

# Abstracts

## Adorno's Praxis of Individuation Through Music Listening

Jeremy J. Shapiro

**Abstract:** Theodor W. Adorno's *Anweisungen zum Hören neuer Musik* (Guidelines for Listening to Modern Music) contain instructions not only for how to listen but also for how to have experience in general. The psychological, perceptual, and cognitive structures involved are existential structures, i.e. guidelines as to how to be as a modernist or post-modern self. Since listening involves abandoning oneself to the immanent logic of musical works, it is these works that provide the model for how to be. Adorno's work also shows, in contradistinction to some views of Adorno, his commitment to the unity of theory and practice and demonstrates that his musical writing is a completely independent and novel strand of critical theory because of its attempt to articulate the ineffable. However, Adorno's explicit theory of listening ("structural listening") is itself inadequate to Adorno's implicit theory of listening as contained in the practice of his actual musical writings.

**Keywords:** Adorno; music listening; modern music; individuation; ineffability.

## A comunicação emocional na *performance* pianística

*Emotional communication in piano performance*

Danilo Ramos; Rafael dos Santos

**Abstract:** This work presents a psychological approach to the study of emotional communication in piano performance. In this sense, the text will present a brief history on the study of musical emotions in Western culture, and a proposal for research on emotional communication, analyzing and integrating the acoustic code used by the pianist and the emotional perception of the listener. Finally, the text presents a scientific model that seeks to investigate how the accuracy works in the process of emotional communication performer / listener and their possible application in Brazilian instrumental music. The conclusion of this work is that the study of emotional communication in piano performance brings important contributions to fields such as Music Education and Music Perception.

**Keywords:** musical emotions; emotional communication; piano *performance*; Brazilian instrumental music.

## Entre a “*Empfindsamkeit*” e o Romantismo: a estética musical segundo Wackenroder e Tieck

*Between “Empfindsamkeit” and Romanticism: the Aesthetics of Music in Wackenroder and Tieck*

Mário Videira

**Abstract:** The main purpose of this article is to investigate the problem concerning the aesthetic autonomy of music in German Romanticism, through the examination of literary and philosophical texts. With his “philosophical revolution”, Kant stressed subjectivity in a radical way and, for the first time, provided the possibility of recognizing the music as an access to the Absolute, as developed later by authors like Wackenroder and Tieck.

**Keywords:** aesthetic autonomy; instrumental music; German Romanticism; Wackenroder; Tieck.

## Um estudo sobre a autorregulação da prática instrumental de músicos instrumentistas

*A study on self-regulation of instrumental practice of music instrumentalists*

Célia Regina Pires Cavalcanti

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**Abstract:** This article presents a study conducted in the extent of higher education which object is of investigating the instrumental practice’s self-regulation based upon theoretical references of Zimmerman (1989). The methodological outline used was a study made on the data collected out of a survey applied to 42 instrumentalists divided in groups corresponding to the 1st, 2nd, 3rd and 4th year. The results show in every group an approximate percentage of 50% or more of students who demonstrated difficulties to self-regulate their instrumental practice. In the conclusion it was sought to emphasize the idea that the musician is able to exercise control over his own learning and the need of a more specific investigation on the influences of certain motivational variables have on the self-regulation of the instrumental practice.

**Keywords:** instrumental practice; self-regulation; instrumentalists.

## Capacidades cognitivas e habilidades envolvidas no processo de leitura à primeira vista no piano

*Cognitive capabilities and skills involved in sight-reading at the piano*

Maria Elisa Risarto; Sonia Regina Albano de Lima

**Abstract:** The present article aims at discussing part of the bibliographic raising present in the Master of Arts dissertation carried out in the IA-UNESP (Institute of Arts – State of São Paulo University) under the name of *Sight-reading and the piano teaching*. The consulted bibliography analyses the cognitive capabilities and skills involved in the sight-reading process, considering that they directly contributed to the better or worse performance, to the higher or lower reading capability, and work as subsumers in the processes of instrumental execution. The texts of John Sloboda, Edwin Gordon, Robert Pace, Joaquín Zamacois and José Alberto Kaplan were studied, among others. The cognitive capabilities approached were the ones of perception, attention, and memory. Some cognitive procedures involved in the learning of reading and writing as well as the skills which are relevant to the act of sight-reading were also object of analysis. Among the analyzed skills can be pointed out the motor and motor ocular ones; the motor skills to access conditioning processes; the ability to understand and anticipate reading in relation to the execution; the ability to give continuity and/or unconsciously correct errors in the score; the skill to recognize the keyboard by touch and peripheral vision; the visual and auditory monitoring skill and sight-singing and including expressive aspects in sight-reading.

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**Keywords:** sight-reading; cognitive capabilities; skills.

## Condições de um formalismo musical contemporâneo

*Conditions of a contemporary musical formalism*

Marcos Nogueira

**Abstract:** The article focuses the main questions that supported the constitution of the emergent musical formalism in the second half of the 19<sup>th</sup> century. From then it develops a succinct revision of progressive migration of those theories to the theory of perception and cognitive psychology domains. That migration has transformed them in some of the central topics of musical research in contemporary cognitive science. The motivation of this study is stand out the flagrant disagreement between the analytical discourse of structuralism, strongly based on the autonomy idea of the musical written text and on the formal coherences that the text can reveal, and the interests of the precursors of musical

formalism. These theorists without exception worked in the direction of the questions closely linked to the listener perceptive experience. Therefore, I intend to contribute to the structuration of a musical understanding project that without dispense with resources about syntactic techniques must to be based on researches about the perception modes of musical form and about the meanings resulting from those processes.

**Keywords:** musical cognition; musical formalism; musical syntax; musical analysis; memory.