 is a feature common to them all. The result of this reaction, however, is not restricted to solving the problems they detect. The answers they offer effectively introduce new perspectives and compositional principles.

Keywords: musical composition; trends; post-combinatory; algorithms; listening; interactivity.

A música que soa nas escolas: contribuições de um estudo etnográfico

The music that happens in school: the contributions of an ethnographic study

Guilherme Romanelli

Abstract: This article is about an ethnographic study made in elementary schools in order to understand the rapport between children and music in the school routine. The conceptual framework is based on theories about culture, schooling and music. The selected theoretical references contributed to understand: the functions of school on the reproduction of certain cultural forms; the transmission of selected elements of culture; and the study of the experiences of the scholars. For the empirical part of this study, ethnography was chosen as a theoretical and methodological alternative to investigate the music that happens in the school. The results of the participant observations were interpreted, presenting analysis of the field work notes.

Keywords: music education; elementary school; ethnography.

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