

Abstracts

Analogías y continuidades en el *Concierto para violonchelo y orquesta* de Ligeti

Analogies and continuities in Ligeti's Concerto for Violoncello and Orchestra

Mariano Etkin; María Cecilia Villanueva

Abstract: Analysis of the unusual characteristics of the work, which is not a conventional 19th-century Concerto, focusing almost exclusively on the First Movement. Here are studied the constructive procedures based on the “cluster” and derived textures. The restricted harmonic resources and the extremely austere melodic gestures facilitate timbral continuities as well as macro-formal analogies. The opposition *solo* – *tutti* is dissolved into mostly uniform textures. The contiguity of the sounds integrating the cluster functions as support for continuity.

Keywords: musical analysis; 20th-century music; cluster; texture; continuity

O texto musical: considerações sobre manuscritos e edições eletrônicas

The musical text: considerations upon manuscripts and electronic editions

Ilza Nogueira

Abstract: Based in two case studies – the manuscripts of *Jahrestraumzeiten* (*As 4 estações do sonho*) and *Sertania, Sinfonia do Sertão*, by composer Ernst Widmer – the present article discusses musical notation, manuscript as well as electronic, evaluating when one or the other is more effective for interpretation, being, therefore, recommended. Walter Ong's book *Orality and Literacy: The Technologizing of the Word* – specifically the contents of Chapter 4, “Writing restructures consciousness” – oriented our considerations upon the musical text.

Keywords: musical text; holograph manuscripts; musical electronic editions; iconographic notation; Ernst Widmer

Aspectos da recepção alemã do *Les beaux arts réduits à un même principe* (1746) de Charles Batteux

*Some aspects regarding the German reception of *Les beaux arts réduits à un même principe* (1746), by Charles Batteux*

Mônica Lucas

Abstract: This article discusses some ideas included in *Les beaux arts réduits à un même principe* (Paris, 1746), by Charles Batteux, in its German commented translation by Johann Adolf Schlegel (1770). In the text the concept of Fine Arts, musical imitation, nature and the role of reason and passions in the work of Batteux are discussed. This evidences some relations between Batteux, the Lutheran musical thought and classic sources. In the following passages, this article concentrates on systematic aspects of the musical speech discussed by Batteux. This allows a better evaluation of the idea of musical imitation and music as rhetoric speech in Germany in the second half of the Eighteenth century.

Keywords: poetic; rhetoric; Batteux; 18th-century music; Fine Arts

Da *Santa Ceia às Bodas de Caná* na Bahia: estudo da iconografia musical nos azulejos da Igreja Basílica de N. S. do Bonfim

From Last Supper to the Marriage at Caná in Bahia: music iconography study on the painted tiles from Bonfim Church

Pablo Sotuyo Blanco

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Abstract: This paper focuses on the musical iconography cataloguing process and its inherent possible obstacles through the RIdIM-Brazil project scope. Since its establishing in Brazil in February 2008, RIdIM-Brazil began its activities in Salvador, Bahia, aiming at indexing, cataloguing, researching and disseminating the musical iconography patrimony of Brazil. This special kind of patrimony includes every type of representation (in 2 or 3 dimensions) related to music, such as scenes, characters, instruments, choreographies, performance, music notation and even costumes and sceneries, among the most relevant ones. The aforementioned cataloguing process is here exemplified with one of the 28 painted tile-panels located at the Nosso Senhor do Bonfim Church in Salvador (Bahia), due to its religious aspects (one of the more important social and cultural vectors of the city, the county and the State of Bahia).

Keywords: musical iconography; Bonfim Church; Bahia; RIdIM; Veronese

A improvisação musical e a tradição escrita no Ocidente

The musical improvisation and the written tradition in the West

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Abstract: The article describes the trajectory of the musical improvisation in the West, from the oral tradition up to the written one. Starting from the conceptualization of the term, the authors present the most relevant moments of this practice in the universe of classical music. The theoretical foundation is focused on several authors: Dereck Bailey, Stephen Nachmanovitch, Fernando Oliveira Rocha, Manoel Carlos Pego Saísse, Allen Brings and others. It is considered that although the improvisation has permeated a great part of the history of music encouraging new notational structures, new styles, and new performances, it ceases to exist as from its transcription, if its eminently practical nature is taken into account. Even so, the authors consider it important that it is adopted in the musical teaching, once it makes it possible for the classical music performer to achieve a greater dexterity and a better interpretative creativeness. The text hereby presented integrates the Master of Arts dissertation which has been developed in the IA-UNESP (Institute of Arts – São Paulo State University).

Keywords: improvisation; written tradition; Western classical music

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

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On the meanings of teaching music in basic schools: a discussion from the perspective of the Law n. 11.769/2008

Luciana Del-Ben

Abstract: In Brazil, after many years, music becomes a compulsory content of fundamental and medium level schools, after the approval of the Law n 11.769/2008. Obviously, this approval does not end the discussions and actions music educators have been carrying out in the last decades. In contrast, it has strengthened the mobilization of different people around the theme. Against this background, this paper aims at discussing some of the dimensions that underlie the process of implementing the Law, i.e.: teachers' education; principles and guidelines that sustain the elaborations of the teaching programs and plans; the complexity of creating and implementing educational policies; and, finally, the purposes and meanings of teaching music in the level of basic education.

Keywords: music and schooling; educational policies and practices; Law nº 11.769/2008

Um outro Ernâni Braga: aspectos pessoais revelados em correspondências com Fernando Corrêa de Azevedo entre 1945-1948

An another Ernâni Braga: personal aspects revealed in correspondence with Fernando Corrêa de Azevedo between 1945-1948

Álvaro Carlini

Abstract: Ernani Braga (1888-1948) was a prominent personality in the Brazilian music scene of the first half of the twentieth century. In addition to its participation as a pianist in the *Semana de Arte Moderna* held in São Paulo in 1922, Ernâni Braga excel in many activities that leads him to travel as a teacher and choral conductor in the years from 1930 until his death in 1948. Between 1945-1946, in Curitiba, Paraná, organized and directed choir groups to the newly created Sociedade de Cultura Artística Brasília Itiberê (*SCABI*), acting as a piano soloist and accompanist, and as a professor in studying programs for music teachers of state and municipal schools. In this period, Ernâni Braga established close links of friendship with Fernando Corrêa de Azevedo (1913-1975), *SCABI*'s head and other cultural entities of Paraná. With him, Ernâni Braga kept in those years a series of personal connections, documents that reveal aspects of his personality, its habits and mannerisms of his vision of good-humored musical life of his time. It is believed that these documents, although already published in half of the 1960s, remains unknown to the majority of scholars, were published in a restricted access yearbook, related to the activities of the Faculdade de Filosofia, Ciências e Letras at the Universidade Católica of Paraná in 1965, exactly 20 years after the *SCABI*'s opening concert. This article aims to retable this material to the scientific community, making comments on the activities of Ernâni Braga and Fernando Corrêa de Azevedo in Curitiba, mediated through *SCABI*.

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Keywords: Ernâni Braga (1888-1948); Fernando Corrêa de Azevedo (1914-1975); Society for Culture Artistic Brasília Itiberê (*SCABI*); Musical societies in 20th century